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FALL 2021





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# We Are Meant to Rise

Voices for Justice from Minneapolis to the World

CAROLYN HOLBROOK AND DAVID MURA, EDITORS

A brilliant and rich gathering of voices on the American experience of this past year and beyond, from Indigenous writers and writers of color from Minnesota

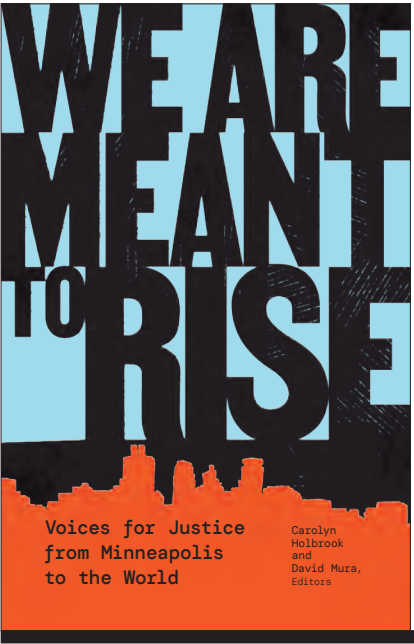
In this significant collection, Indigenous writers and writers of color bear witness to one of the most unsettling years in the history of the United States. Essays and poems vividly reflect and comment on the traumas we endured in 2020, beginning with the arrival of the COVID-19 pandemic crisis, deepened by the blatant murder of George Floyd by Minneapolis police officers and the uprisings that immersed our city into the epicenter of passionate, worldwide demands for justice. In inspired and incisive writing these contributors speak unvarnished truths not only to the original and pernicious racism threaded through the American experience but also to the deeply personal, in essays about family, loss, food culture, economic security, and mental health. Their call and response is united here to rise and be heard.

*We Are Meant to Rise* lifts up the astonishing variety of BIPOC writers in Minnesota. From authors with international reputations to newly emerging voices, it features people from many cultures, including Indigenous

Dakota and Anishinaabe, African American, Hmong, Somali, Afghani, Lebanese, Korean, Vietnamese, Japanese, Puerto Rican, Colombian, Mexican, transracial adoptees, mixed race, and LGBTQ+ perspectives. Most of the contributors have participated in *More Than a Single Story*, a popular and insightful conversation series in Minneapolis that features Indigenous and people of color speaking on what most concerns their communities.

*We Are Meant to Rise* meets the events of the day, the year, the centuries before, again and again, with powerful testament to the intrinsic and unique value of the human voice.

Contributors: Suleiman Adan, Mary Moore Easter, Louise Erdrich, Anika Fajardo, Safy-Hallan Farah, Sherrie Fernandez-Williams, Pamela R. Fletcher Bush, Shannon Gibney, Kathryn Haddad, Tish Jones, Ezekiel Joubert III, Douglas Kearney, Ed Bok Lee, Ricardo Levins Morales, Arleta Little, Resmaa Menakem, Tess Montgomery, Ahmad Qais Munhazim, Melissa Olson, Alexs Pate, Bao Phi, Mona Susan Power, Samantha Sencer-Mura, Said Shaiye, Erin Sharkey, Sun Yung Shin, Michael Torres, Diane Wilson, Kao Kalia Yang, and Kevin Yang.



**Carolyn Holbrook** is the founder and director of *More Than a Single Story*. She is author of the essay collection *Tell Me Your Names and I Will Testify* (Minnesota, 2020), a Minnesota Book Award winner, and coauthor of Dr. Josie R. Johnson’s memoir *Hope in the Struggle* (Minnesota, 2019). She teaches creative writing at Hamline University, the Loft Literary Center, and other community venues.

**David Mura**’s most recent book is *A Stranger’s Journey: Race, Identity, and Narrative Craft in Writing*. He is author of two memoirs, *Turning Japanese: Memoirs of a Sansei*, which won the Oakland PEN Josephine Miles Book Award and was a *New York Times* Notable Book, and *Where the Body Meets Memory*.

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# Raising Ollie

How My Nonbinary Art-Nerd Kid Changed (Nearly) Everything I Know

TOM RADEMACHER

The account of one radically new school year for a Teacher of the Year and for his nonbinary, art-obsessed, brilliant child

“As vulnerable and honest a piece I’ve ever read from an educator, Tom Rademacher’s beautiful and conversational story ought to encourage more of us to dig deeper and reflect harder.”  
—José Luis Vilson, educator, father, executive director of EduColor, and author of *This Is Not A Test: A New Narrative on Race, Class, and Education*

Seven-year-old Ollie was researching local advanced school programs—because every second grader does that, right? Ollie, who used to hate weekends because they meant no school, was crying on the way to school almost every day. Sure, there were the slings and arrows of bullies and bad teachers, but, maybe worse, Ollie, a funny, anxious, smart kid with a thing for choir and an eye for graphic art, was gravely underchallenged and also struggling with identity and how to live totally as themselves. Ollie begged to switch to a new school with “kids like me,” where they wouldn’t feel so alone, or so bored, and so they made the change.

*Raising Ollie* is dad Tom Rademacher’s story (really, many stories) of that eventful and sometimes painful school year, parenting Ollie and relearning every day what it means to be a father and teacher. As Ollie—who is nonbinary and uses they/them pronouns, and prefers art to athletics, vegetables to cake, and animals to most humans—flourishes in their new school, Rademacher is making an eye-opening adjustment to a new school of his own, one that’s whiter and more suburban than anywhere he has previously taught, with a history of racial tension that he tries to address and navigate.

While Ollie is learning to code, 3D model, animate, speak Japanese, and finally feel comfortable at school, Rademacher increasingly sees how his own educational struggles, anxieties, and childhood upbringing are reflected in his teaching, writing, and parenting, as well as in Ollie’s experience. And with this story of one anything-but-academic year of inquiry and wonder, doubt and revelation, he shows us how raising a kid changes everything—and how much raising a kid like Ollie can teach us about who we are and what we’re doing in the world.



**Tom Rademacher** is an eighth grade English teacher in the Minneapolis area. His book *It Won’t Be Easy: An Exceedingly Honest (and Slightly Unprofessional) Love Letter to Teaching* (Minnesota, 2017) was a finalist for a Minnesota Book Award. His writing has been published in *Education Post*, *City Pages*, *MinnPost*, and *Huffington Post*. In 2014 he was honored as Minnesota’s Teacher of the Year.

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# Sickening

## Anti-Black Racism and Health Disparities in the United States

ANNE POLLOCK

An event-by-event look at how institutionalized racism harms the health of African Americans in the twenty-first century

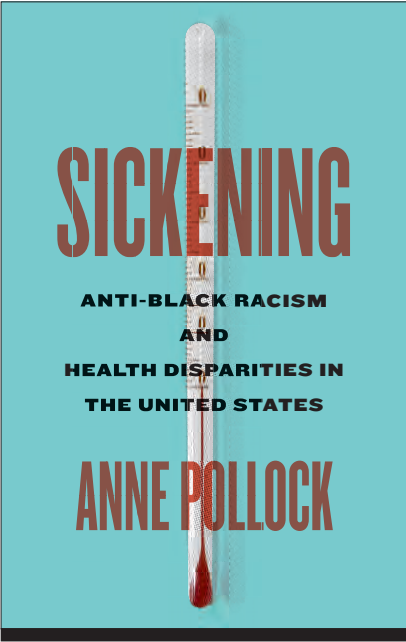
“Anne Pollock offers a model and method for situating everyday forms of antiblackness within a larger machinery of death-making that—whether it grinds people down slowly or extinguishes them swiftly—counts on our inability to connect the dots. Riveting, infuriating, and essential, *Sickening* reminds us that neither statistics nor structural analysis will save us, and all those committed to social change must heed the stories we tell (and are told) about racism and inequity if we are to get free.”  
—Ruha Benjamin, author of *Race after Technology*

A crucial component of anti-Black racism is the unconscionable disparity in health outcomes between Black and white Americans. *Sickening* examines this institutionalized inequality through dramatic, concrete events from the past two decades, revealing how unequal living conditions and inadequate medical care have become routine.

From the spike in chronic disease after Hurricane Katrina to the lack of protection for Black residents during the Flint water

crisis—and even the life-threatening childbirth experience for tennis star Serena Williams—author Anne Pollock takes readers on a journey through the diversity of anti-Black racism operating in healthcare. She goes beneath the surface to deconstruct the structures that make these events possible, including mass incarceration, police brutality, and the hypervisibility of Black athletes’ bodies. Ultimately, *Sickening* shows what these shocking events reveal about the everyday racialization of health in the United States.

Concluding with a vital examination of racialized healthcare during the COVID pandemic and the Black Lives Matter rebellions of 2020, *Sickening* cuts through the mind-numbing statistics to vividly portray healthcare inequalities. In a gripping and passionate style, Pollock shows the devastating reality and consequences of systemic racism on the lives and health of Black Americans.



**Anne Pollock** is professor of global health and social medicine at King’s College London. She is author of *Medicating Race: Heart Disease and Durable Preoccupations with Difference* and *Synthesizing Hope: Matter, Knowledge, and Place in South African Drug Discovery*.

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**AUGUST**  
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# Opioid Reckoning

## Love, Loss, and Redemption in the Rehab State

AMY C. SULLIVAN

Examines the complexity and the humanity of the opioid epidemic

“From the Land of 10,000 Rehabs comes this generous and heartening testament to the power of empathy and the wisdom of harm reduction. Living with Amy Sullivan’s stories of ‘trauma parenting,’ we are compelled to take stock of how our own lives and losses intertwine with those who people these pages.”  
—Nancy D. Campbell, author of *OD: Naloxone and the Politics of Overdose*

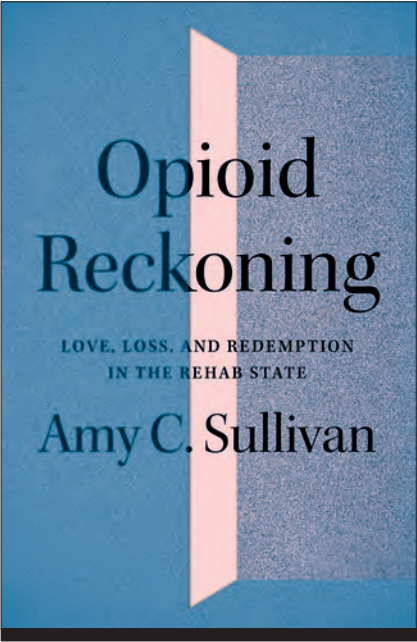
“In this timely book, Amy C. Sullivan illuminates how the public health crisis of opioid use disorder cannot be adequately conveyed through abstract statistics. The personal narratives and oral histories Sullivan weaves together tell an indelible story of the trauma, stigma, and, above all, humanity of the experience of addiction and recovery.”  
—Sarah Gollust, University of Minnesota School of Public Health

America’s opioid epidemic continues to ravage families and communities, despite intense media coverage, federal legislation, criminal prosecutions, and harm reduction efforts to prevent overdose deaths. More than 450,000 Americans have died from opioid overdoses since the late 1990s. In *Opioid Reckoning*, Amy C. Sullivan explores the complexity of

the crisis through firsthand accounts of people grappling with the reverberating effects of stigma, treatment, and recovery.

Sullivan uses her own story as a launching point to learn how the opioid epidemic challenged longstanding recovery protocols in Minnesota, a state internationally recognized for pioneering addiction treatment. By centering the voices of many people who have experienced opioid use, treatment, recovery, and loss, Sullivan exposes the devastating effects of a one-size-fits-all approach toward treatment of opioid dependency. Taking a clear-eyed, nonjudgmental perspective of every aspect of these issues—drug use, parenting, harm reduction, medication, abstinence, and stigma—*Opioid Reckoning* questions current treatment models, healthcare inequities, and the criminal justice system.

*Opioid Reckoning* takes readers into the intimate lives of families, medical and social work professionals, grassroots activists, and many others impacted by the crisis who contribute their insights and potential solutions. In sharing these stories and chronicling their lessons, Sullivan offers a path forward that cultivates empathy, love, and hope for anyone affected by chaotic drug use and its harms.



**Amy C. Sullivan**, PhD, is a professor of history at Macalester College.

**CURRENT EVENTS/HEALTH**  
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# Olav Audunssøn

II. Providence

SIGRID UNDSET

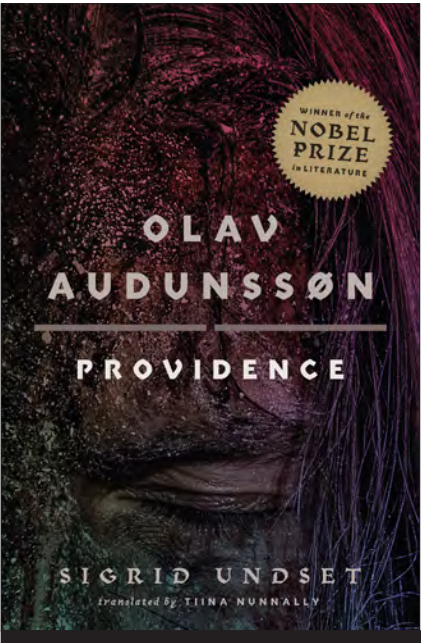
TRANSLATED BY TIINA NUNNALLY

The second volume in the Nobel Prize–winning writer’s epic of medieval Norway, finely capturing Undset’s fluid, natural style in a new English translation, the first in nearly a century

As Norway moves into the fourteenth century, the kingdom continues to be racked by political turmoil and bloody family vendettas that serve as the backdrop for Sigrid Undset’s masterful story about Olav Audunssøn and Ingunn Steinfinnsdatter. Betrothed as children and raised as foster siblings, their unbridled love for each other sets in motion a series of dire events—with a legacy of betrayal, murder, and disgrace that will echo for generations. In *Providence*, the second of *Olav Audunssøn’s* four volumes, Olav settles in at his ancestral estate of Hestviken and soon brings Ingunn home as his wife. Both hope to put their troubles behind them as they start a new life together, but the crimes and shameful secrets of the past have a long reach and a tenacious hold. The consequences of sin, suspicion, and familial obligations may prove a greater threat to the pair’s happiness than even their long years of separation.

Set in a time when royalty and religion vie for power, and bloodlines and loyalties are effectively law, *Providence* summons a powerful picture of Northern life in the medieval era, as the Swedish Academy noted in awarding Undset the Nobel Prize. Conveying both the intimate drama of Olav and Ingunn’s marriage and the epic sweep of their story, it is at once a moving and vivid recreation of a vanished world tainted by bloodshed and haunted by sin and retribution.

As with her classic *Kristin Lavransdatter*, Sigrid Undset immersed herself in legal, religious, and historical writings to create in *Olav Audunssøn* an astoundingly authentic and compelling portrait of Norwegian life in the Middle Ages. And as in her translation of *Kristin Lavransdatter*, Tiina Nunnally does full justice to Undset’s fluid prose. Undset’s writing style is by turns straightforward and delicately lyrical, conveying the natural world, the complex culture, and the fraught emotional territory against which Olav’s story inexorably unfolds.



**Sigrid Undset** (1882–1949) was a prolific Norwegian writer and winner of the Nobel Prize in Literature in 1928. From 1940 to 1945, she lived in the United States in exile during the German occupation of Norway. She is best known for her epic medieval trilogy *Kristin Lavransdatter* and the tetralogy *Olav Audunssøn*.

**Tiina Nunnally** is the award-winning translator of works of Scandinavian literature, including Sigrid Undset’s *Kristin Lavransdatter*, which was awarded the PEN/Book-of-the-Month Club translation prize. She has translated works by Tove Ditlevsen, Ola Larsmo, Per Olov Enquist, and *The Complete and Original Norwegian Folktales of Asbjørnsen and Moe* (Minnesota, 2019).

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# The Dylan Tapes

Friends, Players, and Lovers Talkin' Early Bob Dylan

ANTHONY SCADUTO

EDITED BY STEPHANIE TRUDEAU

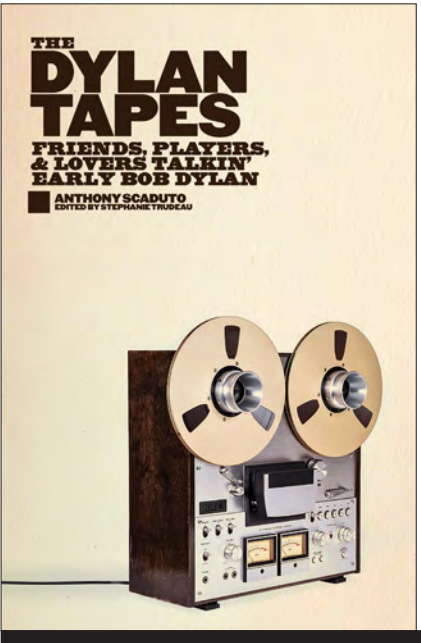
The raw material and interviews behind Anthony Scaduto’s iconic biography of Bob Dylan draw an intimate and multifaceted portrait of the singer-songwriter who defined his era

When Anthony Scaduto’s *Bob Dylan: An Intimate Biography* was first published in 1971, the Nobel Prize–winning songwriter, at thirty, had already released some of the most iconic albums of the 1960s, including *Highway 61 Revisited* and *Blonde on Blonde*. Scaduto’s book was one of the first to take an investigative journalist’s approach to its subject and set the standard for rock music biography. *The Dylan Tapes*, compiled from thirty-six hours of interviews, is a behind-the-scenes look at the making of Scaduto’s landmark book—and a close-up encounter with pivotal figures in Dylan’s life. These reel-to-reel tapes, found in a box in Scaduto’s basement, are a never-bootlegged trove of archival material about Dylan, drawn from conversations with those closest to him during the early years of his career.

In the era of ten-second takes, these interviews offer uncommon depth and immediacy as we listen to friends and lovers recall the Dylan they knew as he created

his professional persona and perfected his craft—from folk music, protest songs, and electric rock through the traumatic impact of a motorcycle crash to his later, more self-reflecting songwriting. Echo Helstrom, Dylan’s “Girl from the North Country,” is here, as are Suze Rotolo, who graced the cover of the *Freewheelin’* album, and Joan Baez, remembering her relationship “to Bobby.” We hear from Mike Porco, who gave Dylan his first gig in New York City; Sid and Bob Gleason, who introduced him to his hero Woody Guthrie; folk artists from Greenwich Village, like Phil Ochs and Ramblin’ Jack Eliot; John Hammond Sr., who gave him his first record contract; plus a host of musicians, activists, folk historians, and archivists—and, of course, Dylan himself.

From these reflections and frank conversations, many published here for the first time, a complex, finely observed picture emerges of one of the best known yet most enigmatic musicians of our time.



**Anthony Scaduto** (1932–2017) was a journalist and biographer of rock musicians who also wrote under the name Tony Sciacca. Along with his landmark *Bob Dylan: An Intimate Biography*, he wrote biographies of Mick Jagger, Frank Sinatra, Marilyn Monroe, and John F. Kennedy, as well as *Scapegoat*, an investigation into the trial of Richard Hauptmann and his execution for the kidnapping and death of Charles Lindbergh’s son in which he uncovered evidence that strongly suggested Hauptmann’s innocence.

A celebrated actress, singer, and writer, **Stephanie Trudeau** met Anthony Scaduto in 1972 and was his wife and research assistant from 1978 until his death.

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# Winter's Children

A Celebration of Nordic Skiing

RYAN RODGERS

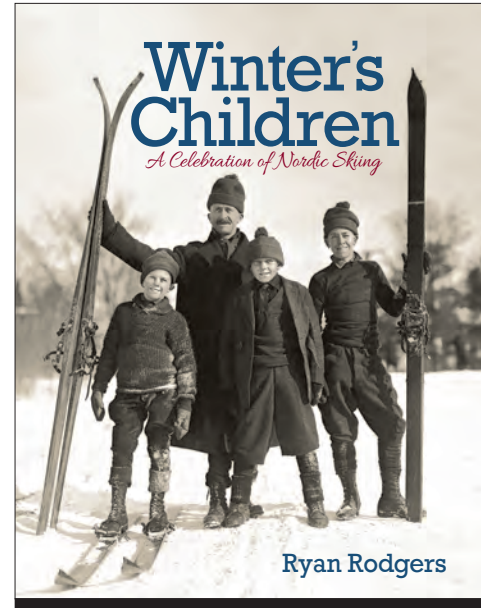
**The story of Nordic skiing in the Midwest—its origins and history, its star athletes and races, and its place in the region's social fabric and the nation's winter recreation**

In the winter of 1841, a Norwegian immigrant in Wisconsin strapped on a pair of wooden boards and set off across the snow to buy flour—leaving tracks that perplexed his neighbors and marked the arrival of Nordic skiing in America. To this day, the Midwest is the nation's epicenter of cross-country skiing, sporting a history as replete with athleticism and competitive spirit as it is steeped in old-world lore and cold-world practicality. This history unfolds in full for the first time in *Winter's Children*.

Nordic skiing first took hold as a sport in the Upper Midwest at the end of the nineteenth century, giving rise to an early ski league and a host of star athletes. With the arrival of a pair of brothers from Telemark, Norway, the world's best skiers at the time, the sport—and the ski manufacturing industry—reached new heights in Minnesota, only to see its fortunes fall after World War II, when downhill skiing surged in popularity. In *Winter's Children* Ryan Rodgers traces the rise and fall of

Nordic skiing in the Midwest from its introduction in the late 1800s to its uncertain future in today's rapidly changing climate. Along the way he profiles the sport's stars and stalwarts, from working-class Norwegian immigrants with a near-spiritual reverence for cross-country skiing to Americans passionately committed to the virtues of competitive sport, and he chronicles races like the thrilling 1938 Arrowhead Derby (which ran from Duluth to St. Paul over five days) and the American Birkebeiner, the nation's largest cross-country event, which takes place every year in northern Wisconsin, snowpack permitting.

Generously illustrated with vintage photography and ski posters, and featuring firsthand observations drawn from interviews, *Winter's Children* is an engaging look at the earliest ski teams and touring clubs; the evolution of cross-country skis, gear, and fashion; and the ambitious and ongoing effort to establish and maintain a vast trail network across the Minnesota state park system.



**Ryan Rodgers** is a freelance writer and avid skier whose work has been published in *Backpacker*, *The Sun*, *Minnesota Conservation Volunteer*, *Hamline*, and *Northern Wilds* magazines. The former board president of the Standing Cedars Community Land Conservancy, a 1,500-acre nonprofit land trust along the St. Croix River, he lives with his family in northern Minnesota.

## HISTORY/SPORTS

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NOVEMBER

448 pages 306 b&w illustrations 8 x 10





# Many Berry Pie

Makes one 9-inch pie

Raspberry bushes give us bushels of berries every summer. The key to the flakiest crust is to use super-cold butter and to hold back on the amount of ice water, using as little as possible. Let the dough “rest” to help the gluten in the flour relax, making it easier to roll out.

## Crust

- 2 ½ cups all-purpose flour
- 2 teaspoons plus 2 tablespoons sugar
- 1 teaspoon salt
- ½ cup cold butter, cut into small pieces
- 6 tablespoons very cold vegetable shortening
- 6 to 8 tablespoons ice water

## Filling

- ½ cup sugar
- ½ teaspoon cinnamon
- ¼ cup all-purpose flour
- 1 teaspoon grated orange zest
- 6 cups fresh blueberries, or mix of blueberries and raspberries

To make the crust, combine flour, 2 teaspoons sugar, and salt in a large bowl. Using your fingers, rub in the butter and shortening until the mixture resembles a coarse meal. Gradually mix in just enough ice water to create a dough that can be gently pressed into a ball. Flatten into a disk, wrap in plastic, and refrigerate 1 hour.

To make the filling, preheat the oven to 400 degrees F. In a large bowl, combine sugar, cinnamon, flour, and orange zest. Toss in blueberries. Divide the dough in half and roll out one piece on a lightly floured surface and fit into a 9-inch pie plate. Place the filling in the pie. Roll out the remaining dough, cut ½-inch wide strips, and weave into a lattice top. Seal, trim, and crimp the edges. Sprinkle the top with the remaining sugar.

Set the pie on a baking sheet and bake for 30 minutes. Reduce the temperature to 325 degrees and bake until the crust is just browned and the filling is set, about 20 minutes longer. Remove and cool on a wire rack.



# The Steger Homestead Kitchen

Simple Recipes for an Abundant Life

WILL STEGER AND RITA MAE STEGER

WITH BETH DOOLEY

Personal and simple, earthy and warm—  
recipes and stories from the Steger  
Wilderness Center in Minnesota’s north  
woods

“Will is arguably the world’s greatest living explorer. Now, with *The Steger Homestead Kitchen*, he and his niece Rita Mae explore with us the power of eating locally and sustainably, and in the society of others. This gorgeous book should have a place in everyone’s kitchen—or on every coffee table.”

—Dan Buettner

“*The Steger Homestead Kitchen* is a very practical book of recipes, memories, and meals from the Stegers’ Northwoods Ely kitchen. I love the sustainable, inspirational, and climate-friendly recipes and menus that were guided by Beth Dooley, an award-winning Minnesota cookbook author. This book is a good and important read.”

—Beatrice Ojakangas, James Beard Cookbook Hall of Fame author

“Whether we are huddled together in a small tent or gathered around a big table, food gives us warmth, nourishment, and community. This book is so much more than a collection of recipes: it shares wisdom gained over a remarkable lifetime of exploration and offers a timely reminder in the era of climate change that a little can go a long way.”

—Eric Dayton, cofounder and CEO, Askov Finlayson (and Will Steger’s teammate on Arctic Transect 2004)

*The Steger Homestead Kitchen* is an inspiring and down-to-earth collection of meals and memories gathered at the Homestead, the home of the Arctic explorer and environmental activist Will Steger, located in the north woods near Ely, Minnesota. Founded in 1988, the Steger Wilderness Center was established to model viable carbon-neutral solutions, teach ecological stewardship, and address climate change. In her role as the Homestead’s chef, Will’s niece Rita Mae creates delicious and hearty meals that become a cornerstone experience for visitors from all over the world, nourishing them as they learn and share their visions for a healthy and abundant future.

Interwoven with dozens of mouth-watering recipes—for generous breakfasts (Almond Berry Grittlecakes), warming lunches (Northwoods Mushroom Wild Rice Soup), elegant dinners (Spatchcock Chicken with Blueberry Maple Glaze), desserts (Very Carrot Cake), and snacks (Steger Wilderness Bars)—are Will Steger’s exhilarating stories of epic adventures exploring the Earth’s most remote and endangered regions.

*The Steger Homestead Kitchen* opens up the Wilderness Center’s hospitality, providing the practical advice and inspiration to cook up a good life in harmony with nature.



## The Steger Homestead Kitchen

Will Steger and Rita Mae Steger ~ with Beth Dooley



**Will Steger**, explorer and environmental educator, is founder of Climate Generation and the Steger Wilderness Center and winner of the National Geographic John Oliver La Gorce Medal.

**Rita Mae Steger** is a chef and musician who runs the Steger Wilderness Center’s food program.

**Beth Dooley** is a James Beard Award-winning author and coauthor of several cookbooks, including *The Sioux Chef’s Indigenous Kitchen* (Minnesota, 2017), and a memoir, *In Winter’s Kitchen*.

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**NOVEMBER**  
128 pages 48 color plates 7 x 10



# Eco Soma

## Pain and Joy in Speculative Performance Encounters

PETRA KUPPERS

**An autoethnographic discussion of the speculative and fantastical elements of performance**

In *Eco Soma*, Petra Kuppers asks readers to be alert to their own embodied responses to art practice and to pay attention to themselves as active participants in a shared sociocultural world. Reading contemporary performance encounters and artful engagements, this book models a disability culture sensitivity to living in a shared world, oriented toward more socially just futures.

Eco soma methods mix and merge realities on the edges of lived experience and site-specific performance. Kuppers invites us to become moths, sprout gills, listen to our heart’s drum, and take starships into crip time. And fantasy is central to these engagements: feeling/sensing monsters, catastrophes, golden lines, heartbeats, injured sharks, dotted salamanders, kissing mammoths, and more. Kuppers illuminates ecopoetic disability culture perspectives, contending that disabled people and their co-conspirators make art to live in a changing world, in contact with feminist,

queer, trans, racialized, and Indigenous art projects. By offering new ways to think, frame, and feel “environments,” Kuppers focuses on art-based methods of envisioning change and argues that disability can offer imaginative ways toward living well and with agency in change, unrest, and challenge.

Traditional somatics teach us how to fine-tune our introspective senses and to open up the world of our own bodies, while eco soma methods extend that attention toward the creative possibilities of the reach between self, others, and the land. *Eco Soma* proposes an art/life method of sensory tuning to the inside and the outside simultaneously, a method that allows for a wider opening toward ethical cohabitation with human and more-than-human others.



**Petra Kuppers** is a community performance artist and disability culture activist. She is professor of English and women’s and gender studies at the University of Michigan and serves on the faculty of the MFA in Interdisciplinary Arts at Goddard College. Her most recent books include *Theatre and Disability* and *Studying Disability Arts and Culture: An Introduction*.

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Art after Nature series

# Gichigami Hearts

## Stories and Histories from Misaabekong

LINDA LeGARDE GROVER

**Award-winning author Linda LeGarde Grover interweaves family and Ojibwe history with stories from Misaabekong (the place of the giants) on Lake Superior**

“With compelling stories of sacred places, beloved people, myths, legends, and treasured memories, *Gichigami Hearts* is a moving tribute to the Ojibwe past.”  
—Carolyn Holbrook, author of *Tell Me Your Names* and *I Will Testify*

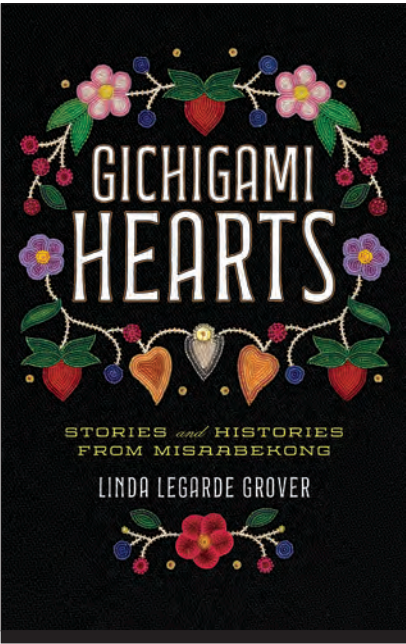
“With stories of the essence of land and people, Linda LeGarde Grover weaves a generational history of a sacredness inseparable from place, of the unbroken chain of Anishinaabe existence in Misaabekong. Her powerful prose and ethereal poetry wash over the pages like waves along the shore of Lake Superior, revealing a strength of survival that goes beyond memory and reminding us to watch, listen, and breathe.”  
—Gwen Westerman, Minnesota State University, Mankato

Long before there was a Duluth, Minnesota, the massive outcropping that divides the city emerged from the ridge of gabbro rock running along the westward shore of Lake Superior. A great westward migration carried the Ojibwe people to this place, the Point of Rocks. Against this backdrop—Misaabekong, the place of the giants—the lives chronicled in Linda LeGarde Grover’s book unfold, some

in myth, some in long-ago times, some in an imagined present, and some in the author’s family history, all with a deep and tenacious bond to the land, one another, and the Ojibwe culture.

Within the larger history, Grover tells the story of her ancestors’ arrival at the American Fur Post in far western Duluth more than two hundred years ago. Their fortunes and the family’s future are inextricably entwined with tales of marriages to voyageurs, relocations to reservation lands, encounters with the spirits of the lake and wood creatures, the renewal of life—in myth and in art, the search for meaning in the transformations of our day is always vital. Finally, in one man’s struggles, age-old tribulations, the intergenerational traumas of extended families and communities, and a uniquely Ojibwe appreciation for the natural and spiritual worlds converge, forging the Ojibwe worldview and will to survive as his legacy to his descendants.

Blending the seen and unseen, the old and the new, the amusing and the tragic and the hauntingly familiar, this lyrical work encapsulates a way of life forever vibrant at the Point of Rocks.



**Linda LeGarde Grover** is professor of American Indian studies at the University of Minnesota Duluth and a member of the Bois Forte Band of Ojibwe. Her books *The Road Back to Sweetgrass*, *Onigamiising: Seasons of an Ojibwe Year*, and *In the Night of Memory*, all from Minnesota, have earned numerous awards, including the Native Writers Circle of the Americas First Book Award; Northeastern Minnesota Book Awards for Poetry, Memoir, and Fiction; and a Minnesota Book Award for Memoir and Creative Nonfiction. Her book of stories *The Dance Boots* was the winner of the Flannery O’Connor Award and the Janet Heidinger Kafka Prize.

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# Our Grateful Dead

Stories of Those Left Behind

VINCIANE DESPRET

TRANSLATED BY STEPHEN MUECKE

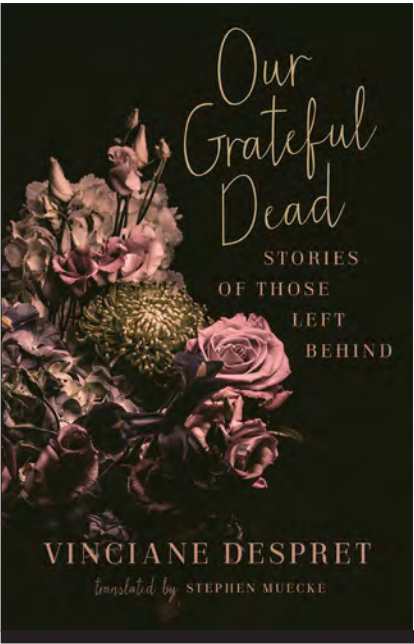
An award-winning exploration of the presence of the dead in the lives of the living

A common remedy after suffering the loss of a loved one is to progress through the “stages of grief,” with “acceptance” as the final stage in the process. But is it necessary to leave death behind, to stop dwelling on the dead, to get over the pain? Vinciane Despret thinks not. In her fascinating, elegantly translated book, this influential thinker argues that, in practice, people in all cultures continue to enjoy a lively, inventive, positive relationship with their dead.

Through her unique storytelling woven from ethnographic sources and her own family history, Despret assembles accounts of those who have found ways to live their daily lives with their dead. She rejects the idea that one must either subscribe to “complete mourning” (in a sense, to get rid of the dead) or else fall into fantasy and superstition. She explores instead how the dead still play an active, tangible role through those who are living, who might assume their place in a family or in society; continue their labor or

art; or thrive from a shared inheritance or an organ donation. This is supported by dreams and voices, novels, television and popular culture, the work of clairvoyants, and the everyday stories and activities of the living. For decades now, in the West, the dead have been discreet and invisible. Today, especially as a result of the Covid-19 pandemic, Despret suggests that perhaps we will be willing to engage with the dead in ways that bring us happiness despite our loss.

Despret’s unique method of inquiry makes her book both entertaining and instructive. *Our Grateful Dead* offers a new, pragmatic approach to social and cultural research and may indeed provide compassionate therapy for those of us coping with death.



**Vinciane Despret** is associate professor of philosophy at the University of Liège and the Free University of Brussels. The original French edition of *Our Grateful Dead* (*Au bonheur des morts*) won the prestigious Prix des Rencontres Philosophiques de Monaco. Her books include *What Would Animals Say If We Asked the Right Questions?* and *The Dance of the Arabian Babbler: Birth of an Ethological Theory*, both from Minnesota.

**Stephen Muecke** is professor of creative writing at Flinders University, South Australia. His many translations include works by Gilles Deleuze, Roland Barthes, and Luce Irigaray.

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# After Effects

A Memoir of Complicated Grief

ANDREA GILATS

An intensely moving and revelatory memoir of enduring and emerging from exceptional grief

“I am enormously grateful that the world is finally welcoming a deeper and more complex understanding about grief and grieving. Andrea Gilats makes a vital contribution with this honest account of her husband’s death and her long journey through complicated grief to arrive at her hard-won ‘fringes of happiness.’”

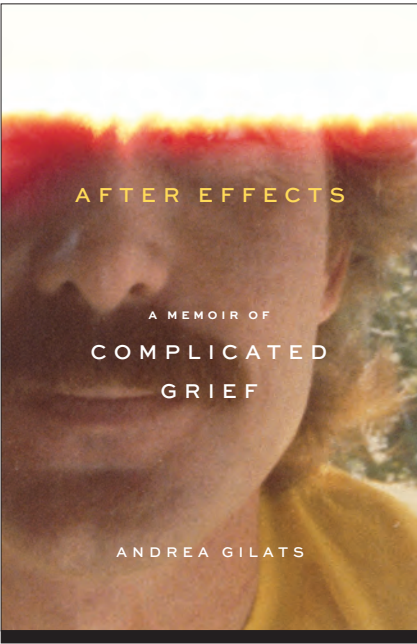
—Judith Barrington, bestselling author of *Writing the Memoir: From Truth to Art*

To grieve after a profound loss is perfectly natural and healthy. To be debilitated by grief for more than a decade, as Andrea Gilats was, is something else. In her candid, deeply moving, and ultimately helpful memoir of breaking free of death’s relentless grip on her life, Gilats tells her story of living with prolonged, or “complicated,” grief and offers insight, hope, and guidance to others who suffer as she did.

Thomas Dayton, Andrea Gilats’s husband of twenty years, died at 52 after a five-month battle with cancer. In *After Effects* Gilats describes the desolation that followed and the slow and torturous twenty-year journey

that brought her back to life. In the two years immediately following his death, Gilats wrote Tom daily letters, desperately trying to maintain the twenty-year conversation of their marriage. Excerpts from these letters reveal the depth of her despair but also the glimmer of an awakening as they also trace a different, more typical course of the grief experienced by one of Gilats’s colleagues, also widowed. Gilats’s struggle to rescue herself takes her through the temptation of suicide, the threat of deadly illness, the overwhelming challenges of work, and the rigor of learning and eventually teaching yoga, to a moment of reckoning and, finally, reconciliation to a life without her beloved partner. Her story is informed by the lessons she learned about complicated grief as a disorder that, while intensely personal, can be defined, grappled with, and overcome.

Though complicated grief affects as many as one in seven of those stricken by the loss of a close loved one, it is little known outside professional circles. *After Effects* points toward a path of recuperation and provides solace along the way—a service and a comfort that is all the more timely and necessary in our pandemic-ravaged world of loss and isolation.



**Andrea Gilats** is a writer, educator, artist, and former yoga teacher who was the cofounder and longtime director of the University of Minnesota’s legendary Split Rock Arts Program, a nationally renowned series of residential workshops in visual art and creative writing, as well as Split Rock Online Mentoring for Writers. She is author of *Restoring Flexibility: A Gentle Yoga-Based Practice to Increase Mobility at Any Age* and has written many articles about aging.

**MEMOIR/DEATH AND GRIEF**  
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200 pages 5 1/2 x 8 1/4



# Reeling

A Novel

SARAH STONICH

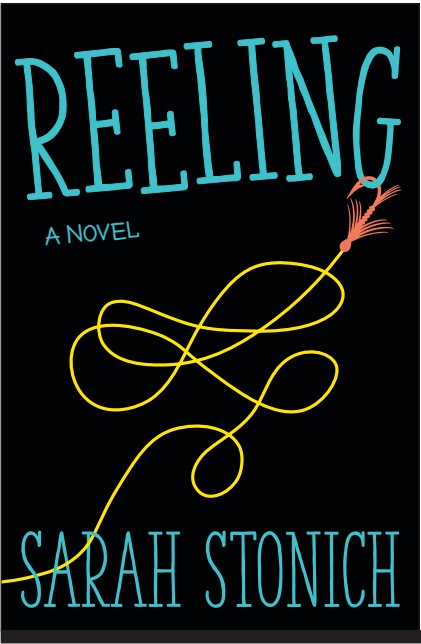
RayAnne’s next adventure takes our intrepid heroine, haunted by her beloved grandmother’s death, to New Zealand to film a new season of her all-women fishing talk show

What stage of grief is it when your grandmother’s ghost keeps popping up on your electronic devices? Denial? For RayAnne that seems to be the stage for launching the second season of *Fishing!*—in New Zealand. Ready or not, she is taking public television’s first all-women fishing talk show on the road, putting the cold Minnesota winter in the rearview mirror—which, it turns out, Gran is haunting, too.

After a challenging first season, and RayAnne’s serendipitous ascension to host, there’s a lot at stake. With camera-wielding twins Rongo and Rangi along as crew and tour guides, RayAnne and her indefatigable producer Cassi set out across New Zealand in search of noteworthy women who fish: a skipjack boat captain navigating sexist harbors; a writer of historical suffragette fiction, which is, apparently, a thing; a reclusive Māori octogenarian who ties fishing flies for

dignitaries. Their stories, and a good dose of the country’s history, are almost enough to take the edge off RayAnne’s homesickness and grief, to say nothing of jetlag—and it doesn’t hurt to discover a bird dog who fishes, an anti-fashionista, a pair of sisters fishing their way through recovery, and . . . a Hobbit? Meanwhile, the romantic and family entanglements she left behind at home haven’t exactly come untangled in her absence.

Those who met RayAnne in *Fishing!*, Sarah Stonich’s first outing with the intrepid, accidental talk-show host, will encounter familiar and unexpected pleasures in her latest antics—and a story whose lighthearted surface and surprising depths will charm readers who now find her for the first time.



*Fishing!*, the first installment of RayAnne’s adventures, is published by Minnesota, as are the first two volumes in **Sarah Stonich’s** Northern Trilogy, *Vacationland* and *Laurentian Divide*. She is also author of *These Granite Islands* (Minnesota, 2013), which has been translated into seven languages and shortlisted for France’s Grand Prix des Lectrices de Elle; a memoir, *Shelter: Off the Grid in the Mostly Magnetic North* (Minnesota, 2017); and the critically acclaimed novel *The Ice Chorus*. She lives on the Mississippi River in Minneapolis.

**FICTION**  
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**OCTOBER**  
296 pages 5 1/2 x 8 1/4

# The Last Bookseller

A Life in the Rare Book Trade

GARY GOODMAN

A wry, unvarnished chronicle of a career in the rare book trade during its last Golden Age

*“The Last Bookseller is a witty book that offers an insider’s account of a vital, disappearing trade. Packed with wry observations of colorful personalities, Gary Goodman not only captures an important moment in antiquarian book history—when a small river town in Minnesota becomes North America’s first ‘Book Town’—but also asks hard questions about what has been lost in the wake of new technology. Opening this book is like stepping into an old bookstore: wonders are around every corner.”*

—Patrick Hicks, author of *The Commandant of Lubizec* and *In the Shadow of Dora*

*“A beautifully written firsthand account of the adventures of a man who was a mover and shaker in the book business for nearly half a century, The Last Bookseller will be high on the must-read list of book lovers everywhere.”*

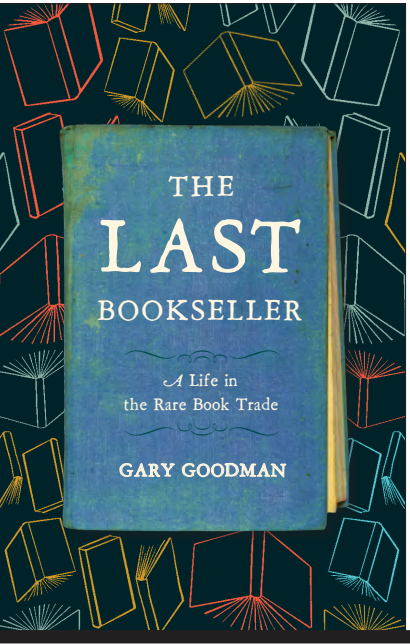
—Mark Ziegler, author of *Wordsongs*

When Gary Goodman wandered into a run-down, used-book shop that was going out of business in East St. Paul in 1982, he had no idea the visit would change his life. In *The Last Bookseller* Goodman describes his sometimes desperate, sometimes hilarious career as a used and rare book dealer in Minnesota—the

early struggles, the remarkable finds, and the bibliophiles, forgers, book thieves, and book hoarders he met along the way.

Here we meet the infamous St. Paul Book Bandit, Stephen Blumberg, who stole 24,000 rare books worth more than fifty million dollars, and the eccentric Melvin McCosh, who filled his dilapidated Lake Minnetonka mansion with half a million books. In 1990, with a couple of partners, Goodman opened St. Croix Antiquarian Books in Stillwater, one of the Twin Cities region’s most venerable bookshops until it closed in 2017. This store became so successful that Richard Booth, founder of the “book town” movement in Hay-on-Wye in Wales, declared Stillwater the First Book Town in North America.

The internet changed the book business forever, and Goodman details how, after 2000, the internet made stores like his obsolete. In the 1990s, the Twin Cities had nearly fifty secondhand bookshops; today, there are fewer than ten. As both a memoir and a history of booksellers and book scouts, criminals and collectors, *The Last Bookseller* offers an ultimately poignant account of the used and rare book business during its final Golden Age.



**Gary Goodman** is a semi-retired rare book dealer in Stillwater, Minnesota. He put six kids through college selling secondhand books, a feat that makes him a Genuine American Hero. He is coauthor of *The Stillwater Booktown Times* and *The Secret History of Golf in Scotland*.

**MEMOIR**  
\$19.95 £14.99 Cloth/jacket ISBN: 978-1-5179-1257-4  
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# A Natural Curiosity

## The Story of the Bell Museum

**LANSING SHEPARD, DON LUCE, BARBARA COFFIN,  
AND GWEN SCHAGRIN**

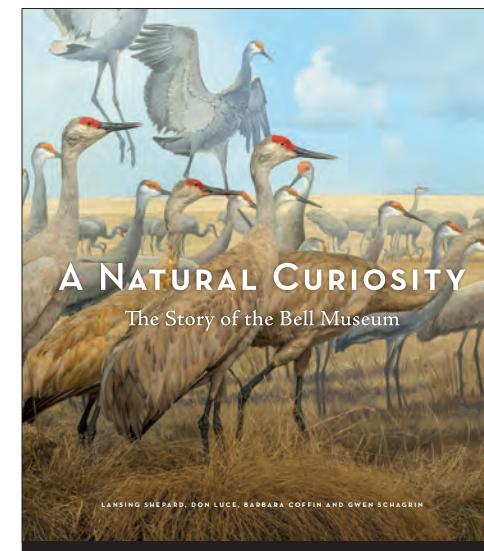
### A richly illustrated tour of Minnesota's premier natural history museum after 150 years

From its humble start in 1872 as a one-room cabinet of curiosities, the University of Minnesota's Bell Museum of natural history has grown to be one of the state's most important cultural institutions. Within its walls are displayed the natural wonders of Minnesota and the world beyond, a standing invitation to explore, understand, and appreciate our natural environment—and, for visitors of all ages, both seasoned observers and curious onlookers, to experience the delight of discovery. *A Natural Curiosity* is a tale well told, a lively ride across 150 years of important scientific advancement.

Drawing on a wealth of materials unearthed during the museum's recent move to its new building, this gorgeously illustrated book chronicles the remarkable discoveries, moments, and personalities that have made the Bell Museum what it is today. Among the stories of ornithologists, botanists, tycoons, and conservationists, readers will encounter the magnificent dioramas created by renowned artist Francis Lee Jaques, the adventures behind some of the Bell's

more curious specimens (like the bones of Philippine orangutans and moonrats, a high-flying moose, and a simple fungi sample that saved a man's life), and the dramatic accounts of the critical advances made by the museum in wildlife telemetry, conservation biology, and scientific learning—all in defense of our planet's threatened biodiversity. In a photographic finale, readers will be treated to a tour of the new, reimagined museum, complete with the planetarium that inspired one Minnesota boy to become a NASA astronaut.

From its conception as part of a state-mandated geological and natural history survey, to its most recent ventures into technology, environmental science, and DNA sequencing, the Bell Museum has informed, explained, and expanded our relationship to the natural world. Its story, engagingly told in *A Natural Curiosity*, reveals and explores the profound changes undergone by society, science, and the natural landscape over the museum's lifetime.



**Lansing Shepard** is a writer who specializes in conservation, environmental policy, and natural history. He is coauthor of *This Perennial Land: Third Crops, Blue Earth, and the Road to a Restorative Agriculture* and author of the *Northern Plains* volume of The Smithsonian Guides to Natural America series.

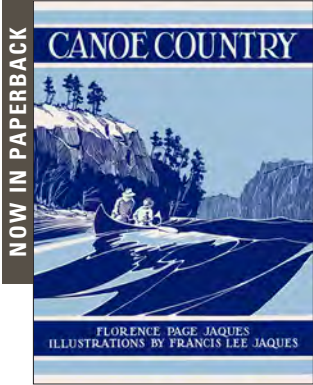
**Don Luce** is Bell Museum curator of exhibits.

**Barbara Coffin** is executive producer of the Emmy Award-winning television documentary *Minnesota: A History of the Land* and coeditor of *Minnesota's Endangered Flora and Fauna* (Minnesota, 1988).

**Gwen Schagrin** has worked in exhibits research, design, and production at the Bell Museum since 1992.

**NATURAL HISTORY/MUSEUMS**  
\$34.95 £26.99 Cloth/jacket ISBN: 978-1-5179-1036-5  
**NOVEMBER**  
400 pages 310 color plates 9 x 10





Canoe Country

FLORENCE PAGE JAUQUES  
ILLUSTRATIONS BY  
FRANCIS LEE JAUQUES

The classic and gorgeous accounts of two legendary naturalists’ journeys through summer and winter in the north country—in two new stand-alone paperback editions

“These voyaging days are translucent with joy. When we start out in the morning, the earth has such a before-Eden look that it seems a shame to shake the dew from the blueberries or strike our paddles into the sleeping water. Thrusting on into sun-filled channels; drifting into green-needled embrasures where chickadees are buoyant; landing on a beach to bathe and read the overnight paw prints—it is all intoxicating.”  
—from *Canoe Country*

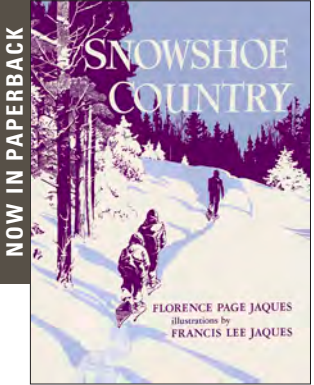
When *Canoe Country* and *Snowshoe Country* were first published, in 1938 and 1944, respectively, readers were charmed by their enchanting portrayal of the wilderness of northern Minnesota. Florence Page Jaques and her husband, Francis Lee Jaques, became celebrated champions of the Boundary Waters and its majestic environs. Now, these classic books are both back in print as paperback editions.

A well-traveled New York sophisticate, Florence Page Jaques fell in love with northern Minnesota during her first trips to the region, and she recounted those early experiences in *Canoe Country* and *Snowshoe Country*. She writes of the excitement of traveling by foot, canoe, snowshoe, and dogsled. Weeks of solitude canoeing through the Boundary Waters are interrupted by encounters with the denizens of the north country. In these two volumes, her vivid stories are matched by her famous husband’s spectacular drawings; Francis Lee Jaques captures the delicate power of Minnesota’s seasons, from the cascading falls of summer to the frozen lakes of winter.

**Florence Page Jaques** (1890–1972) was born in New York. A poet and nature writer, she collaborated with her husband on eight books.

**Francis Lee Jaques** (1887–1969) spent his childhood in Aitkin, Minnesota. His art is world-renowned, with major collections housed in the Museum of Natural History in New York and the Bell Museum at the University of Minnesota.

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Snowshoe Country

FLORENCE PAGE JAUQUES  
ILLUSTRATIONS BY  
FRANCIS LEE JAUQUES

**MINNESOTA/NATURE WRITING**  
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Fesler-Lampert Minnesota Heritage Book Series

The Big Island

A Story of Isle Royale

JULIAN MAY

ILLUSTRATIONS BY JOHN SCHOENHERR

First published in 1968, this engrossing and beautiful picture book about wildlife on Isle Royale is available again

Isle Royale, “the big island” of this book, is a wilderness national park in Lake Superior and home to a unique and fascinating ecosystem of animals, most notably the iconic wolf and majestic moose. Here is author Julian May’s story about the island’s beginning, the kinds of animals that came to populate it, and their effects on the pristine landscape. Among them were the moose, who swam to the island from the distant shore to fend off starvation. The moose found conditions on Isle Royale so favorable that they reproduced quickly—but then faced another food shortage. The wolves arrived by floating to the island on an ice floe in winter and soon became important to the island’s ecology as successful predators of the moose.

Complementing this fascinating text, John Schoenherr’s magnificent illustrations convey the strength of these animals and the beauty of the island that is their home.

First published in 1968, and reprinted here with a new note by renowned wolf expert L. David Mech, *The Big Island* is an enchanting introduction to the wilderness and wildlife of Isle Royale.



**Julian May** (1931–2017) was a popular writer of science fiction, fantasy, horror, and children’s books. She is best remembered for her *Saga of Pliocene Exile* and *Galactic Milieu* series books. Between 1956 and 1981 she wrote more than 250 science and sports nonfiction books for children and young adults.

**John Schoenherr** (1935–2010) was a prolific illustrator of science fiction and children’s picture books. He won the 1988 Caldecott Medal for his illustrations to *Owl Moon* by Jane Yolen. He was posthumously inducted into the Science Fiction and Fantasy Hall of Fame in 2015.

**CHILDREN’S PICTURE BOOK**  
\$17.95 £13.99 Cloth/jacket ISBN: 978-1-5179-1069-3  
OCTOBER  
32 pages 15 color plates 10 x 8

# Grandmother’s Pigeon

LOUISE ERDRICH

ILLUSTRATIONS BY JIM LAMARCHE

A grandmother’s sudden departure leaves her family with an even more puzzling, and wondrous, surprise in this enchanting story from the National Book Award–winning author—at last back in print

Praise for *The Range Eternal*:

"A gentle story told in poetic language (it’s Louse Erdrich, after all), illustrated by beautiful, deep jewel-tone paintings, make this book a perfect bridge between picture books and early chapter books."  
—*Pioneer Press*

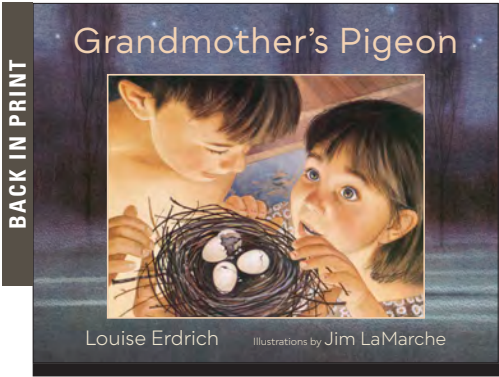
"A great read-aloud to build community and for family gatherings, sharing traditions and memories together."  
—*Youth Services Book Review*

"A treasure for its warm-hearted writing and luminous artwork."  
—*Bookology*

"Erdrich’s story is simple and eloquent, weaving tales and history through crystal-clear prose."  
—*Star Tribune*

Grandmother was a mysterious woman. She could heal with a touch (or with a cup of very bitter tea) or scare off a vicious dog with a look. But when she hitches a ride to Greenland on a passing porpoise, her family is still surprised—and then concerned. The mystery deepens when, among Grandmother’s collection of birds’ nests, the family discovers a clutch of eggs hatching. Out pop three passenger pigeons—birds of a species long extinct, supposedly.

Through the words of a curious grandchild, and Jim LaMarche’s evocative artwork, Grandmother’s legacy unfolds in these pages in all its peculiarity and charm. Mixing whimsy and gravity with a little science and history, the tale of the family’s loss, and marvelous find, summons a world as intriguing as it is perfectly clear—a world animated by Louise Erdrich’s storytelling magic, inviting readers young and old to follow Grandmother, and to wonder.



**Louise Erdrich** is the author of fifteen novels as well as volumes of poetry, short stories, a memoir of early motherhood, and children’s books, including *The Range Eternal* (Minnesota, 2020). Her novel *The Round House* won the National Book Award for Fiction. *The Plague of Doves* was a finalist for the Pulitzer Prize, and she has twice won the National Book Critics Circle Award, for her debut novel *Love Medicine* and for *LaRose*. She operates Birchbark Books, an independent bookstore in Minneapolis.

**Jim LaMarche** has illustrated *The Rainbabies* by Laura Kraus Melmed, *Albert* by Donna Jo Napoli (a *New York Times* Best Illustrated Book), and *Up* and *The Raft*, which he also wrote. He lives in Santa Cruz, California.

**CHILDREN’S PICTURE BOOK**  
\$17.95 Cloth/jacket ISBN: 978-1-5179-1147-8  
**SEPTEMBER**  
32 pages 18 color plates 11 x 8 1/2 NAM

# Talkin’ Up to the White Woman

Indigenous Women and Feminism

AILEEN MORETON-ROBINSON

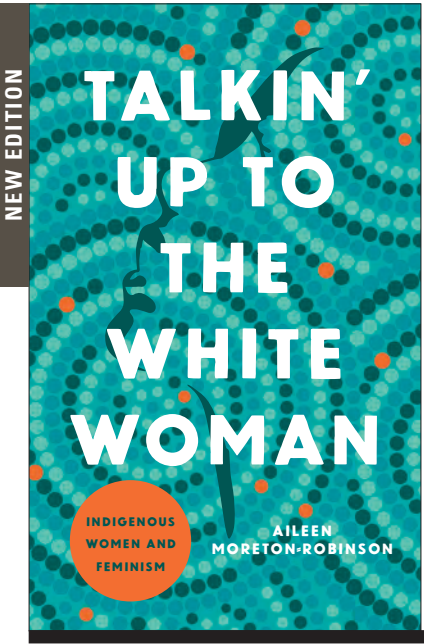
A twentieth-anniversary edition of this tour de force in feminism and Indigenous studies, now with a new preface

The twentieth anniversary of the original publication of this influential and prescient work is commemorated with a new edition of *Talkin’ Up to the White Woman* by Aileen Moreton-Robinson. In this bold book, of its time and ahead of its time, whiteness is made visible in power relations, presenting a dialogic of how white feminists represent Indigenous women in discourse and how Indigenous women self-present.

Moreton-Robinson argues that white feminists benefit from colonization: they are overwhelmingly represented and disproportionately predominant, play the key roles, and constitute the norm, the ordinary, and the standard of womanhood. They do not self-present as white but rather represent themselves as variously classed, sexualized, aged, and abled. The disjuncture between representation and self-presentation

of Indigenous women and white feminists illuminates different epistemologies and an incommensurability in the social construction of gender.

Not so much a study of white womanhood, *Talkin’ Up to the White Woman* instead reveals an invisible racialized subject position represented and deployed in power relations with Indigenous women. The subject position occupied by middle-class white women is embedded in material and discursive conditions that shape the nature of power relations between white feminists and Indigenous women—and the unjust structural relationship between white society and Indigenous society.



**Aileen Moreton-Robinson** is a Goenpul woman of the Quandamooka people (Moreton Bay) and professor of Indigenous research at RMIT University in Melbourne, Australia. She is Australia’s first Indigenous Distinguished Professor and a founding member of the Native American and Indigenous Studies Association. In 2020, she was elected an international honorary member of the American Academy of Arts and Sciences and a Fellow of the Australian Academy of Humanities. Her books include *The White Possessive: Property, Power, and Indigenous Sovereignty* (Minnesota, 2015); *Critical Indigenous Studies: Engagements in First World Locations*; and the *Routledge Handbook of Critical Indigenous Studies*.

**NATIVE STUDIES/WOMEN’S STUDIES**  
\$27.00x £20.99 Paper ISBN: 978-1-5179-1228-4  
\$27.00 Retail e-book ISBN: 978-1-4529-6689-2  
**OCTOBER**  
288 pages 1 b&w illustration 5 x 8 ANZ  
Indigenous Americas Series



# Cosmic Trip

Rock Concerts at the Minneapolis Labor Temple, 1969–1970

CHRISTIAN A. PETERSON

A trip through Minneapolis rock concert history framed through psychedelic poster art

"Minneapolis has always been a good place for us to play. We came back several times, but we never had that especial 'vibe' that only happened in that particular year and in that place. The Labor Temple was a remarkable venue, never to be forgotten."

—Adolfo "Fito" de la Parra, of Canned Heat

"Nothing like standing between Jeff Beck and Ron Wood as a joint gets passed back and forth."

—Peter Ostroushko

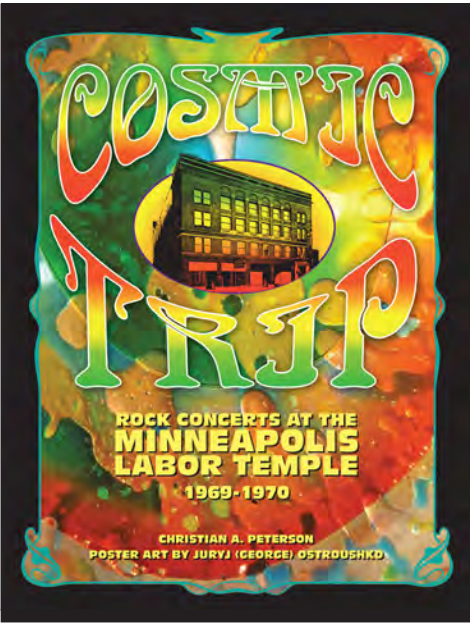
"The Labor Temple's like the Fillmore Auditorium of the Midwest."

—Ron "Pigpen" McKernan, of the Grateful Dead

In 1969 and 1970 the Minneapolis Labor Temple burned bright as the center of the Twin Cities music scene. The ballroom of the Labor Temple in Southeast Minneapolis, site of union meetings, was transformed into a

rock club with a 1,200-person capacity and hosted famous bands such as the Grateful Dead, Spirit, Ten Years After, Muddy Waters, and the Byrds. Local bands like the Litter and Jokers Wild were opening acts.

*Cosmic Trip* tells the story of this famed club framed through the poster art of Juryj Ostroushko. His posters were inspired by the psychedelic art coming out of San Francisco at the time, and each features hand-lettered typography that simulates the effects of recreational drugs. This book moves chronologically through every concert at the Labor Temple, with a descriptive review of the concert along with its poster and additional memorabilia. This duet of music and art is a trip down memory lane during a trippy time of Minneapolis rock.



**Christian A. Peterson** is the former associate curator of photographs at the Minneapolis Institute of Art and author of a number of books and exhibit catalogues, including *Chaining the Sun: Portraits by Jeremiah Gurney* and *Masterpiece Photographs from the Minneapolis Institute of Arts: The Curatorial Legacy of Carroll T. Hartwell*, both available from the University of Minnesota Press.

**MUSIC/MINNESOTA**  
\$29.95 £22.99 Paper ISBN: 978-0-9984-8444-0  
**AVAILABLE**  
116 pages 35 b&w illustrations, 61 color plates  
8 1/2 x 11  
Distributed for Smart Set, Inc.

# Days Like Smoke

A Minnesota Boyhood

JON HASSLER

EDITED AND WITH A FOREWORD BY WILL WEAVER

AFTERWORD BY PETER A. DONAHUE

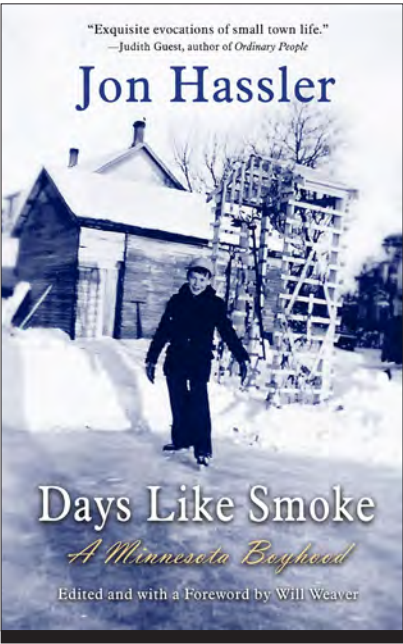
The memoir of a small-town childhood by one of Minnesota's favorite writers, now published for the first time

*I've always thought of the Red Owl Grocery Store in Plainview, Minnesota, as my training ground, for it was there that I acquired the latent qualities necessary to the novelist: from my dear German father, endurance, patience, resilience, and sound working habits, and from my dear Irish mother, the fun of picking individuals out of a crowd and the joy of finding the precise words to describe them. No one took more nourishment away from that store than I.*

Beloved Minnesota novelist Jon Hassler, who chronicled small-town Midwestern life in such popular novels as *Staggerford*, *A Green Journey*, and *North of Hope*, left the manuscript for one important story unfinished when he died: his own. *Days Like Smoke: A Minnesota Boyhood* is Hassler's previously unpublished memoir of his youth in rural Minnesota during the 1930s and 40s, giving us his memories and experiences through a writer's acute and detailed observations. He remembers piano lessons, small-town secrets, his passion for movies, and his holy duties as the only altar boy at St. Joachim's.

He imagines how Sylvia Pofford spent the night of the prom that they did not attend together, and he recalls Miss Glaswitz, his unmarried neighbor "who kept . . . a neat, overfurnished house on Broadway, in each room of which was a glass-covered dish filled with hard candy," who "surprised us all by selling it and marrying a cattle buyer from St. Paul." With chapters organized by simple themes such as houses, lessons, and groceries, and ever attuned to the idiosyncrasies of the people around him, Hassler reviews his early years and occasionally reveals when a particular neighbor, teacher, or friend inspired a character or scene in his writing.

Will Weaver, another successful writer devoted to rural Minnesota, first met "Mister Hassler" as his older sister's English teacher in Park Rapids. Weaver gently edited Hassler's unfinished manuscript and contributed a moving foreword that gives readers biographical information about the author as well as describing the literary connections with his life and, above all, his empathy for the real residents and imagined characters of small-town Minnesota.



**Jon Hassler** (1933–2008) was writer in residence and Regents Professor Emeritus at St. John's University in Collegeville, Minnesota. His many novels and short stories were often set in small-town Minnesota.

**Will Weaver** is author of *Sweet Land*, *Memory Boy*, and *Red Earth, White Earth*. He has also written award-winning novels and series for young adults. He taught creative writing and literature at Bemidji State University and lives in northern Minnesota.

**BIOGRAPHY**  
\$22.95 £17.99 Cloth/jacket ISBN: 978-1-7361021-1-4  
**SEPTEMBER**  
128 pages 15 b&w illustrations 5 x 8  
Distributed for Afton Press

# Envisioning Evil

*The Nazi Drawings* by Mauricio Lasansky

RACHEL McGARRY

The definitive study of this powerful series of drawings by the influential artist

Internationally renowned as a printmaker, Mauricio Lasansky (1914–2012) unleashed his brilliant draftsmanship in his self-titled series *The Nazi Drawings*. The Argentina-born artist created the body of work largely in the 1960s, as the televised trial of Nazi war criminal Adolf Eichmann awakened the world to the depths of Nazi atrocities. Lasansky’s haunting interpretations reflect his response to the unfolding details. “I was full of hate, poison, and I wanted to spit it out,” he said.

The thirty-three monumental drawings, made from charcoal, wash, and collage, examine the horrors of the Holocaust, especially the suffering of women and children. The series became Lasansky’s most famous and notable work and was included among the opening exhibitions at the Whitney Museum of American Art in 1967.

*Envisioning Evil* accompanies the exhibition of *The Nazi Drawings* at the Minneapolis Institute of Art in 2021. Curator Rachel McGarry provides comprehensive biographical, cultural,

and historical context for the artist and the creation of this series in three essays and an illustrated timeline. McGarry also traces Holocaust awareness before and after the 1961 Eichmann trial and examines the role of art, literature, and popular media in bringing the genocide into public discourse. Rabbi Barry D. Cytron, former chaplain and professor of religious studies at Macalester College, contributes an essay on the international religious response to revelations about Nazi crimes and their relation to Lasansky’s art.

Created as a reaction to the crimes committed against the Jews during the Holocaust, *The Nazi Drawings* endure as a condemnation against all persecution and extermination of humanity.



Rachel McGarry is associate curator of prints and drawings at the Minneapolis Institute of Art.

**ART**  
\$39.95 £32.00 Paper ISBN: 978-1-5179-1051-8  
**SEPTEMBER**  
160 pages 37 b&w illustrations, 81 color plates 9 x 13  
Distributed for the Minneapolis Institute of Art



# Louis Sullivan’s Idea

TIM SAMUELSON  
WITH CHRIS WARE

A visual compendium revealing the philosophy and life of America’s renowned architect

The story of Louis H. Sullivan is considered one of the great American tragedies. While Sullivan reshaped architectural thought and practice and contributed significantly to the foundations of modern architecture, he suffered a sad and lonely death. Many have since missed his aim: that of bringing buildings to life. What mattered most to Sullivan were not the buildings but the philosophy behind their creation. Once, he unconcernedly stated that if he lived long enough, he would get to see all of his works destroyed. He added: “Only the idea is the important thing.”

In *Louis Sullivan’s Idea*, Chicago architectural historian Tim Samuelson and artist/writer Chris Ware present Sullivan’s commitment to his discipline of thought as the guiding force behind his work, and this collection of photographs, original documentation, and drawings all date from the period of Sullivan’s life, 1856–1924, that many rarely or have never seen before. The book includes a full-size foldout facsimile reproduction of Louis Sullivan’s last architectural commission and the only surviving working drawing done in his own hand.

Tim Samuelson is the administrator of his own architectural preservation archive and the City of Chicago’s cultural historian. Chris Ware’s work has appeared in the MCA Chicago, the Whitney Museum of American Art, and *The New Yorker*, and his books have been named year-end top ten fiction selections by the *New York Times* and *Time* magazine.

**ARCHITECTURE/HISTORY**  
\$45.00 £36.00 Cloth/jacket ISBN: 978-1-5179-1279-6  
**SEPTEMBER**  
384 pages 300 color plates 9 x 11  
Distributed for the Alphawood Foundation and Wrightwood 659



# Reconstructing the Garrick

Adler & Sullivan’s Lost Masterpiece

JOHN VINCI, EDITOR

WITH TIM SAMUELSON,  
ERIC NORDSTROM, AND CHRIS WARE

A beautifully designed and lavishly illustrated biography of one of Chicago’s greatest lost buildings

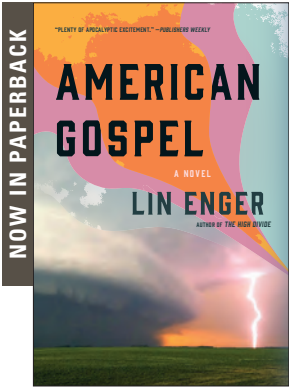
For six months in 1961, Richard Nickel, John Vinci, and David Norris salvaged the interior and exterior ornamentation of the Garrick Theater, Adler & Sullivan’s magnificent architectural masterpiece in Chicago’s theater district. The building was replaced by a parking garage, and its demolition ignited the historic preservation movement in Chicago.

The Garrick (originally the Schiller Building) was built in 1892 and featured elaborate embellishments, especially in its theater and exterior, including the ornamentation and colorful decorative stenciling that would become hallmarks of Louis Sullivan’s career. *Reconstructing the Garrick* documents the enormous salvaging job undertaken to preserve elements of the building’s design, but also presents the full life story of the Garrick, featuring historic and architectural photographs, essays by prominent architectural and art historians, interviews, drawings, ephemera from throughout its lively history and details of its remarkable ornamentation—a significant resource and compelling tribute to one of Chicago’s finest lost buildings. A seventy-two-page facsimile of Richard Nickel’s salvage workbook is tipped into the binding.

John Vinci, FAIA, senior partner and practicing architect, Vinci/Hamp Architects, Inc., has been an architect in Chicago for more than sixty years. He taught the history of architecture at the Illinois Institute of Technology. Tim Samuelson (biography at left). Eric Nordstrom is founder of Urban Remains and creator of the BLDG. 51 museum and gallery. Chris Ware (biography at left).

**ARCHITECTURE/HISTORY**  
\$45.00 £36.00 Cloth/jacket ISBN: 978-1-5179-1280-2  
**SEPTEMBER**  
262 pages 250 color plates 8 x 13  
Distributed for the Alphawood Foundation and Wrightwood 659





# American Gospel

A Novel

LIN ENGER

Radically personal and quintessentially American, an intimate drama at the heart of an apocalyptic vision

“*American Gospel* is a glorious novel about what people choose to believe—and, more important, why they choose to believe it.”

—Foreword Reviews, starred review

“Enger effectively expands on themes of belonging and blind devotion as a group of true believers face their final day of reckoning. . . . Plenty of apocalyptic excitement.”

—Publishers Weekly

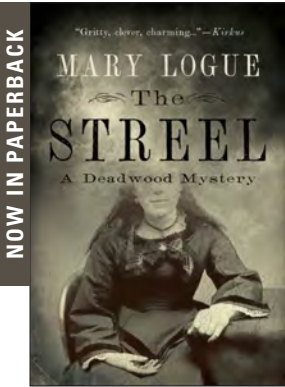
“Redemption comes in many guises, and that is what this clever, hyperactive story is all about. That it’s set in our own Minnesota makes it doubly endearing.”

—Star Tribune

On a small Minnesota farm an old man is waiting for the Rapture, which God has told him will happen in two weeks, on August 19, 1974. Set during a time that resonates with our own tension-filled moment, *American Gospel* cuts close to the battles occurring within ourselves and for the soul of the nation, radiating light on a dark strain in America’s psyche when the false security of dogma competes with the risky tumult of freedom.

**Lin Enger** has published two previous novels, *Undiscovered Country* (Minnesota, 2020) and *The High Divide*. He teaches English at Minnesota State University Moorhead.

**FICTION**  
\$16.95 Paper ISBN: 978-1-5179-1274-1  
\$16.95 Retail e-book ISBN: 978-1-4529-6572-7  
**OCTOBER**  
264 pages 5 1/2 x 8 1/4 NAM



# The Streel

A Deadwood Mystery

MARY LOGUE

A young Irish immigrant gets caught in a deadly plot in nineteenth-century Deadwood

“With a poet’s eye, Mary Logue evokes the harsh world of frontier Deadwood, South Dakota. *The Streel* is both a taut mystery and a cautionary tale of the evils of greed. I loved the redoubtable heroine, Brigid Reardon, and I loved every stunning line of this fine story.”

—William Kent Krueger, author of *This Tender Land*

“*The Streel* shows Mary Logue at the top of her game.”

—Ellen Hart, author of *Twisted at the Root*

“A well-constructed plot, lilting prose, and a heroine who’s determined to escape constricting female roles make this an exceptional regional historical.”

—Publishers Weekly, starred review

“A gritty, charming, clever protagonist whose musings provide a perfect period feel.”

—Kirkus Reviews

Mary Logue brings her signature brio and nerve to this story of a young Irish woman turned reluctant sleuth as she makes her way in a strange and dangerous new world. Logue’s latest thriller conjures the romance and the perils, and the tricky everyday realities, of an immigrant surviving by her wits and grace in nineteenth-century America.

**Mary Logue** has published thirteen mysteries, nine in the Claire Watkins series, as well as poetry and young adult nonfiction and fiction, including the best-selling *Sleep like a Tiger*, which have won Caldecott and Zolotow honor awards.

**FICTION**  
\$15.95 £11.99 Paper ISBN: 978-1-5179-0860-7  
\$15.95 Retail e-book ISBN: 978-1-4529-6243-6  
**JULY**  
224 pages 5 1/2 x 8 1/4

# Brave Enough

JESSIE DIGGINS

WITH TODD SMITH

With characteristic grit and candid charm, Olympic gold medalist Jessie Diggins connects the dots from America’s heartland to international sports history

“Brutally honest and powerful . . . a raw, heart-wrenching, nothing-held-back look at the struggles she went through to succeed.”

—Jackie Joyner-Kersey

“World, meet the force that is Jessie Diggins.”

—Mikaela Shiffrin, Olympic Champion and World Champion

“A powerful story that shows that striving for excellence can be essential in sport, yet not even Olympic champions are immune from its unforeseen destructive consequences.”

—Kikkan Randall, Olympic Champion and World Champion

“Diggins has made a mark in one of the toughest races in the sport.”

—New York Times

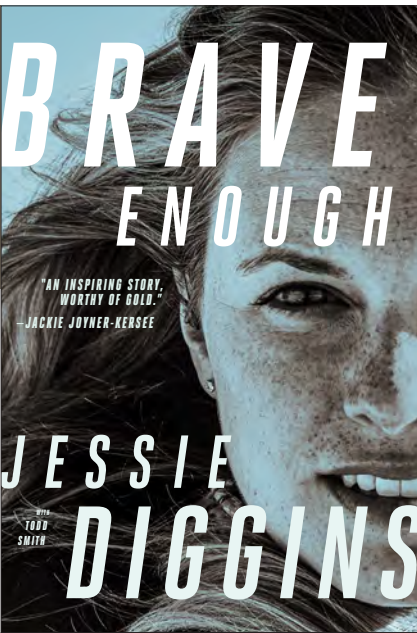
“If you want someone worth rooting for, look no further.”

—New Yorker

“An uplifting sports memoir told with compassion and vulnerability.”

—Booklist

At Pyeongchang in 2018, Jessie Diggins lunged straight into Olympic immortality: the first cross-country skiing gold medal for the United States at the Winter Games. The 26-year-old Diggins, a four-time World Championship medalist, was a world away from the small town of Afton, Minnesota, where she first strapped on skis. Going beyond stories of races and ribbons, she describes the challenges of becoming a serious athlete and openly shares her harrowing struggle with bulimia. Between thrilling moments of triumph, Diggins shows that for all her history-making achievements, she never strayed far from her free-spirited roots.

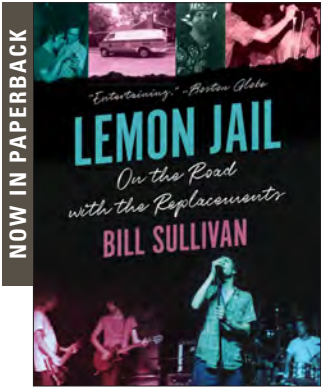


A two-time Olympian, **Jessie Diggins** is the most decorated U.S. cross-country athlete in World Championship history: she is the first American woman to win the World Cup Distance title and the World Cup Overall Champion title, and she has earned thirty-five medals in World Cup competitions. In 2021, she became the first American to win the prestigious Tour de Ski.

**Todd Smith** is a sports writer and author of *Hockey Strong*.

**MEMOIR/SPORTS**  
\$16.95 £12.99 Paper ISBN: 978-1-5179-0820-1  
\$16.95 Retail e-book ISBN: 978-1-4529-6200-9  
**AUGUST**  
296 pages 26 color plates 5 1/2 x 8 1/4





Lemon Jail  
On the Road  
with the Replacements  
BILL SULLIVAN

A tour diary of life on the road with one of Minnesota’s wildest bands—with nearly 100 never-before-seen photographs

“*Lemon Jail* is at its best in moments that perfectly convey the state of pre-internet underground music in America, where house parties, college radio, and photocopied fanzines could propel a small hometown band into legend.”  
—Pitchfork

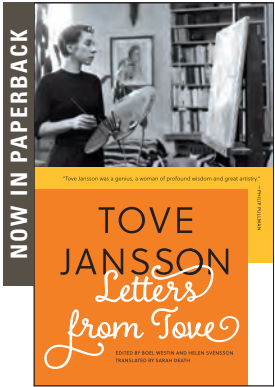
“Sullivan’s entertaining book . . . is a glorified tour diary full of sex, drugs, rock ‘n’ roll, more drugs, and a story about Replacements guitarist Bob Stinson defecating in an ice bucket and sending it down a hotel’s dumbwaiter.”  
—Boston Globe

A raucous tour diary of rock ‘n’ roll in the 1980s, *Lemon Jail* puts us in the van with the Replacements in the early years. Bill Sullivan, the young and reckless roadie, shows what it’s like to keep the band on the road and the wheels on the van—and when to just close your eyes and hit the gas.

Winner of the Devil’s Kitchen Reading Award in Nonfiction Prose

Bill Sullivan has been on tour since the early 1980s. After the Replacements and stints with the Del Fuegos and the Cherrybomz, he was tour manager for many bands including Soul Asylum, Bright Eyes, Yo La Tengo, Cat Power, and more.

MUSIC/BIOGRAPHY  
\$15.95 £11.99 Paper ISBN: 978-1-5179-1276-5  
\$15.95 Retail e-book ISBN: 978-1-4529-5730-2  
AUGUST  
160 pages 86 b&w illustrations 6 x 8



Letters from Tove  
TOVE JANSSON  
EDITED BY BOEL WESTIN  
AND HELEN SVENSSON  
TRANSLATED BY SARAH DEATH

A memoir in letters by the beloved creator of the Moomins

“It’s hard to describe the astonishing achievement of Jansson’s artistry.”  
—Ali Smith

“Twenty years after Jansson’s death, we now have a record of the joys—and strains—of a lifetime of correspondence.”  
—The New Yorker

Tove Jansson’s works fairly teem with letters of one kind or another, from messages in bottles to whole epistolary novels. Her life was no different, unfolding as it did in the letters to family, friends, and lovers that make up this volume, a veritable autobiography over the course of six decades—and the only one Jansson ever wrote. Shifting between hope and despair, yearning and happiness, the letters describe her immersion in art studies and her ascension to fame with the Moomins. They speak frankly of friendship and love, loneliness and solidarity, and also of politics, art, literature, and society, as well as the critical moments of humor, sadness, and grace that mark an artist’s days.

Finnish writer, artist, and political cartoonist **Tove Jansson** (1914–2001) is creator of the Moomins and author of many books, including *The Summer Book*. **Boel Westin** is professor emeritus of literature at Stockholm University and author of *Tove Jansson: Life, Art, Words*. **Helen Svensson** was a literary manager at Schildts Forlag Publishers, where she was Jansson’s last editor. **Sarah Death** is a prizewinning literary translator.

NONFICTION LITERATURE/SCANDINAVIAN STUDIES  
\$19.95 Paper ISBN: 978-1-5179-1010-5  
\$19.95 Retail e-book ISBN: 978-1-4529-6382-2  
JUNE  
496 pages 54 b&w illustrations 5 1/3 x 8 1/2 NAM



The Silver Box  
An Enchantment Lake Mystery  
MARGI PREUS

In the final Enchantment Lake mystery, Francie’s search for the truth about her mother—and herself—plunges her into danger during a North Woods winter

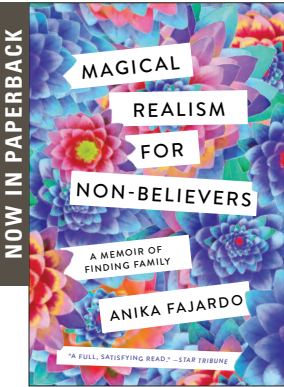
“Margi Preus shows her deep knowledge of and appreciation for Minnesota while telling an engaging story with puzzles and action and heart. *The Silver Box* is truly a celebration of our state—from its North Woods to its Twin Cities landmarks.”  
—Kurtis Scaletta, author of *Lukezilla Beats the Game*

“A modern Nancy Drew replacement grounded in current technology but largely reliant on brain power and courage.”  
—Kirkus Reviews

One ominous clue after another reveals that Francie possesses something so rare and so valuable that some people are willing to do anything to get it. Everything depends on the small, engraved silver box that she now has—if only she can follow its cryptic clues to the whereabouts of her missing mother and understand, finally, just maybe, the truth about who she really is.

Margi Preus is a *New York Times* best-selling author of books for young readers, including *Heart of a Samurai*, winner of a Newbery Honor, and the award-winning first two books in the Enchantment Lake series, *Enchantment Lake* and *The Clue in the Trees*, both published by the University of Minnesota Press.

MIDDLE GRADE FICTION  
\$11.95 £8.99 Paper ISBN: 978-1-5179-0969-7  
\$11.95 Retail e-book ISBN: 978-1-4529-6404-1  
OCTOBER  
224 pages 5 1/2 x 8



Magical Realism  
for Non-Believers  
A Memoir of Finding Family  
ANIKA FAJARDO

A young woman from Minnesota searches out the Colombian father she’s never known in this powerful exploration of what family really means

“Incredibly well written and compelling, *Magical Realism for Non-Believers* is a remarkable memoir about the search for a father, a culture, a self. I simply couldn’t put it down.”  
—Pablo Medina, author of *The Island Kingdom* and *Cubop City Blues*

“Anika Fajardo revisits interactions and places with intricately remembered emotion, making for a delicious dive into the complicated, beautiful messes that love can make.”  
—Booklist

“Fajardo describes the pain of yearning for something you can’t quite articulate, of getting what you thought you wanted and finding it less than satisfying. She lays bare the many complicated ways our family informs who we are and how we interact with the world.”  
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In 1995, Anika Fajardo flew to Colombia to discover a birthplace that was foreign to her and a father who was a stranger. Vivid and heartfelt, her story is brilliantly crafted in its bridging of time and place and poignant in its moving depiction of self-transformation. Family, she comes to find, is where you find it and what you make of it.

Anika Fajardo was born in Colombia and raised in Minnesota. She is author of two middle-grade novels, *What If a Fish* and the forthcoming *Meet Me Halfway*.

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**A Love Affair  
with Birds**  
The Life of Thomas Sadler Roberts  
**SUE LEAF**

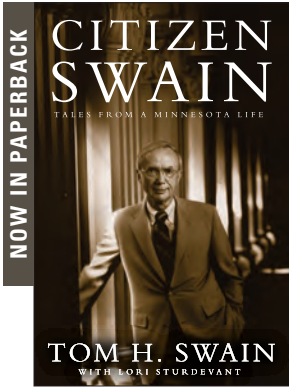
The founding figure of Minnesota ornithology, whose life story opens a window on a lost world of nature and conservation

“Sue Leaf’s engaging and carefully researched portrait of Thomas Sadler Roberts captures not just the man but also the place and time in which his passions—medicine and ornithology—were born. A lively, important biography.”  
—William Souder, author of *Under a Wild Sky: John James Audubon and the Making of The Birds of America*  
  
“Anyone with an interest in birds, Minnesota’s natural history, and learning about a singular doctor, author, curator, educator, conservationist, and bird enthusiast will find this book a rare treat.”  
—*Star Tribune*

*A Love Affair with Birds* is the first full biography of Thomas Sadler Roberts. Each chapter of his life is also a chapter in Minnesota history, from his career as a doctor in late nineteenth-century Minneapolis to his passion for nature and birds to his role in the establishment of the premier Bell Museum of natural history at the University of Minnesota. Acclaimed author Sue Leaf—also an avid bird enthusiast and nature lover—captures a true Minnesota character and his time.

**Sue Leaf** is author of *The Bullhead Queen: A Year on Pioneer Lake*; *Portage: A Family, a Canoe, and the Search for the Good Life*; and *Minnesota’s Geologist: The Life of Newton Horace Winchell* (a Minnesota Book Award winner), all from Minnesota.

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**Citizen Swain**  
Tales from a Minnesota Life  
**TOM H. SWAIN**  
**WITH LORI STURDEVANT**

An entertaining personal history of the state, told by one of its leading citizens

“Swain’s observations and, more important, his exemplary life should command our attention.”  
—*Star Tribune*  
  
“Tom H. Swain is the quintessential Minnesotan. His gifts of old-fashioned honor, abiding wisdom, endurance, and a genuine love of people are evident in these stories, always told in his clear and unpretentious voice.”  
—George Latimer

Tom H. Swain has been a mayor, a University of Minnesota vice president, a chief of staff to a Minnesota governor, and a member and chair of numerous nonprofit and civic boards. In his memoir *Citizen Swain: Tales from a Minnesota Life*, he eloquently relates his vibrant presence and meaningful contributions, giving readers a rare glimpse into the inner workings of institutions and their leaders.

**Tom H. Swain** has a résumé, stretching back six decades, full of notable contributions to higher education, politics, corporate affairs, and health care. He is the recipient of numerous local and national awards, including an honorary doctor of law degree from the University of Minnesota, an award from the National Governors Association, and an Outstanding Achievement Award from the University of Minnesota. **Lori Sturdevant** is an editorial writer and columnist for the Minneapolis–St. Paul *Star Tribune*.

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# For a New Geography

MILTON SANTOS

TRANSLATED AND WITH AN INTRODUCTION BY ARCHIE DAVIES

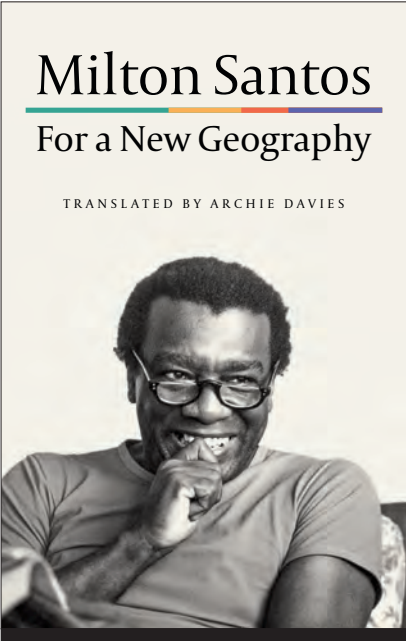
For the first time in English, a key work of critical geography

Originally published in 1978 in Portuguese, *For a New Geography* is a milestone in the history of critical geography and it marked the emergence of its author, Milton Santos (1926–2001), as a major interpreter of geographical thought, a prominent Afro-Brazilian public intellectual, and one of the foremost global theorists of space.

Published in the midst of a crisis in geographical thought, *For a New Geography* functioned as a bridge between geography’s past and its future. In advancing his vision of a geography of action and liberation, Santos begins by turning to the roots of modern geography and its colonial legacies. Moving from a critique of the shortcomings of geography from the field’s foundations as a modern science to the outline of a new field of critical geography, he sets forth both an ontology of space and a methodology for geography. In so doing, he introduces novel theoretical categories to the analysis

of space. It is, in short, both a critique of the Northern, Anglo-centric discipline from within and a systematic critique of its flaws and assumptions from outside.

Critical geography has developed in the past four decades into a heterogeneous and creative field of inquiry. Though accruing a set of theoretical touchstones in the process, it has become detached from a longer and broader history of geographical thought. *For a New Geography* reconciles these divergent histories. Arriving in English at a time of renewed interest in alternative geographical traditions and the history of radical geography, it takes its place in the canonical works of critical geography.



**Milton Santos** (1926–2001) was one of twentieth-century geography’s most creative conceptual thinkers. He played a determining role in the history of critical geography and social science in Brazil. Santos’s theoretical work provided the framework for a generation of radical Latin American approaches to space, urbanity, nature, and globalization. In 1994 he won the Vautrin Lud Prize, often called the Nobel of geography.

**Archie Davies** is a Leverhulme Early Career Fellow in the Department of Geography at the University of Sheffield.

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# Allotment Stories

Indigenous Land Relations under Settler Siege

DANIEL HEATH JUSTICE AND JEAN M. O’BRIEN, EDITORS

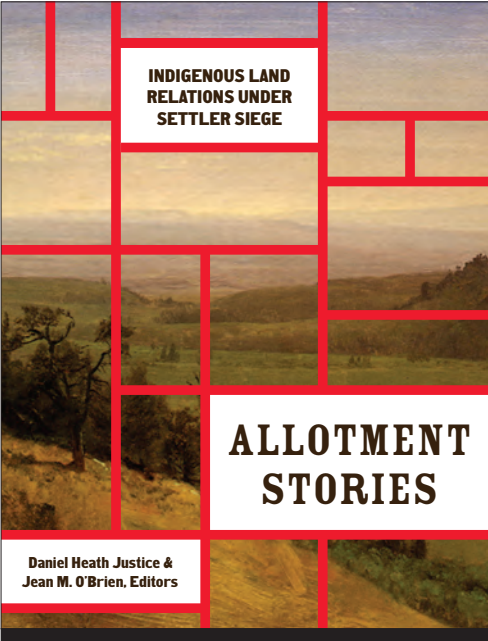
More than two dozen essays of Indigenous resistance to the privatization and allotment of Indigenous lands

Land privatization has been a longstanding and ongoing settler colonial process separating Indigenous peoples from their traditional homelands, with devastating consequences. *Allotment Stories* delves into this conflict, creating a complex conversation out of narratives of Indigenous communities resisting allotment and other dispossessive land schemes.

From the use of homesteading by nineteenth-century Anishinaabe women to maintain their independence to the role that roads have played in expropriating Guam’s Indigenous heritage to the links between land loss and genocide in California, *Allotment Stories* collects more than two dozen chronicles of white imperialism and Indigenous resistance. Ranging from the historical to the contemporary and grappling with Indigenous land struggles around the globe, these narratives showcase both scholarly and creative forms of expression, constructing a multifaceted book of diverse disciplinary perspectives. *Allotment Stories* highlights how Indigenous peoples have consistently

engaged creativity to sustain collective ties, kinship relations, and cultural commitments in the face of privatization.

Contributors: Jennifer Adese, U of Toronto Mississauga; Megan Baker, U of California, Los Angeles; William Bauer, U of Nevada, Las Vegas; Christine Taitano DeLisle, U of Minnesota–Twin Cities; Vicente M. Diaz, U of Minnesota–Twin Cities; Sarah Biscarra Dilley, U of California, Davis; Marilyn Dumont, U of Alberta; Munir Fakher Eldin, Birzeit U, Palestine; Nick Estes, U of New Mexico; Pauliina Feodoroff; Susan E. Gray, Arizona State U; J. Kēhaulani Kauanui, Wesleyan U; Rauna Kuokkanen, U of Lapland and U of Toronto; Stacy Leeds, U of Arkansas; Sheryl R. Lightfoot, U of British Columbia; Kelly S. McDonough, U of Texas at Austin; Ruby Hansen Murray; Tero Mustonen, U of Eastern Finland; Darren O’Toole, U of Ottawa; Shiri Pasternak, Ryerson U; Dione Payne, Te Whare Wānaka o Aoraki–Lincoln U; Joseph M. Pierce, Stony Brook U; Khal Schneider, California State U, Sacramento; Argelia Segovia Liga, Colegio de Michoacán; Leanne Betasamosake Simpson; Jameson R. Sweet, Rutgers U; Michael P. Taylor, Brigham Young U; Candessa Tehee, Northeastern State U; Benjamin Hugh Velaise, Google American Indian Network.



Raised in traditional Ute territory in Colorado and now living in shísháhl territory in British Columbia, **Daniel Heath Justice** (Cherokee Nation) is professor of *Critical Indigenous Studies* and English at the University of British Columbia, xʷməŋkʷəy̓əm territory. He is author of *Why Indigenous Literatures Matter* and *Our Fire Survives the Storm* (Minnesota, 2005).

**Jean M. O’Brien** (White Earth Ojibwe) is Distinguished McKnight and Northrop Professor in the Department of History at the University of Minnesota within Dakota homelands. Her books include *Dispossession by Degrees* and *Firsting and Lasting* (Minnesota, 2010).

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Indigenous Americas Series

# Written by the Body

## Gender Expansiveness and Indigenous Non-Cis Masculinities

LISA TATONETTI

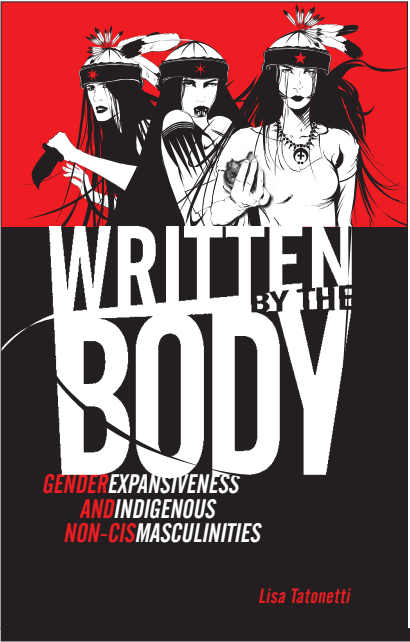
**Examining the expansive nature of Indigenous gender representations in history, literature, and film**

Within Native American and Indigenous studies, the rise of Indigenous masculinities has engendered both productive conversations and critiques. Lisa Tatonetti intervenes in this conversation with *Written by the Body* by centering how female, queer, and/or Two-Spirit Indigenous people take up or refute masculinity and, in the process, offer more expansive understandings of gender.

*Written by the Body* moves from the eighteenth- and nineteenth-century archive to turn-of-the-century and late-twentieth-century fiction to documentaries, HIV/AIDS activism, and, finally, recent experimental film and literature. Across it all, Tatonetti shows how Indigenous gender expansiveness, and particularly queer and non-cis gender articulations, moves between and among Native peoples to forge kinship, offer protection, and make change. She charts

how the body functions as a somatic archive of Indigenous knowledge in Native histories, literatures, and activism—exploring representations of Idle No More in the documentary *Trick or Treaty*, the all-female wildland firefighting crew depicted in *Apache 8*, Chief Theresa Spence, activist Carole laFavor, S. Alice Callahan, Thirza Cuthand, Joshua Whitehead, Carrie House, and more.

In response to criticisms of Indigenous masculinity studies, *Written by the Body* de-sutures masculinity from the cis-gendered body and investigates the ways in which female, trans, and otherwise nonconforming masculinities carry the traces of Two-Spirit histories and exceed the limitations of settler colonial imaginings of gender.



**Lisa Tatonetti** is professor in the Department of English at Kansas State University. She is author of *The Queerness of Native American Literature* (Minnesota, 2014) and coeditor of *Sovereign Erotics: A Collection of Contemporary Two-Spirit Literature*.

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# Remembering Our Intimacies

## Mo’olelo, Aloha, ‘Āina, and Ea

JAMAICA HEOLIMELEIKALANI OSORIO

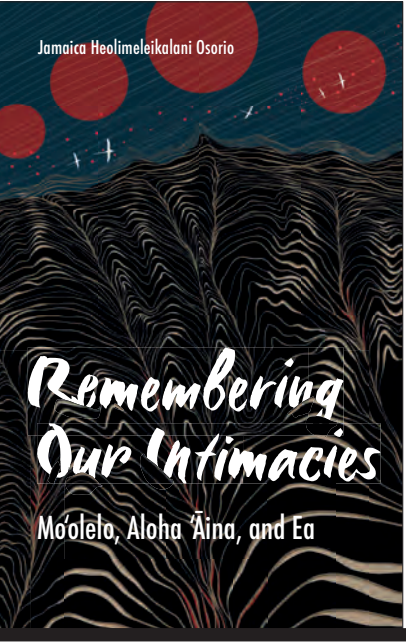
**Recovering Kānaka Maoli (Native Hawaiian) relationality and belonging in the land, memory, and body of Native Hawai’i**

Hawaiian “aloha ‘āina” is often described in Western political terms—nationalism, nationhood, even patriotism. In *Remembering Our Intimacies*, Jamaica Heolimeleikalani Osorio centers in on the personal and embodied articulations of aloha ‘āina to detangle it from the effects of colonialism and occupation. Working at the intersections of Hawaiian knowledge, Indigenous queer theory, and Indigenous feminisms, *Remembering Our Intimacies* seeks to recuperate Native Hawaiian concepts and ethics around relationality, desire, and belonging firmly grounded in the land, memory, and the body of Native Hawai’i.

*Remembering Our Intimacies* argues for the methodology of (re)membering Indigenous forms of intimacies. It does so through the metaphor of a ‘*upena*—a net of intimacies that incorporates the variety of relationships

that exist for Kānaka Maoli. It uses a close reading of the mo’olelo (history and literature) of Hi’iakaikapoliopele to provide context and interpretation of Hawaiian intimacy and desire by describing its significance in Kānaka Maoli epistemology and why this matters profoundly for Hawaiian (and other Indigenous) futures.

Offering a new approach to understanding one of Native Hawaiians’ most significant values, *Remembering Our Intimacies* reveals the relationships between the policing of Indigenous bodies, intimacies, and desires; the disembodiment of Indigenous modes of governance; and the ongoing and ensuing displacement of Indigenous people.



**Jamaica Heolimeleikalani Osorio** is assistant professor of Indigenous and Native Hawaiian politics at the University of Hawai’i at Mānoa, as well as an award-winning poet, musician, and a lifelong activist.

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# Settler Colonial City

Racism and Inequity in Postwar Minneapolis

DAVID HUGILL

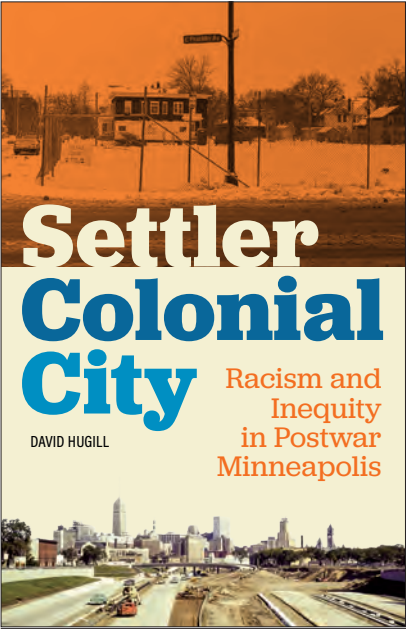
Revealing the enduring link between settler colonization and the making of modern Minneapolis

Colonial relations are often excluded from discussions of urban politics and are viewed instead as part of a regrettable past. In *Settler Colonial City*, David Hugill confronts this culture of organized forgetting by arguing that Minnesota’s largest city is enduringly bound up with the power dynamics of settler-colonial politics. Examining several distinct Minneapolis sites, *Settler Colonial City* tracks how settler-colonial relations were articulated alongside substantial growth in the Twin Cities Indigenous community during the second half of the twentieth century—creating new geographies of racialized advantage.

Studying the Phillips neighborhood of Minneapolis in the decades that followed the Second World War, *Settler Colonial City* demonstrates how colonial practices

and mentalities shaped processes of urban reorganization, animated non-Indigenous “advocacy research,” informed a culture of racialized policing, and intertwined with a broader culture of American imperialism. It reveals how the actions, assumptions, and practices of non-Indigenous people in Minneapolis produced and enforced a racialized economy of power that directly contradicts the city’s “progressive” reputation.

Ultimately, *Settler Colonial City* argues that the hierarchical and racist political dynamics that characterized the city’s prosperous beginnings are not exclusive to a bygone era but rather are central to a recalibrated settler-colonial politics that continues to shape contemporary cities across the United States.



**David Hugill** is assistant professor of geography and environmental studies at Carleton University in Ottawa, Canada. He is coeditor of *Settler City Limits: Indigenous Resurgence and Colonial Violence in the Urban Prairie West*.

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216 pages 14 b&w illustrations, 2 maps 5 1/2 x 8 1/2

# Visibility Interrupted

Rural Queer Life and the Politics of Unbecoming

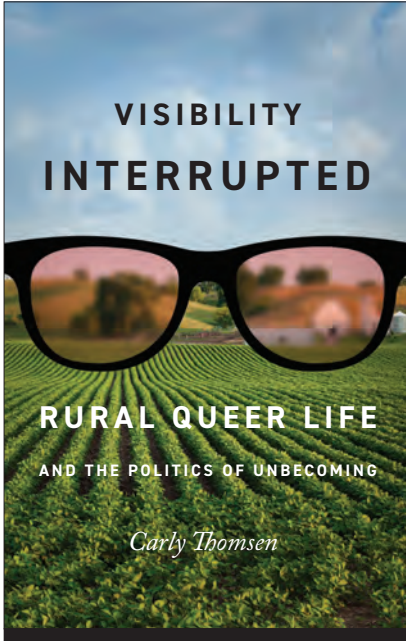
CARLY THOMSEN

A questioning of the belief in the power of LGBTQ visibility through the lives of queer women in the rural Midwest

Today most LGBTQ rights supporters take for granted the virtue of being “out, loud, and proud.” Most also assume that it would be terrible to be LGBTQ in a rural place. By considering moments in which queerness and rurality come into contact, *Visibility Interrupted* argues that both positions are wrong. In the first monograph on LGBTQ women in the rural Midwest, Carly Thomsen deconstructs the image of the rural as a flat, homogenous, and anachronistic place where LGBTQ people necessarily suffer. And she suggests that visibility is not liberation and will not lead to liberation.

Far from being an unambiguous good, argues Thomsen, visibility politics can, in fact, preclude collective action. They also advance metronormativity, postraciality, and capitalism. To make these interventions,

Thomsen develops the theory of *unbecoming*: interrogating the relationship between that which we celebrate and that which we find disdainful—the past, the rural, politics—is crucial for developing alternative subjectivities and politics. Unbecoming precedes becoming. Drawing from critical race studies, disability studies, and queer Marxism, in addition to feminist and queer studies, the insights of this book will be useful to scholars theorizing issues far beyond sexuality and place and to social justice activists who want to move beyond visibility.



**Carly Thomsen** is assistant professor of gender, sexuality, and feminist studies at Middlebury College. She directed and produced *In Plain Sight*, a documentary short that extends the arguments of this book. For more information about the film, visit [www.inplainsightdocumentary.com](http://www.inplainsightdocumentary.com). Learn more about Thomsen’s research and teaching at [www.carlythomsen.com](http://www.carlythomsen.com).

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264 pages 3 b&w illustrations 5 1/2 x 8 1/2

# The Digital Is Kid Stuff

Making Creative Laborers for a Precarious Economy

JOSEF NGUYEN

How popular debates about the so-called digital generation mediate anxieties about labor and life in twenty-first-century America

“The children are our future” goes the adage, a proclamation that simultaneously declares both anxiety as well as hope about youth as the next generation. In *The Digital Is Kid Stuff*, Josef Nguyen interrogates this ambivalence within discussions about today’s “digital generation” and the future of creativity, an ambivalence that toggles between the techno-pessimism that warns against the harm to children of too much screen time and a techno-utopianism that foresees these “digital natives” leading the way to innovation, economic growth, increased democratization, and national prosperity.

Nguyen engages cultural histories of childhood, youth, and creativity through chapters that are each anchored to a particular digital media object or practice. Nguyen narrates the developmental arc of a future creative laborer: from a young kid playing the

island fictions of *Minecraft*, to an older child learning do-it-yourself skills while reading *Make* magazine, to a teenager posting selfies on Instagram, to a young adult creative laborer imagining technological innovations using design fiction.

Focusing on the constructions and valorizations of creativity, entrepreneurialism, and technological savvy, Nguyen argues that contemporary culture operates to assuage profound anxieties about—and to defuse valid critiques of—both emerging digital technologies and the precarity of employment for “creative laborers” in twenty-first-century neoliberal America.



Josef Nguyen is assistant professor of critical media studies at the University of Texas at Dallas.

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# Profit over Privacy

How Surveillance Advertising Conquered the Internet

MATTHEW CRAIN

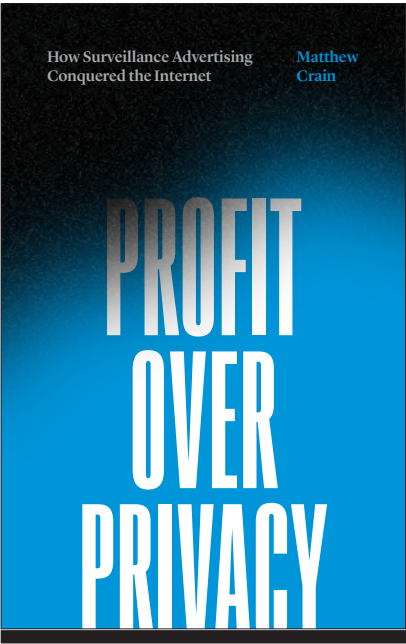
A deep dive into the political roots of advertising on the internet

The contemporary internet’s de facto business model is one of surveillance. Browser cookies follow us around the web, Amazon targets us with eerily prescient ads, Facebook and Google read our messages and analyze our patterns, and apps record our every move. In *Profit over Privacy*, Matthew Crain gives internet surveillance a much-needed origin story by chronicling the development of its most important historical catalyst: web advertising.

The first institutional and political history of internet advertising, *Profit over Privacy* uses the 1990s as its backdrop to show how the massive data-collection infrastructure that undergirds the internet today is the result of twenty-five years of technical and political economic engineering. Crain considers the social causes and consequences of the internet’s rapid embrace of consumer monitoring, detailing how advertisers and marketers adapted to the existential threat

of the internet and marshaled venture capital to develop the now-ubiquitous business model called “surveillance advertising.” He draws on a range of primary resources from government, industry, and the press and highlights the political roots of internet advertising to underscore the necessity of political solutions to reign in unaccountable commercial surveillance.

The dominant business model on the internet, surveillance advertising is the result of political choices—not the inevitable march of technology. Unlike many other countries, the United States has no internet privacy law. A fascinating prehistory of internet advertising giants like Google and Facebook, *Profit over Privacy* argues that the internet did not have to turn out this way and that it can be remade into something better.



Matthew Crain is assistant professor of media and communication at Miami University of Ohio.

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# Therapy Tech

## The Digital Transformation of Mental Healthcare

EMMA BEDOR HILAND

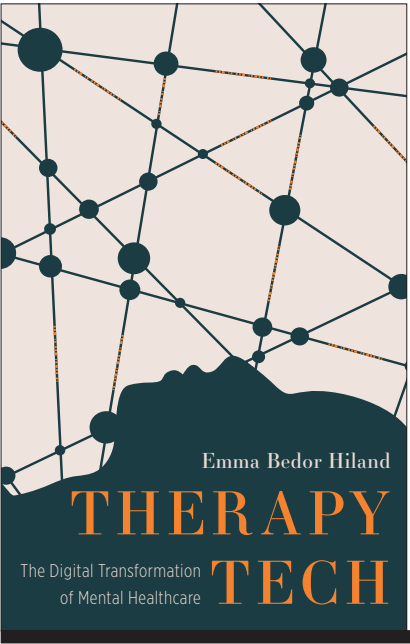
**A pointed look at the state of tech-based mental healthcare and what we must do to change it**

Proponents of technology trumpet it as the solution to the massive increase in the mental distress that confronts our nation. They herald the arrival of algorithms, intelligent chatbots, smartphone applications, telemental healthcare services, and more—but are these technological fixes really as good as they seem? In *Therapy Tech*, Emma Bedor Hiland presents the first comprehensive study of how technology has transformed mental healthcare, showing that this revolution can’t deliver what it promises.

Far from providing a solution, technological mental healthcare perpetuates preexisting disparities while relying on the same failed focus on personal responsibility that has let us down before. Through vivid, in-depth case studies, *Therapy Tech* reveals these problems, covering issues including psychosurveillance

on websites like Facebook and 7 Cups of Tea, shortcomings of popular AI “doctors on demand” like Woebot, Wysa, and Joy, and even the conscription of therapists into the gig economy.

Featuring a vital coda that brings *Therapy Tech* up to date for the Covid era, this book is the first to give readers a large-scale analysis of mental health technologies and the cultural changes they have enabled. Both a sobering dissection of the current state of mental healthcare and a necessary warning of where things are headed, *Therapy Tech* makes an important assertion about how to help those in need of mental health services today.



**Emma Bedor Hiland** is an instructor in the School of Communication Studies at James Madison University. Her research has been published in *Feminist Media Studies*, *Screen Bodies*, and *Sexuality and Culture*.

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**OCTOBER**  
208 pages 5 1/2 x 8 1/2

# How We Became Sensorimotor

## Movement, Measurement, Sensation

MARK PATERSON

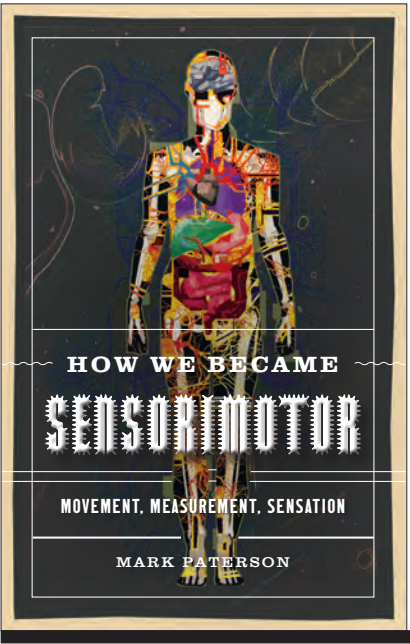
**An engrossing history of the century that transformed our knowledge of the body's inner senses**

The years between 1833 and 1945 fundamentally transformed science’s understanding of the body’s inner senses, revolutionizing fields like philosophy, the social sciences, and cognitive science. In *How We Became Sensorimotor*, Mark Paterson provides a systematic account of this transformative period, while also demonstrating its substantial implications for current explorations into phenomenology, embodied consciousness, the extended mind, and theories of the sensorimotor, the body, and embodiment.

Each chapter of *How We Became Sensorimotor* takes a particular sense and historicizes its formation by means of recent scientific studies, case studies, or coverage in the media. Ranging among a diverse array of sensations, including balance, fatigue, pain, the “muscle sense,” and what Maurice Merleau-Ponty termed “motricity,” Paterson’s analysis moves outward from the familiar

confines of the laboratory to those of the industrial world and even to wild animals and their habitats. He uncovers important stories, such as how forgotten pain-measurement schemes transformed criminology, or how Penfield’s outmoded concepts of the sensory and motor homunculi of the brain still mar psychology textbooks.

Complete with original archival research featuring illustrations and correspondence, *How We Became Sensorimotor* shows how the shifting and sometimes contested historical background to our understandings of the senses are being extended even today.



**Mark Paterson** is associate professor of sociology at the University of Pittsburgh. He is author of *The Senses of Touch: Haptics, Affects, and Technologies* and *Seeing with the Hands: Blindness, Vision, and Touch after Descartes*, as well as coeditor of *Touching Place, Placing Touch*.

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# The Lab Book

## Situated Practices in Media Studies

DARREN WERSHLER, LORI EMERSON, AND JUSSI PARIKKA

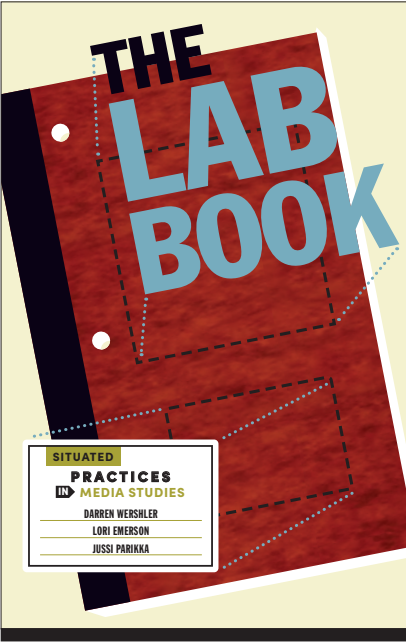
An important new approach to the study of laboratories, presenting a practical method for understanding labs in all walks of life

From the “Big Science” of Bell Laboratories to the esoteric world of séance chambers to university media labs to neighborhood makerspaces, places we call “labs” are everywhere—but how exactly do we account for the wide variety of ways that they produce knowledge? More than imitations of science and engineering labs, many contemporary labs are hybrid forms that require a new methodological and theoretical toolkit to describe. *The Lab Book* investigates these vital, creative spaces, presenting readers with the concept of the “hybrid lab” and offering an extended—and rare—critical investigation of how labs have proliferated throughout culture.

Organized by interpretive categories such as space, infrastructure, and imaginaries, *The Lab Book* uses both historical and contemporary

examples to show how laboratories have become fundamentally connected to changes in the contemporary university. Its wide reach includes institutions like the MIT Media Lab, the Tuskegee Institute’s Jesup Wagon, ACTLab, and the Media Archaeological Fundus. The authors cover topics such as the evolution and delineation of lab-based communities, how labs’ tools and technologies contribute to defining their space, and a glossary of key hybrid lab techniques.

Providing rich historical breadth and depth, *The Lab Book* brings into focus a critical, but often misunderstood, aspect of the contemporary arts and humanities.



**Darren Wershler** is Concordia University Research Chair in media and contemporary literature, cofounder of the Media History Research Centre, and director of the Residual Media Depot in the Milieux Institute at Concordia University in Montreal.

**Lori Emerson** is associate professor in the Department of English and director of the Intermedia Arts, Writing, and Performance Program at the University of Colorado at Boulder. She is founding director of the Media Archaeology Lab.

**Jussi Parikka** is professor of technological culture and aesthetics at the Winchester School of Art (University of Southampton) and founding codirector of the Archaeologies of Media and Technology research unit.

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# Cut/Copy/Paste

## Fragments from the History of Bookwork

WHITNEY TRETTIEN

How do early modern media underlie today’s digital creativity?

In *Cut/Copy/Paste*, Whitney Trettien journeys to the fringes of the London print trade to uncover makerspaces and collaboratories where paper media were cut up and reassembled into radical, bespoke publications. Bringing these long-forgotten objects back to life through hand-curated digital resources, Trettien shows how early experimental book hacks speak to the contemporary conditions of digital scholarship and publishing. As a mixed-media artifact itself, *Cut/Copy/Paste* enacts for readers what Trettien argues: that digital forms have the potential to decenter patriarchal histories of print.

From the religious household of Little Gidding—whose biblical concordances and manuscripts exemplify protofeminist media innovation—to the queer poetic assemblages of Edward Benlowes and the fragment albums of former shoemaker John Bagford, *Cut/Copy/Paste* demonstrates history’s relevance to our

understanding of current media. Tracing the lives and afterlives of amateur “bookwork,” Trettien creates a method for identifying and comprehending hybrid objects that resist familiar bibliographic and literary categories. In the process, she bears witness to the deep history of radical publishing with fragments and found materials.

With many of *Cut/Copy/Paste*’s digital resources left thrillingly open for additions and revisions, this book reimagines our ideas of publication while fostering a spirit of generosity and inclusivity. An open invitation to cut, copy, and paste different histories, it is an inspiration for students of publishing or the digital humanities, as well as anyone interested in the past, present, and future of creativity.



**Whitney Trettien** is assistant professor of English at the University of Pennsylvania. She is coeditor of *Digital Sound Studies*, author of the creative print/digital project *Gaffe/Stutter*, and cofounder of the digital zine *thresholds*.

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# People, Practice, Power

Digital Humanities outside the Center

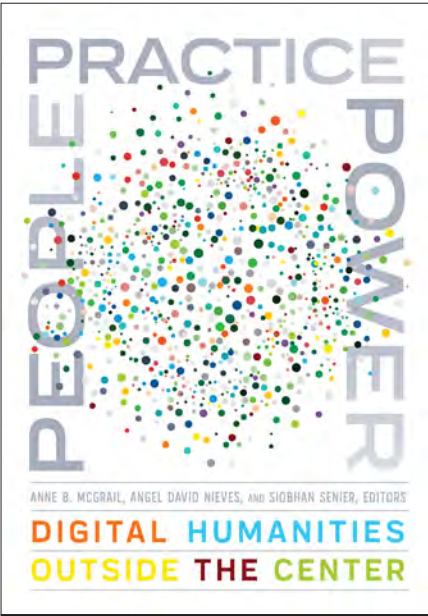
ANNE B. McGRAIL, ANGEL DAVID NIEVES, AND SIOBHAN SENIER, EDITORS

An illuminating volume of critical essays charting the diverse territory of digital humanities scholarship

The digital humanities have traditionally been considered the domain of only a small number of prominent and well-funded institutions. However, through a diverse range of critical essays, this volume serves to challenge and enlarge existing notions of how digital humanities research is being undertaken while also serving as a kind of alternative guide for how it can thrive within a wide variety of institutional spaces.

Focusing on the complex infrastructure that undergirds the field of digital humanities, *People, Practice, Power* examines the economic, social, and political factors that shape such academic endeavors. The multitude of perspectives comprising this collection offers both a much-needed critique of the existing structures for digital scholarship and the means to generate broader representation within the field while acknowledging the role that small liberal arts colleges, community colleges, historically black colleges and universities, and other underresourced institutions play in its advancement.

Contributors: Matthew Applegate, Molloy College; Taylor Arnold, U of Richmond; Eduard Arriaga, U of Indianapolis; Lydia Bello, Seattle U; Kathi Inman Berens, Portland State U; Christina Boyles, Michigan State U; Laura R. Braunstein, Dartmouth College; Abby R. Broughton; Maria Sachiko Cecire, Bard College; Brennan Collins, Georgia State U; Kelsey Corlett-Rivera, U of Maryland; Brittany de Gail, U of Maryland; Madelynn Dickerson, UC Irvine Libraries; Nathan H. Dize, Vanderbilt U; Quinn Dombrowski, Stanford U; Ashley Sanders Garcia, UCLA; Laura Gerlitz; Erin Rose Glass; Kaitlyn Grant; Margaret Hogarth, Claremont Colleges; Maryse Ndilu Kiese, U of Alberta; Pamella R. Lach, San Diego State U; James Malazita, Rensselaer Polytechnic Institute; Susan Merriam, Bard College; Chelsea Miya, U of Alberta; Jamila Moore Pewu, California State U, Fullerton; Urszula Pawlicka-Deger, Aalto U, Finland; Jessica Pressman, San Diego State U; Jana Remy, Chapman U; Roopika Risam, Salem State U; Elizabeth Rodrigues, Grinnell College; Dylan Ruediger, American Historical Association; Rachel Schnepfer, Wesleyan U; Anelise Hanson Shrout, Bates College; Margaret Simon, North Carolina State U; Mengchi Sun, U of Alberta; Lauren Tilton, U of Richmond; Michelle R. Warren, Dartmouth College.



**Anne B. McGrail** is a faculty member in the English department at Lane Community College in Eugene, Oregon.

**Angel David Nieves** is professor of Africana studies, history, digital humanities, and English at Northeastern University.

**Siobhan Senier** is professor of English at the University of New Hampshire.

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Debates in the Digital Humanities Series

# Modelwork

The Material Culture of Making and Knowing

MARTIN BRÜCKNER, SANDY ISENSTADT, AND SARAH WASSERMAN, EDITORS

How making models allows us to recall what was and to discover what still might be

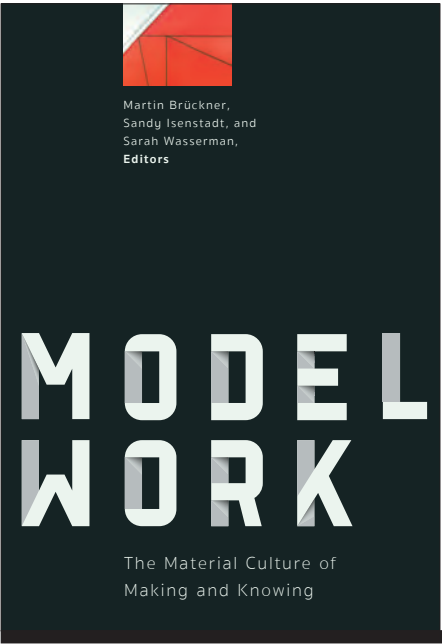
Whether looking inward to the intricacies of human anatomy or outward to the furthest recesses of the universe, expanding the boundaries of human inquiry depends to a surprisingly large degree on the making of models. In this wide-ranging volume, scholars from diverse fields examine the interrelationships between a model’s material foundations and the otherwise invisible things it gestures toward, underscoring the pivotal role of models in understanding and shaping the world around us. Whether in the form of reproductions, interpretive processes, or constitutive tools, models may bridge the gap between the tangible and the abstract.

By focusing on the material aspects of models, including the digital ones that would seem to displace their analogue forebears, these insightful essays ground modeling as a tactile and emphatically humanistic endeavor. With contributions from scholars in the history of science and technology, visual studies, musicology, literary studies, and material culture, this book demonstrates that models

serve as invaluable tools across every field of cultural development, both historically and in the present day.

*Modelwork* is unique in calling attention to modeling’s duality, a dynamic exchange between imagination and matter. This singular collection shows us how models shape our ability to ascertain the surrounding world and to find new ways to transform it.

Contributors: Hilary Bryon, Virginia Tech; Johanna Drucker, UCLA; Seher Erdoğan Ford, Temple U; Peter Galison, Harvard U; Lisa Gitelman, New York U; Reed Gochberg, Harvard U; Catherine Newman Howe, Williams College; Christopher J. Lukasik, Purdue U; Martin Scherzinger, New York U; Juliet S. Sperling, U of Washington; Annabel Jane Wharton, Duke U.



**Martin Brückner** is professor of English and material culture studies at the University of Delaware. He is author or coeditor of several books, most recently *The Social Life of Maps in America, 1750–1860*.

**Sandy Isenstadt** is professor and chair of art history at the University of Delaware and author or coeditor of several books, most recently *Electric Light: An Architectural History*.

**Sarah Wasserman** is associate professor of English and material culture studies at the University of Delaware. She is author of *The Death of Things: Ephemera and the American Novel* (Minnesota, 2020).

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# Showroom City

## Real Estate and Resistance in the Furniture Capital of the World

JOHN JOE SCHLICHTMAN

FOREWORD BY HARVEY MOLOTCH

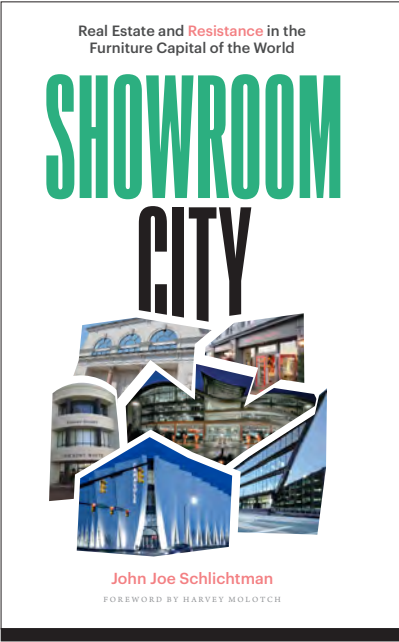
A unique and engaging account of local urban decision-making within the globalizing world

High Point, North Carolina, is known as the “Furniture Capital of the World.” Once a manufacturing stronghold, most of its furniture factories have closed over the past forty years, with production shipped off to low-wage countries. Yet as manufacturing left, the city tightened its hold on a biannual global exposition that serves as the world’s furniture fashion runway. At the High Point Market, visitors from more than one hundred nations traverse twelve million square feet of meticulous design. Downtown buildings—once courthouses, movie theaters, post offices, and gas stations—are now chic showroom spaces, even as many sit empty between each exposition.

In *Showroom City*, John Joe Schlichtman applies an ethnographic lens to the global exposition’s relationship with High Point after it defeated rival Chicago in the 1960s and became established as the world’s dominant furniture center. In recent decades, following trends in global finance, private equity firms

were increasingly behind downtown High Point’s real estate transactions, coordinated by buyers far removed from the region. Then, in one massive transaction in 2011, a firm funded by Bain Capital purchased every major showroom building, and the majority of downtown real estate was under one owner.

*Showroom City* is a story of exclusionary growth and unchecked development, of a city flailing to fill the void left by its dwindling factories. But beyond that Schlichtman engages the general lessons behind both High Point’s deindustrialization and its stunning reinvention as a furniture fashion, merchandising, and design node. With great nuance, he delves deeply to reveal how power operates locally and how citizens may affirm, exploit, influence, and resist the takeover of their community.



John Joe Schlichtman is associate professor of sociology at DePaul University. He is coauthor of *Gentrifier*.

Harvey Molotch is emeritus professor of social and cultural analysis and sociology at New York University.

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# Spent behind the Wheel

## Drivers’ Labor in the Uber Economy

JULIETTA HUA AND KASTURI RAY

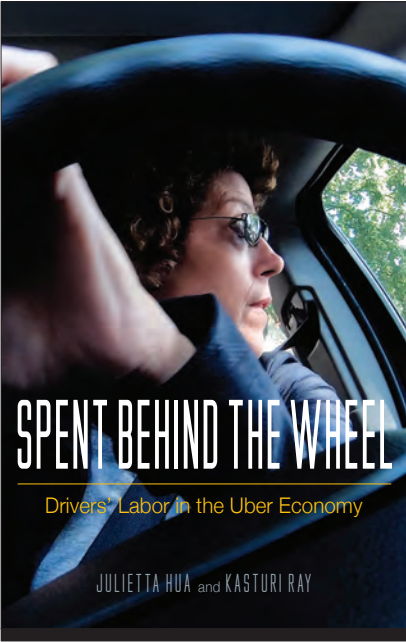
Exploring professional passenger driving and the gig economy through feminist theories of labor

Are taxi drivers in today’s era of the ride-hail app performing care work akin to domestic and household labor? So argue the authors of *Spent behind the Wheel*. Bringing together sociological and legal perspectives with feminist theoretical insights, Julietta Hua and Kasturi Ray examine the case study of contemporary professional passenger driving in the United States. On the one hand, they show, the rise of the gig economy has brought new attention to the industry of professional passenger driving. On the other hand, the vulnerabilities that professional drivers experience remain hidden.

Drawing on interviews with drivers, labor organizers, and members of licensing commissions, as well as case law and other published resources, Hua and Ray argue that working for ride-hail companies like Uber and Lyft shares similarities with driving for taxi companies in the impact on driver lives. Lyft and Uber sell the idea of industry disruption,

but in fact they entrench long-standing modes of extracting the reproductive labor of their drivers for the benefit of consumer lives. Reproductive labor—conventionally understood as feminized labor—is extracted, but masked, behind the masculinized, racialized bodies of drivers. Professional driving is thus best understood alongside domestic and other gendered service work as reproductive labors devalued and often demonetized to benefit the national economy.

*Spent behind the Wheel* is a must for readers interested in critical studies of technological change and the gig economy, showing how drivers’ capacities are drained for the benefit of riders, corporations, and the maintenance of the racial state.



Julietta Hua is professor of women and gender studies at San Francisco State University. She is author of *Trafficking Women’s Human Rights* (Minnesota, 2011).

Kasturi Ray is associate professor and chair of women and gender studies at San Francisco State University.

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# The Editor Function

## Literary Publishing in Postwar America

ABRAM FOLEY

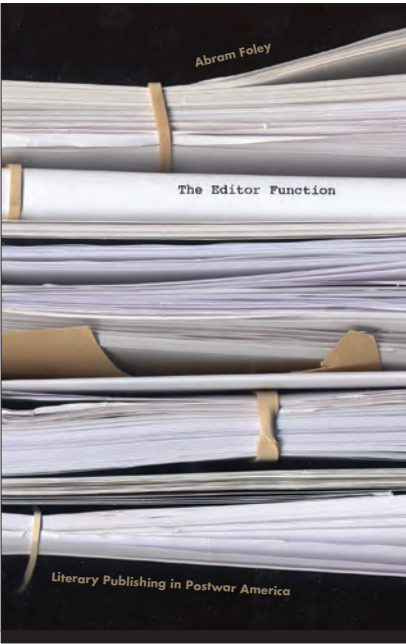
Offering the everyday tasks of literary editors as inspired sources of postwar literary history

Michel Foucault famously theorized “the author function” in his 1969 essay “What Is an Author?” proposing that the existence of the author limits textual meaning. Abram Foley shows a similar critique at work in the labor of several postwar editors who sought to question and undo the corporate “editorial/ industrial complex.” Marking an end to the powerful trope of the editor as gatekeeper, *The Editor Function* demonstrates how practices of editing and publishing constitute their own kinds of thought, calling on us to rethink what we read and how.

*The Editor Function* follows avant-garde American literary editors and the publishing practices they developed to compete against the postwar corporate consolidation of the publishing industry. Foley studies editing and publishing through archival readings and small press and literary journal publishing

lists as unique sites for literary inquiry. Pairing histories and analyses of well- and lesser-known figures and publishing formations, from Cid Corman’s *Origin* and Nathaniel Mackey’s *Hambone* to Dalkey Archive Press and Semiotext(e), Foley offers the first in-depth engagement with major publishing initiatives in the postwar United States.

*The Editor Function* proposes that from the seemingly mundane tasks of these editors—routine editorial correspondence, line editing, list formation—emerge visions of new, better worlds and fresh textual and conceptual spaces for collective action.



**Abram Foley** is lecturer in literature and the creative industries at the University of Exeter. He has worked as editorial fellow for Dalkey Archive Press and is the founding editor of *ASAP/J*.

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# Ahab Unbound

## Melville and the Materialist Turn

MEREDITH FARMER AND JONATHAN D. S. SCHROEDER, EDITORS

AFTERWORD BY SAMUEL OTTER

Why Captain Ahab is worthy of our fear—and our compassion

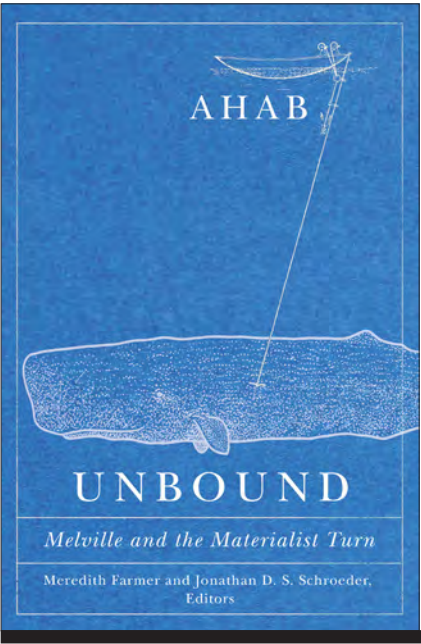
Herman Melville’s Captain Ahab is perennially seen as the paradigm of a controlling, tyrannical agent. *Ahab Unbound* leaves his position as a Cold War icon behind, recasting him as a contingent figure, transformed by his environment—by chemistry, electromagnetism, entomology, meteorology, diet, illness, pain, trauma, and neurons firing—in ways that unexpectedly force us to see him as worthy of our empathy and our compassion.

In sixteen essays by leading scholars, *Ahab Unbound* advances an urgent inquiry into Melville’s emergence as a center of gravity for materialist work, reframing his infamous whaling captain in terms of pressing conversations in animal studies, critical race and ethnic studies, disability studies, environmental humanities, medical humanities, political theory, and posthumanism. By taking Ahab as a focal point, we gather and give shape to the multitude of ways that materialism produces criticism in our current moment. Collectively, these readings challenge our thinking about the boundaries of both persons and nations,

along with the racist and environmental violence caused by categories like the person and the human.

*Ahab Unbound* makes a compelling case for both the vitality of materialist inquiry and the continued resonance of Melville’s work.

Contributors: Branka Arsić, Columbia U; Christopher Castiglia, Pennsylvania State U; Colin Dayan, Vanderbilt U; Christian P. Haines, Pennsylvania State U; Bonnie Honig, Brown U; Jonathan Lamb, Vanderbilt U; Pilar Martínez Benedí, U of L’Aquila, Italy; Steve Mentz, St. John’s College; John Modern, Franklin and Marshall College; Mark D. Noble, Georgia State U; Samuel Otter, U of California, Berkeley; Donald E. Pease, Dartmouth College; Ralph James Savarese, Grinnell College; Russell Sbriglia, Seton Hall U; Michael D. Snediker, U of Houston; Matthew A. Taylor, U of North Carolina at Chapel Hill; Ivy Wilson, Northwestern U.



**Meredith Farmer** is assistant teaching professor in English and the Environmental Program at Wake Forest University. She is author of the forthcoming book *Melville’s Leaks: Science, Materialism, and the Reconstitution of Persons*.

**Jonathan D. S. Schroeder** is assistant professor of English and comparative literary studies at the University of Warwick. He is editor of the forthcoming book *The United States Governed by Six Hundred Thousand Despots: A True Story of Slavery*.

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# Life in Plastic

## Artistic Responses to Petromodernity

CAREN IRR, EDITOR

A vital contribution to environmental humanities that explores artistic responses to the plastic age

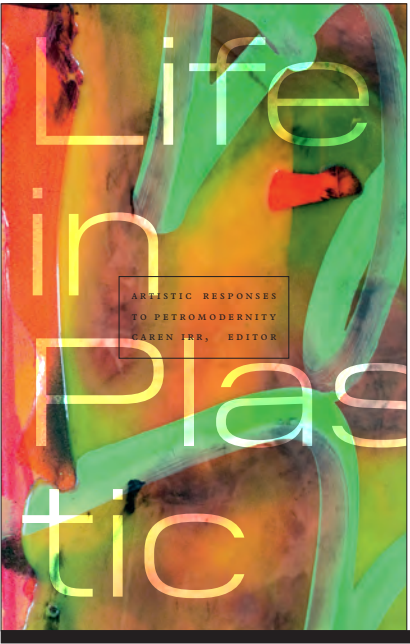
Since at least the 1960s, plastics have been a defining feature of contemporary life. They are undeniably utopian—wondrously innovative, cheap, malleable, durable, and convenient. Yet our proliferating use of plastics has also triggered catastrophic environmental consequences. Plastics are piling up in landfills, floating in oceans, and contributing to climate change and cancer clusters. They are derived from petrochemicals and enmeshed with the global oil economy, and they permeate our consumer goods and their packaging, our clothing and buildings, our bodies and minds. Plastic reshapes our cultural and social imaginaries.

With impressive breadth and compelling urgency, the essays in *Life in Plastic* examine the arts and literature of the plastic age. Focusing on post-1960s North America, the collection spans a wide variety of genres, including graphic novels, superhero comics, utopic and dystopic science fiction, poetry, and satirical prose, as well as vinyl records and visual arts. Essays by a remarkable lineup of cultural theorists interrogate how plastic—

as material and concept—has affected human sensibilities and expression. The collection reveals the place of plastic in reshaping how we perceive, relate to, represent, and reimagine bodies, senses, environment, scale, mortality, and collective well-being.

Ultimately, the contributors to *Life in Plastic* think *through* plastic with an eye to imagining our way out of plastic, moving toward a postplastic future.

Contributors: Crystal Bartolovich, Syracuse U; Maurizia Boscagli, U of California, Santa Barbara; Christopher Breu, Illinois State U; Loren Glass, U of Iowa; Sean Grattan, U of Kent; Nayoung Kim, Brandeis U; Jane Kuenz, U of Southern Maine; Paul Morrison, Brandeis U; W. Dana Phillips, Towson U in Maryland and Rhodes U in Grahamstown, South Africa; Margaret Ronda, UC-Davis; Lisa Swanstrom, U of Utah; Jennifer Wagner-Lawlor, Pennsylvania State U; Phillip E. Wegner, U of Florida; Daniel Worden, Rochester Institute of Technology.



Caren Irr is professor of English at Brandeis University. She is author or editor of five previous books, among them *Toward the Geopolitical Novel: US Fiction in the 21st Century* and *The Suburbs of Dissent: Cultural Politics in the United States and Canada during the 1930s*.

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# Art and Posthumanism

## Essays, Encounters, Conversations

CARY WOLFE

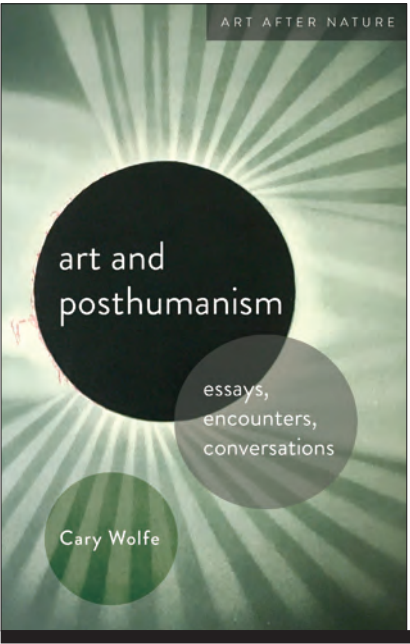
A sustained engagement between contemporary art and philosophy relating to our place in, and responsibility to, the nonhuman world

How do contemporary art and theory contemplate the problem of the “bio” of biopolitics and bioart? How do they understand the question of “life” that binds human and nonhuman worlds in their shared travail? In *Art and Posthumanism*, Cary Wolfe argues for the reconceptualization of nature in art and theory to turn the idea of the relationship between the human and the planet upside down.

Wolfe explores a wide range of contemporary artworks—from Sue Coe’s illustrations of animals in factory farms and Eduardo Kac’s bioart to the famous performance pieces of Joseph Beuys and the video installations of Eija-Liisa Ahtila, among others—examining how posthumanist theory can illuminate, and be illuminated by, artists’ engagement with the more-than-human world. Looking at biological and social systems, the question of the animal, and biopolitics, *Art and Posthumanism* explores how contemporary

art rivets our attention on the empirically thick, emotionally charged questions of “life” and the “living” amid ecological catastrophe.

One of the foremost theorists of posthumanism, Wolfe pushes that philosophy out of the realm of the purely theoretical to show how a posthumanist engagement with particular works and their conceptual underpinnings helps develop more potent ethical and political commitments.



Cary Wolfe is Dunleive Professor of English at Rice University. He is author of *Critical Environments: Postmodern Theory and the Pragmatics of the “Outside”* and *What Is Posthumanism?* and editor of *Zoontologies: The Question of the Animal*, all from Minnesota. He edits the Posthumanities series for Minnesota.

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Art after Nature Series



# Scale Theory

## A Nondisciplinary Inquiry

JOSHUA DiCAGLIO

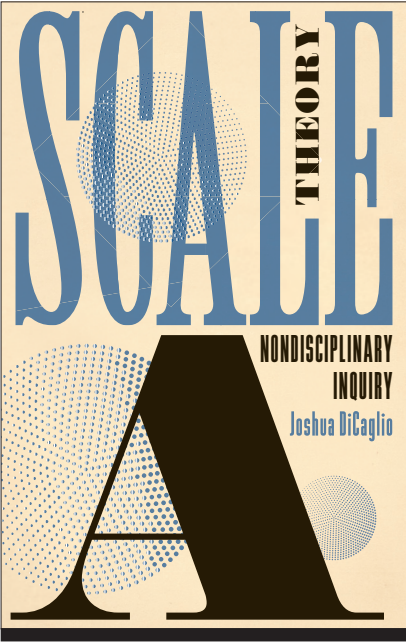
A pioneering call for a new understanding of scale across the humanities

How is it possible that you are—simultaneously—cells, atoms, a body, quarks, a component in an ecological network, a moment in the thermodynamic dispersal of the sun, and an element in the gravitational whirl of galaxies? In this way, we routinely transform reality into things already outside direct human experience, things we hardly comprehend even as we speak of DNA, climate effects, toxic molecules, and viruses. How do we find ourselves with these disorienting layers of scale? Enter *Scale Theory*, which provides a foundational theory of scale that explains how scale works, the parameters of scalar thinking, and how scale refigures reality—that teaches us how to think in terms of scale, no matter where our interests may lie.

Joshua DiCaglio takes us on a fascinating journey through six thought experiments that provide clarifying yet provocative definitions for scale and new ways of thinking about classic concepts ranging from unity to identity.

Because our worldviews and philosophies are largely built on nonscalar experience, he then takes us slowly through the ways scale challenges and reconfigures objects, subjects, and relations.

*Scale Theory* is, in a sense, nondisciplinary—weaving together a dizzying array of sciences (from nanoscience to ecology) with discussions from the humanities (from philosophy to rhetoric). In the process, a curious pattern emerges: attempts to face the significance of scale inevitably enter terrain closer to mysticism than science. Rather than dismiss this connection, DiCaglio examines the reasons for it, redefining mysticism in terms of scale and integrating contemplative philosophies into the discussion. The result is a powerful account of the implications and challenges of scale, attuned to the way scale transforms both reality and ourselves.



Joshua DiCaglio is assistant professor of English at Texas A&M University.

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# The Three Sustainabilities

## Energy, Economy, Time

ALLAN STOEKL

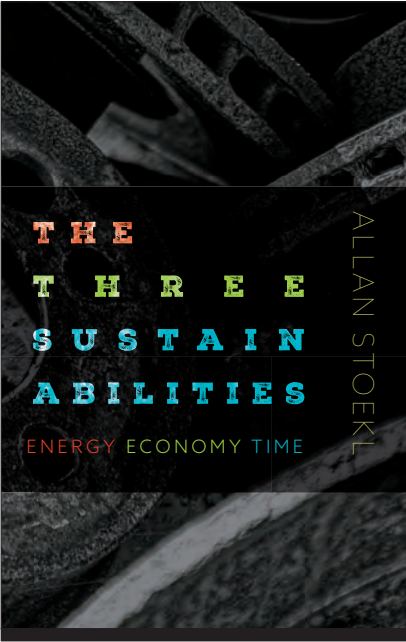
Bringing the word sustainability back from the brink of cliché—to a substantive, truly sustainable future

Is *sustainability* a hopelessly vague word, with meager purpose aside from an ambiguous feel-good appeal to the consumer? In *The Three Sustainabilities*, Allan Stoekl seeks to (re)valorize the word, for a simple reason: it is useful. Sustainability designates objects in time, their birth or genesis, their consistency, their survival, their demise. And it raises the question, as no other word does, of the role of humans in the survival of a world that is quickly disappearing—and perhaps in the genesis of another world.

Stoeckl considers a range of possibilities for the word, touching on questions of object ontology, psychoanalysis, urban critique, technocracy, and religion. He argues that there are three varieties of sustainability, seen from philosophical, cultural, and economic perspectives. One involves the self-sustaining world “without us”; another, the world under our control, which can run the political spectrum from corporatism to Marxism to the Green New Deal; and a third that carries

a social and communitarian charge, an energy of the “universe” affirmed through, among other things, meditation and gifting. Each of these carves out a different space in the relations between objects, humans, and their survival and degradation. Each is necessary, unavoidable, and intimately bound with, and infinitely distant from, the others.

Along the way, Stoekl cites a wide range of authors, from philosophers to social thinkers, literary theorists to criminologists, anthropologists to novelists. This beautifully written, compelling, and nuanced book is a must for anyone interested in questions of ecology, energy, the environmental humanities, contemporary theories of the object, postmodern and posthuman aesthetics, or religion and the sacred in relation to community.



Allan Stoekl is professor emeritus of French and comparative literature at Pennsylvania State University. His books include *Bataille's Peak: Energy, Religion, and Postsustainability* (Minnesota, 2007).

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# Black Pulp

Genre Fiction in the Shadow of Jim Crow

BROOKS E. HEFNER

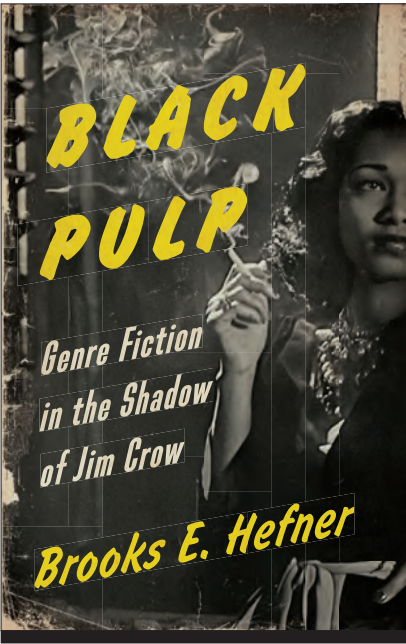
A deep dive into mid-century African American newspapers, exploring how Black pulp fiction reassembled genre formulas in the service of racial justice

In recent years, Jordan Peele’s *Get Out*, Marvel’s *Black Panther*, and HBO’s *Watchmen* have been lauded for the innovative ways they repurpose genre conventions to criticize white supremacy, celebrate Black resistance, and imagine a more racially just world—important progressive messages widely spread precisely because they are packaged in popular genres. But it turns out that such generic retooling for antiracist purposes is nothing new.

As Brooks E. Hefner’s *Black Pulp* shows, this tradition of antiracist genre revision begins even earlier than recent studies of Black superhero comics of the 1960s have revealed. Hefner traces it back to a phenomenon that began in the 1920s, to serialized (and sometimes syndicated) genre stories written by Black authors in Black newspapers with large circulations among middle- and working-class Black readers. From the pages of the *Pittsburgh Courier* and the *Baltimore Afro-American*, Hefner recovers a rich archive of African American genre fiction from the 1920s through the mid-1950s—spanning

everything from romance, hero-adventure, and crime stories to westerns and science fiction. Reading these stories, Hefner explores how their authors deployed, critiqued, and reassembled genre formulas—and the pleasures they offer to readers—in the service of racial justice: to criticize Jim Crow segregation, racial capitalism, and the sexual exploitation of Black women; to imagine successful interracial romance and collective sociopolitical progress; and to cheer Black agency, even retributive violence in the face of white supremacy.

These popular stories differ significantly from contemporaneous, now-canonized African American protest novels that tend to represent Jim Crow America as a deterministic machine and its Black inhabitants as doomed victims. Widely consumed but since forgotten, these genre stories—and Hefner’s incisive analysis of them—offer a more vibrant understanding of African American literary history.



Brooks E. Hefner is professor of English at James Madison University. He is author of *The Word on the Streets: The American Language of Vernacular Modernism* and codirector of the NEH-funded digital humanities project Circulating American Magazines.

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# An Essay for Ezra

Racial Terror in America

GRANT FARRED

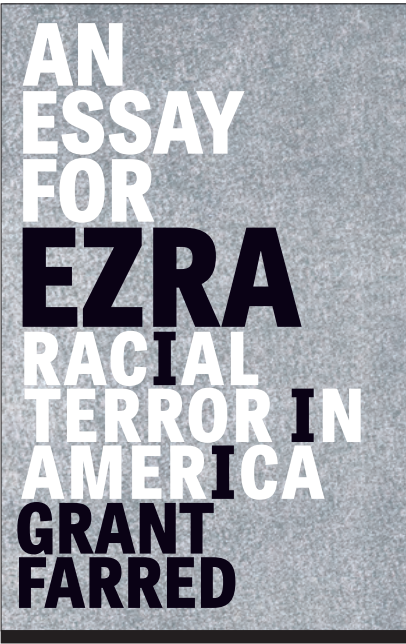
An intensely personal, and philosophical, account of why white America’s racial unconscious is not so unconscious

*An Essay for Ezra* is a critique of terror that begins but by no means ends with the presidency of Donald J. Trump. A father addresses his son and a boy shares his observations in a dynamic dialogistic exchange that is a commentary of and for its time, taking the measure of racial terror and of white supremacy both in our moment and as historical phenomena.

Framed through the experiences of the author’s biracial son, *An Essay for Ezra* is intensely personal while also powerfully universal. Drawing on the social and political thought of James Baldwin and Martin Luther King, Grant Farred examines the temptation and the perils of essentialism and the need to discriminate—to engage the black mind as much as the black body. With that dialectic as his starting point, Farred synthesizes the ideas of Jameson, Barthes, Derrida, Adorno, Kant, and other thinkers to derive an ethics of being

in our time of social peril. His antiessentialist racial analysis is salient, especially when he deploys Dave Chappelle as a counterpoint to Baldwin—and Chappelle’s brilliant comic philosophic voice jabs at both racial and gender identity.

Standing apart for its willingness to explore terror in all its ambivalence, this theoretical reflection on racism, knowledge, ethics, and being in our neofascist present brings to bear the full weight of philosophical inquiry and popular cultural critique on black life in the United States.



Grant Farred is author of *Martin Heidegger Saved My Life*; *In Motion, At Rest: The Event of the Athletic Body*; and *What’s My Name? Black Vernacular Intellectuals*, all from Minnesota.

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# Tolerance and Risk

## How U.S. Liberalism Racializes Muslims

MITRA RASTEGAR

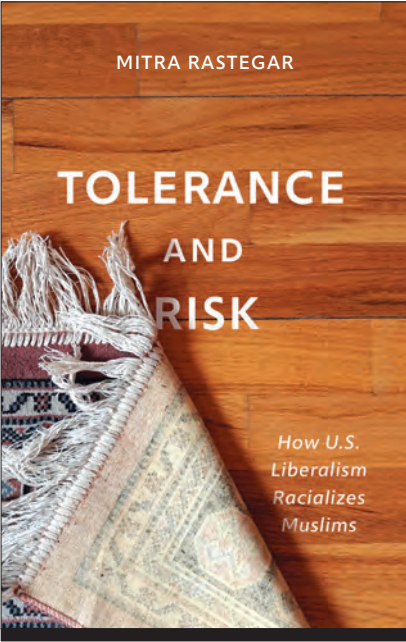
**How apparently positive representations in U.S. media cast Muslims as a racial population**

Portrayals of Muslims as the beneficiaries of liberal values have contributed to the racialization of Muslims as a risky population since the September 11 attacks. These discourses, which hold up some Muslims as worthy of tolerance or sympathy, reinforce an unstable good Muslim/bad Muslim binary where any Muslim might be moved from one side to the other. In *Tolerance and Risk*, Mitra Rastegar explores these discourses as a component of the racialization of Muslims—where Muslims are portrayed as a highly diverse population that nevertheless is seen to contain within it a threat that requires constant vigilance.

*Tolerance and Risk* brings together several case studies to examine the interrelation of representations of Muslims abroad and in the United States. These include human-interest stories and opinion polls of Muslim Americans, media representations of education activist Malala Yousafzai, LGBTQ activist discourses,

local New York controversies surrounding Muslim-led public projects, and social media discourses of the Syrian refugee crisis. *Tolerance and Risk* demonstrates how representations of tolerable or sympathetic Muslims produce them as a population with distinct characteristics, capacities, and risks, and circulate standards by which the trustworthiness or threat of individual Muslims must be assessed.

*Tolerance and Risk* examines the ways that discourses of liberal rights, including feminist and LGBTQ rights, are mobilized to racialize Muslims as uncivilized, even as they garner sympathy and identification with some Muslims.



**Mitra Rastegar** is clinical associate professor of liberal studies at New York University. Her work has been published in *GLQ: Journal of Lesbian and Gay Studies*, *WSQ: Women's Studies Quarterly*, and *International Feminist Journal of Politics*.

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# Building on Borrowed Time

## Rising Seas and Failing Infrastructure in Semarang

LUKAS LEY

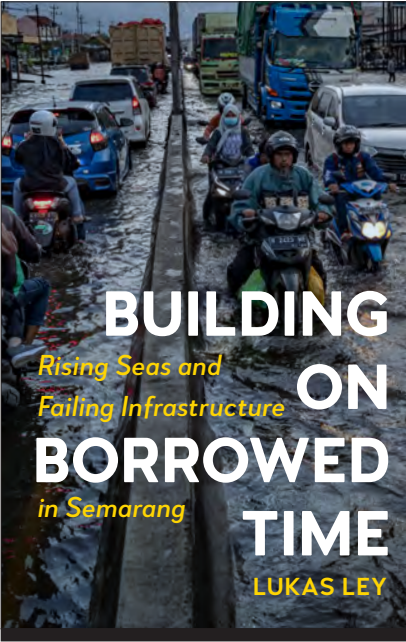
**A timely ethnography of how Indonesia's coastal dwellers inhabit the "chronic present" of a slow-motion natural disaster**

Ice caps are melting, seas are rising, and densely populated cities worldwide are threatened by floodwaters, especially in Southeast Asia. *Building on Borrowed Time* is a relevant and powerful ethnography of how people in Semarang, Indonesia, on the north coast of Java, are dealing with this existential challenge driven by global warming. In addition to antiflooding infrastructure breaking down, vast areas of cities like Semarang and Jakarta are rapidly sinking, affecting the very foundations of urban life: toxic water oozes through the floors of houses, bridges are submerged, traffic is interrupted.

As Lukas Ley shows, the residents of Semarang are constantly engaged in maintaining their homes and streets, trying to live through a slow-motion disaster shaped by the interacting temporalities of infrastructural failure, ecological deterioration, and urban development. He casts this predicament

through the temporal lens of a "meantime," a managerial response that means a constant enduring of the present rather than progress toward a better future—a "chronic present."

*Building on Borrowed Time* takes us to a place where a flood crisis has already arrived—where everyday residents are not waiting for the effects of climate change but are in fact already living with it—and shows that life in coastal Southeast Asia is defined not by the temporality of climate science but by the lived experience of tidal flooding.



**Lukas Ley** is senior lecturer in the Institute of Anthropology (Centre for Asian and Transcultural Studies) at Heidelberg University, Germany.

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# Anime’s Identity

## Performativity and Form beyond Japan

STEVIE SUAN

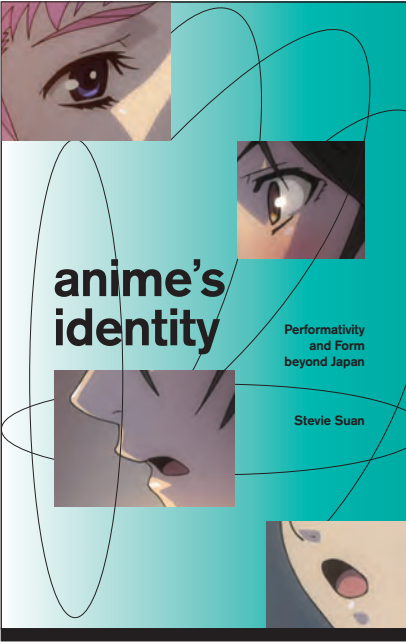
**A formal approach to anime rethinks globalization and transnationality under neoliberalism**

Anime has become synonymous with Japanese culture, but its global reach raises a perplexing question—what happens when anime is produced outside of Japan? Who actually makes anime, and how can this help us rethink notions of cultural production? In *Anime’s Identity*, Stevie Suan examines how anime’s recognizable media-form—no matter where it is produced—reflects the problematics of globalization. The result is an incisive look at not only anime but also the tensions of transnationality.

Far from valorizing the individualistic “originality” so often touted in national creative industries, anime reveals an alternate type of creativity based in repetition and variation. In exploring this alternative creativity and its accompanying aesthetics, Suan examines anime from fresh angles, including considerations of how anime operates like

a brand of media, the intricacies of anime production occurring across national borders, inquiries into the selfhood involved in anime’s character acting, and analyses of various anime works that present differing modes of transnationality.

*Anime’s Identity* deftly merges theories from media studies and performance studies, introducing innovative formal concepts that connect anime to questions of dislocation on a global scale, creating a transformative new lens for analyzing popular media.



**Stevie Suan** is associate professor at Hosei University’s Faculty of Global and Interdisciplinary Studies.

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**OCTOBER**  
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# Commodities of Care

## The Business of HIV Testing in China

ELSA L. FAN

**How global health practices can end up reorganizing practices of care for the people and communities they seek to serve**

*Commodities of Care* examines the unanticipated effects of global health interventions, ideas, and practices as they unfold in communities of men who have sex with men (MSM) in China. Targeted for the scaling-up of HIV testing, Elsa L. Fan examines how the impact of this initiative has transformed these men from subjects of care into commodities of care: through the use of performance-based financing tied to HIV testing, MSM have become a source of economic and political capital.

In ethnographic detail, Fan shows how this particular program, ushered in by global health donors, became the prevailing strategy to control the epidemic in China in the late 2000s. Fan examines the implementation of

MSM testing and its effects among these men, arguing that the intervention produced new markets of men, driven by the push to meet testing metrics.

Fan shows how men who have sex with men in China came to see themselves as part of a global “MSM” category, adopting new selfhoods and socialities inextricably tied to HIV and to testing. Wider trends in global health programming have shaped national public health responses in China and, this book reveals, have radically altered the ways health, disease, and care are addressed.



**Elsa L. Fan** is associate professor of anthropology at Webster University.

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216 pages 5 1/2 x 8 1/2



# Care Ethics in the Age of Precarity

MAURICE HAMINGTON AND MICHAEL FLOWER, EDITORS

### How care can resist the stifling force of the neoliberal paradigm

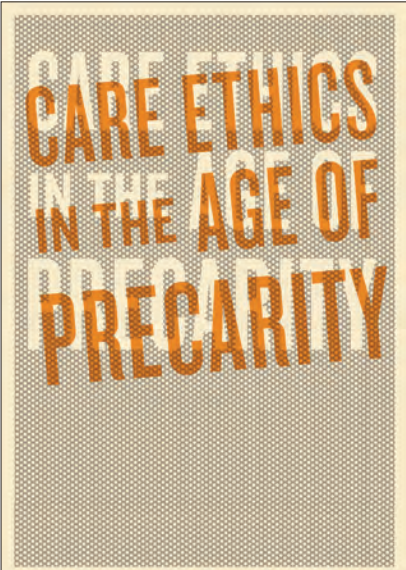
In a world brimming with tremendous wealth and resources, too many are suffering the oppression of precarious existences—and with no adequate relief from free market-driven institutions. *Care Ethics in the Age of Precarity* assembles an international group of interdisciplinary scholars to explore the question of care theory as a response to market-driven capitalism, addressing the relationship of three of the most compelling social and political subjects today: care, precarity, and neoliberalism.

While care theory often centers on questions of individual actions and choices, this collection instead connects theory to the contemporary political moment and public sphere. The contributors address the link between neoliberal values—such as individualism, productive exchange, and the free market—and the pervasive state of precarity and vulnerability in which so many find themselves. From disability studies and medical ethics to natural-disaster responses and the posthuman, examples from Māori, Dutch, and Japanese politics to the COVID-19 pandemic and the Black Lives

Matter movement, this collection presents illuminating new ways of considering precarity in our world.

*Care Ethics in the Age of Precarity* offers a hopeful tone in the growing valorization of care, demonstrating the need for an innovative approach to precarity within entrenched systems of oppression and a change in priorities around the basic needs of humanity.

Contributors: Andries Baart, U Medical Center Utrecht, Tilburg U, and Catholic Theological U Utrecht, the Netherlands; Vrinda Dalmiya, U of Hawaii, Mānoa; Emilie Dionne, U Laval; Maggie FitzGerald, U of Saskatchewan; Sacha Ghandeharian, Carleton U; Eva Feder Kittay, Stony Brook U/SUNY; Carlo Leget, U of Humanistic Studies in Utrecht, the Netherlands; Sarah Clark Miller, Penn State U; Luigina Mortari, U of Verona; Yayo Okano, Doshisha U, Kyoto, Japan; Elena Pulcini, U of Florence.



**Maurice Hamington** is professor of philosophy at Portland State University. He has authored, coauthored, or coedited many books, including *Care Ethics and Poetry*, *Care Ethics and Political Theory*, *Socializing Care*, and *Embodied Care*.

**Michael Flower** is emeritus professor of interdisciplinary science studies at Portland State University. He has worked with Jonas Salk, Daniel Callahan, Clifford Grobstein, and Bruno Latour.

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# Practicing Cooperation

Mutual Aid beyond Capitalism

ANDREW ZITCER

### A powerful new understanding of cooperation as an antidote to alienation and inequality

From the crises of racial inequity and capitalism that inspired the Black Lives Matter movement and the Green New Deal to the coronavirus pandemic, stories of mutual aid have shown that, though cooperation is variegated and ever changing, it is also a form of economic solidarity that can help weather contemporary social and economic crises. Addressing this theme, *Practicing Cooperation* delivers a trenchant and timely argument that the way to a more just and equitable society lies in the widespread adoption of cooperative practices. But what renders cooperation ethical, effective, and sustainable?

Providing a new conceptual framework for cooperation as a form of social practice, *Practicing Cooperation* describes and critiques three U.S.-based cooperatives: a pair of co-op grocers in Philadelphia, each adjusting to recent growth and renewal; a federation of two hundred low-cost community acupuncture clinics throughout the United States, banded together as a cooperative of practitioners

and patients; and a collectively managed Philadelphia experimental dance company, founded in the early 1990s and still going strong. Through these case studies, Andrew Zitcer illuminates the range of activities that make contemporary cooperatives successful: dedicated practitioners, a commitment to inclusion, and ongoing critical reflection. He asserts that economic and social cooperation must be examined, critiqued, and implemented on multiple scales if it is to combat the pervasiveness of competitive individualism.

*Practicing Cooperation* is grounded in the voices of practitioners, and the result is a clear-eyed look at the lived experience of cooperators from different parts of the economy and a guidebook for people on the potential of this way of life for the pursuit of justice and fairness.



**Andrew Zitcer** is assistant professor and program director of the Urban Strategy graduate program at Drexel University.

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# The Big No

KENNAN FERGUSON, EDITOR

**What it means to celebrate the potential and the power of no**

What does it mean to refuse? To *not* participate, to *not* build a better world, to *not* come up with a plan? To just say “no”? Against the ubiquitous demands for positive solutions, action-oriented policies, and optimistic compromises, *The Big No* refuses to play. Here leading scholars traverse the wide range of political action when “no” is in the picture, analyzing topics such as collective action, antisocialism, empirical science, the negative and the affirmative in Deleuze and Derrida, the “real” and the “clone,” Native sovereignty, and Afropessimism.

In his Introduction, Kennan Ferguson sums up the concept of the “Big No,” arguing for its political importance. Whatever its form—he identifies various strains—the Big No offers power against systems of oppression. Joshua Clover argues for the importance of Marx and Fanon in understanding how people are alienated and subjugated. Theodore Martin explores the attractions of antisociality in literature and life, citing such novelists as Patricia Highsmith and Richard Wright. François Laruelle differentiates nonphilosophy from other forms of French critical theory.

Katerina Kolozova applies this insight to the nature of reality itself, arguing that the confusion of thought and reality leads to manipulation, automation, and alienation. Using poetry and autobiography, Frank Wilderson shows how Black people—their bodies and being—are displaced in politics, replaced and erased by the subjectivities of violence, suffering, and absence. Andrew Culp connects these themes of negativity, comparing and contrasting the refusals of antiphilosophy and Afropessimism.

Thinking critically usually demands alternatives: how would you fix things? But, as *The Big No* shows, being absolutely critical—declining the demands of world-building—is one necessary response to wrong, to evil. It serves as a powerful reminder that the presumption of political action is always positive.

Contributors: Joshua Clover, U of California Davis and U of Copenhagen; Andrew Culp, California Institute of the Arts; Katerina Kolozova, Institute of Social Sciences and Humanities Skopje; François Laruelle; Theodore Martin, U of California, Irvine; Anthony Paul Smith, La Salle U; Frank B. Wilderson III, U of California, Irvine.



**Kennan Ferguson** teaches political theory at the University of Wisconsin, Milwaukee, where he is professor of political science. He is the author of four books, including *Cookbook Politics* and *All in the Family: On Community and Incommensurability*.

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# Case Studies for Interpreting the MMPI-A-RF

DANIEL L. DAVIS AND YOSSEF S. BEN-PORATH

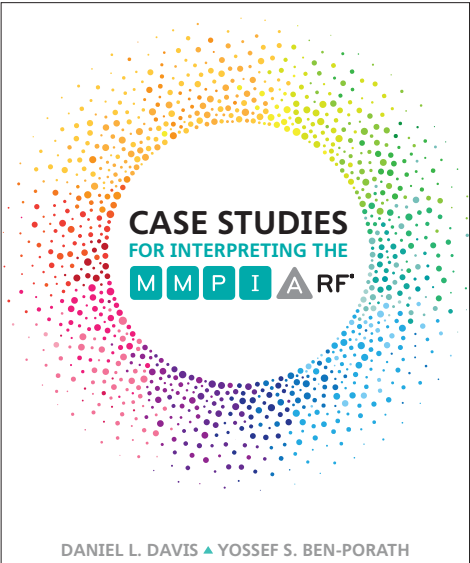
**A collection of illustrative adolescent case studies to aid clinicians in problem identification, diagnosis, and treatment planning—the only casebook for the MMPI-A-RF**

The MMPI-A-RF is linked to current models of psychopathology and personality, and features scales relevant for adolescents in a variety of clinical, forensic, and school settings. It mirrors the structure of the MMPI-2-RF, resulting in the most up-to-date, empirically based personality assessment for use with adolescents. Written by the authors of the earlier *Case Studies for Interpreting the MMPI-A*, this book continues the goal of serving as an authentic and illustrative guide for clinicians in understanding and using the MMPI-A-RF.

Since the publication of the original *Case Studies*, much has changed for clinicians who assess and treat adolescents. The interpretive model described in this book demonstrates how the MMPI-A-RF can assist clinicians in assessing youth today by highlighting sixteen cases that broadly represent adolescents

evaluated in clinical and forensic practice. In addition, one of the most common uses for the MMPI-A-RF is in the juvenile court setting—a landscape that has also dramatically changed since the publication of the original MMPI-A. *Case Studies for Interpreting the MMPI-A-RF* focuses on detailed forensic issues, including legal backgrounds, case law, and assessment methods specific to use of the MMPI-A-RF in juvenile court and related settings.

*Case Studies for Interpreting the MMPI-A-RF* will assist clinicians in understanding MMPI-A-RF interpretation, while also being a valuable teaching tool for courses in assessment.

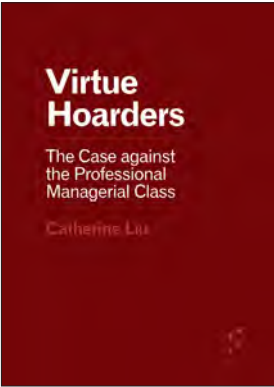


**Daniel L. Davis, PhD, ABPP**, is a psychologist in private practice in Columbus, Ohio. His practice includes assessment and treatment of emotional and behavioral problems in older children, adolescents, and adults, marriage and family counseling, and forensic psychology. He has served as a senior forensic psychologist with Netcare Forensic Center and as the clinical director of the Buckeye Ranch, a comprehensive treatment center for youth.

**Yossef S. Ben-Porath, PhD, ABPP**, is professor of psychological sciences at Kent State University. He has been involved extensively in MMPI research for more than thirty years and is codeveloper of the MMPI-3, MMPI-2-RF, and MMPI-A-RF and coauthor of test manuals, books, book chapters, and articles on the MMPI instruments.

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**CATHERINE LIU**

A denunciation of the credentialed elite class that serves capitalism while insisting on its own progressive heroism

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**Catherine Liu** is professor of film and media studies at the University of California, Irvine.

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**Daniel Bertrand Monk** is professor of geography and Middle Eastern studies at Colgate University. **Andrew Herscher** is associate professor of architecture at the University of Michigan.

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**Arlette Farge** is director of research in modern history at the Centre National de la Recherche Scientifique, Paris. **Michel Foucault** (1926–1984) was a French philosopher and chair of the History of Systems of Thought at the Collège de France. **Nancy Luxon** is associate professor of political science at the University of Minnesota. **Thomas Scott-Railton** is a freelance French–English translator.

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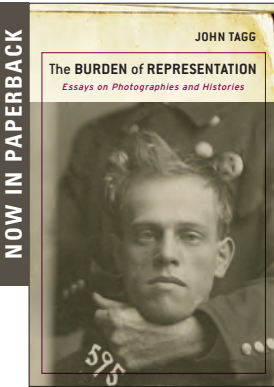
**Language, Madness, and Desire**  
On Literature  
**MICHEL FOUCAULT**  
**EDITED BY PHILIPPE ARTIÈRES, JEAN-FRANÇOIS BERT, MATHIEU POTTE-BONNEVILLE, AND JUDITH REVEL**  
**TRANSLATED BY ROBERT BONONNO**

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**Michel Foucault** (see bio at left). **Robert Bononno** has been a translator from French for more than twenty years.

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**John Tagg** is SUNY Distinguished Professor of Art History at Binghamton University, State University of New York.

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# Mechademia: Second Arc

SANDRA ANNETT AND  
FRENCHY LUNNING, EDITORS

A groundbreaking exploration of anime, manga, and Japanese popular culture

*Mechademia: Second Arc* promotes academic and professional discourse around East Asian popular cultures. Its scope includes professional and fan-created works influenced by the forms of anime, Japanese manga/ Korean manhwa/Chinese manhua, cinema, television dramas, digital media, video gaming, music, performance arts, and many other forms of popular culture that have proliferated in East Asia and throughout the world. This journal promotes research on anime, manga, and related pop cultural fields in making key articles by East Asian authors accessible to English-speaking readers.

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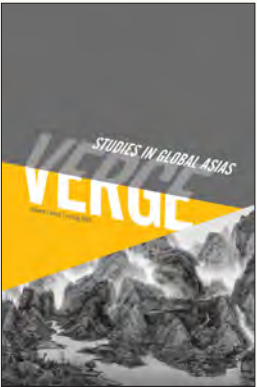
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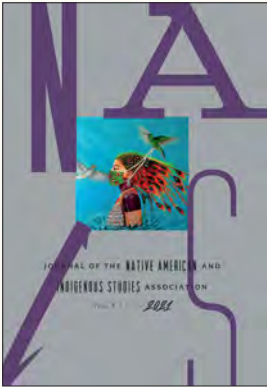
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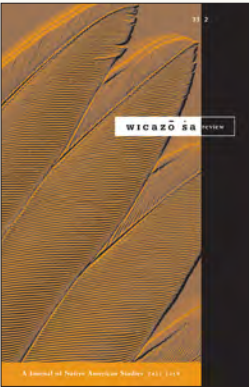
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