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Fall & Winter 2022–23

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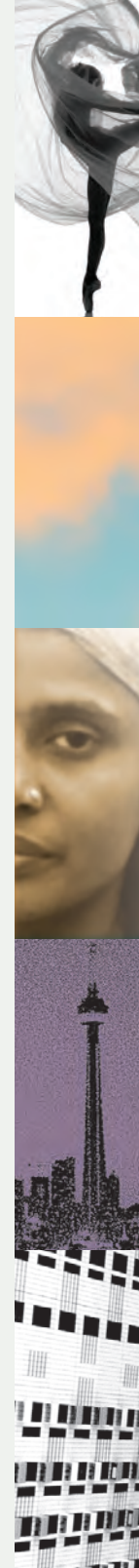
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Making Love with the Land

Essays

JOSHUA WHITEHEAD

A moving and deeply personal excavation of Indigenous beauty and passion in a suffering world

The novel *Jonny Appleseed* established Joshua Whitehead as one of the most exciting and important new literary voices on Turtle Island, winning both a Lambda Literary Award and Canada Reads 2021. In *Making Love with the Land*, his first nonfiction book, Whitehead explores the relationships between body, language, and land through creative essay, memoir, and confession.

In prose that is evocative and sensual, unabashedly queer and visceral, raw and autobiographical, Whitehead writes of an Indigenous body in pain, coping with trauma. Deeply rooted within, he reaches across the anguish to create a new form of storytelling he calls “biostory”—beyond genre, and entirely sovereign. Through this narrative perspective, *Making Love with the Land* recasts mental health struggles and our complex emotional landscapes from a nefarious parasite on his (and our) well-being to kin, even a relation,

no matter what difficulties they present to us. Whitehead ruminates on loss and pain without shame or ridicule but rather highlights waypoints for personal transformation. Written in the aftermath of heartbreak, before and during the pandemic, *Making Love with the Land* illuminates this present moment in which both Indigenous and non-Indigenous people are rediscovering old ways and creating new ones about connection with and responsibility toward each other and the land.

Intellectually audacious and emotionally compelling, Whitehead shares his devotion to the world in which we live and brilliantly—even joyfully—maps his experience on the land that has shaped stories, histories, and bodies from time immemorial.



Joshua Whitehead is an Ojji-néhiyaw, Two-Spirit member of Peguis First Nation (Treaty 1). He is author of the award-winning novel *Jonny Appleseed* and the poetry collection *full-metal indigiqueer*, and he is editor of *Love after the End*. He is assistant professor in the English and International Indigenous Studies departments at the University of Calgary.

CREATIVE NONFICTION/INDIGENOUS STUDIES

\$24.95 Cloth/jacket ISBN: 978-1-5179-1447-9

\$24.95 Retail e-book ISBN: 978-1-4529-6866-7

NOVEMBER

232 pages 5 5/8 x 8 1/4 USA

The Stories Whiteness Tells Itself

Racial Myths and Our American Narratives

DAVID MURA

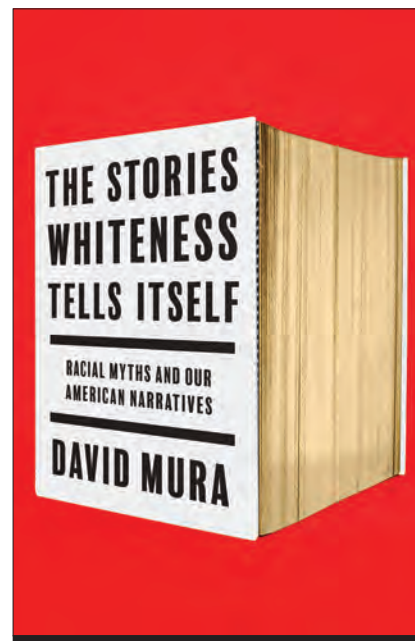
Uncovering the pernicious narratives white people create to justify white supremacy and sustain racist oppression

The police murders of two Black men, Philando Castile and George Floyd, frame this searing exploration of the historical and fictional narratives that white America tells itself to justify and maintain white supremacy. From the country's founding through the summer of Black Lives Matter in 2020, David Mura unmasks how white stories about race attempt to erase the brutality of the past and underpin systemic racism in the present.

Intertwining history, literature, ethics, and the deeply personal, Mura looks back to foundational narratives of white supremacy (Jefferson's defense of slavery, Lincoln's frequently minimized racism, and the establishment of Jim Crow) to show how white identity is based on shared belief in the pernicious myths, false histories, and racially segregated fictions that allow whites to deny their culpability in past atrocities and current inequities. White supremacy always insists white knowledge is superior to Black knowledge, Mura argues, and this belief dismisses the truths embodied in Black narratives.

Mura turns to literature, comparing the white savior portrayal of the film *Amistad* to the novelization of its script by the Black novelist Alexs Pate, which focuses on its African protagonists; depictions of slavery in Faulkner and Morrison; and race's absence in the fiction of Jonathan Franzen and its inescapable presence in works by ZZ Packer, tracing the construction of Whiteness to willfully distorted portraits of race in America. In James Baldwin's essays, Mura finds a response to this racial distortion and a way for Blacks and other BIPOC people to heal from the wounds of racism.

Taking readers beyond apology, contrition, or sadness, Mura attends to the persistent trauma racism has exacted and lays bare how deeply we need to change our racial narratives—what white people *must* do—to dissolve the myth of Whiteness and fully acknowledge the stories and experiences of Black Americans.



David Mura is a poet, writer of creative nonfiction and fiction, critic, and playwright. He is author of *A Stranger's Journey: Race, Identity, and Narrative Craft in Writing* and the memoirs *Turning Japanese: Memoirs of a Sansei* and *Where the Body Meets Memory: An Odyssey of Race, Sexuality, and Identity*. He is coeditor, with Carolyn Holbrook, of *We Are Meant to Rise: Voices for Justice from Minneapolis to the World* (Minnesota, 2021). He lives in Minneapolis.

CREATIVE NONFICTION/RACE

\$24.95 £18.99 Paper ISBN: 978-1-5179-1454-7

\$24.95 Retail e-book ISBN: 978-1-4529-6843-8

JANUARY

312 pages 6 x 9

The Sky Watched

Poems of Ojibwe Lives

LINDA LEGARDE GROVER

A collective memoir in poetry of an Ojibwe family and tribal community, from creation myth to this day, updated with new poems

"The Sky Watched bears witness to Native experience. In Grover's work, time runs backward through Ojibwe creation myths and explanation tales to find strength for the later years of boarding school and all the upheavals of the new world. Family plays a major role as does the roundness of moon, owl nest, gratitude, and the 'grace of this merciful earth.' There is heaven and hell in these heavenly poems."

—Diane Glancy

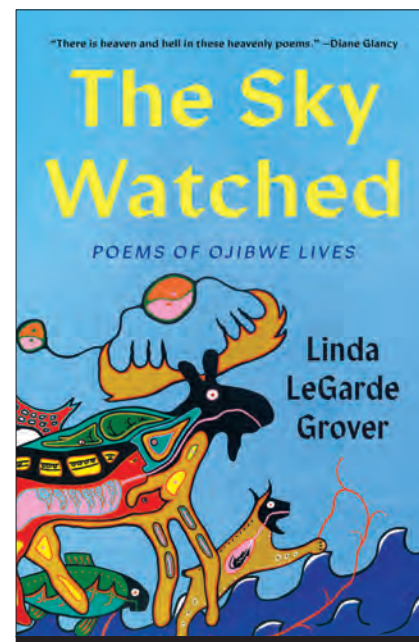
"This book of poems is much more than a collection of poetry: it is documentation of our existence as Ojibwe people, of our historical struggles and our strong resilience. Linda LeGarde Grover creates beauty, using words to form pictures and evoke emotion about our past and give vision to our future as a people. This collection is a testament to the fact that when our elders say, 'we are each given a song,' Grover was given, and gives to us, many songs. Read each word as a gift."

—Marcie Rendon, author of the Cash Blackbear Mystery series

Reaching from the moment of creation to the cry of a newborn, *The Sky Watched* gives poetic voice to Ojibwe family life. In English and Ojibwe, those assembled here—voices

of history, of memory and experience, of children and elders, Indian boarding school students, tribal storytellers, and the Manidoog, the unseen beings who surround our lives—come together to create a collective memoir in poetry as expansive and particular as the starry sky.

This world unfolds in the manner of traditional Ojibwe storytelling, shaped by the seasons and the stages of life, marking the significance of the number four in the Ojibwe worldview. Summoning spiritual and natural lore, award-winning poet and scholar Linda LeGarde Grover follows the story of a family, a tribe, and a people through historical ruptures and through intimate troubles and joys—from the sundering of Ojibwe people from their land and culture to singular horrors like the massacre at Wounded Knee to personal trauma suffered at Indian boarding schools. Threaded throughout are the tribal traditions and knowledge that sustain a family and a people through hardship and turmoil, passed from generation to generation, coming together in the manifold power and beauty of the poet's voice.



Linda LeGarde Grover is professor emerita 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*, *In the Night of Memory*, and *Gichigami Hearts: Stories and Histories from Missabekong*, 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* received the Flannery O'Connor Award and the Janet Heidinger Kafka Prize.

POETRY/NATIVE AMERICA

\$15.95 £11.99 Paper ISBN: 978-1-5179-1451-6

\$15.95 Retail e-book ISBN: 978-1-4529-6828-5

OCTOBER

128 pages 6 x 9

The Ski Jumpers

A Novel

PETER GEYE

A writer and former ski jumper facing a terminal diagnosis takes one more leap—into a past of soaring flights and broken family bonds

"Like its ski jumping protagonists, this family saga takes flight with a hammering heart and soars through questions of debt, failure, courage, and reconciliation. It's both distinctly Minnesotan and hugely humane . . . I was deeply moved."

—Kawai Strong Washburn, author of *Sharks in the Time of Saviors*

"Peter Geye brilliantly captures the physicality of our connection to a landscape and to the moments when—despite incalculable loss—we bring the best of ourselves."

—Peter Heller, author of *The Dog Stars*, *The River*, and *The Guide*

"If you already know his work, this book will surprise and delight you; if you're new to Peter Geye, *The Ski Jumpers* is the perfect place to start."

—Leif Enger, author of *Virgil Wander*

"With great warmth and insight, Peter Geye has crafted a multigenerational epic of a talented family haunted by secrets and mystery. Geye's tender, patient storytelling, exhilarating tension, and indelibly Midwestern characters make *The Ski Jumpers* unforgettable."

—J. Ryan Stradal, author of *The Lager Queen of Minnesota*

A brilliant ski jumper has to be fearless—Jon Bargaard remembers this well. His memories of daring leaps and risks might be the key to the book he's always wanted to write: a novel about his family, beginning with Pops, once a champion ski jumper himself, who also took Jon and his younger brother Anton to the heights. But Jon has never been able to get past the next, ruinous episode of their history, and now that he has received a terrible diagnosis, he's afraid he never will.

In a bravura performance, Peter Geye follows Jon deep into the past he tried so hard to leave behind. Traveling back and forth in time, Jon tells his family's story to his beloved wife Ingrid, circling ever closer to the truth about those events and his own part in them, and revealing the perhaps unforgivable violence done to the brothers' bond.

The dream of ski jumping haunts Jon as his tale unfolds. As thrilling as those soaring flights, as precarious as the Bargaard family's complicated love, as tender as Jon's backward gaze while disease takes him inexorably forward, Geye's gorgeous prose brings the brothers to the precipice of their relationship, where they have to choose: each other, or the secrets held tightly for so long.



Peter Geye is author of the award-winning novels *Safe from the Sea*, *The Lighthouse Road*, *Wintering* (winner of a Minnesota Book Award), and *Northernmost*. He teaches the yearlong Novel Writing Project at the Loft Literary Center. Born and raised in Minneapolis, he continues to live there with his family.

FICTION

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SEPTEMBER

408 pages 6 1/8 x 9 1/4 NAM

In the Company of Grace

A Veterinarian's Memoir of Trauma and Healing

JODY LULICH

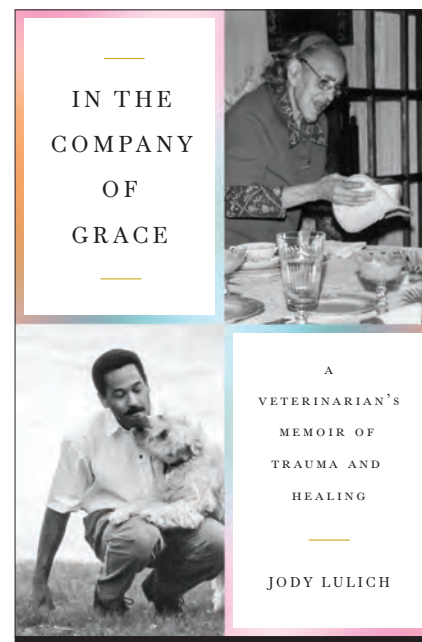
The son of a Black mother and white father overcomes family trauma to find the courage of compassion in veterinary practice

Rising to accept a prestigious award, Jody Lulich wondered what to say. Explain how he'd been attracted to veterinary medicine? Describe how caring for helpless, voiceless animals in his own shame and pain provided a lifeline, a chance to heal himself as well? Lulich tells his story in *In the Company of Grace*, a memoir about finding courage in compassion and strength in healing—and power in finally confronting the darkness of his youth.

Lulich's white father and Black mother met at a civil rights rally, but love was no defense against their personal demons. His mother's suicide, in his presence when he was nine years old, and his sometimes brutal father's subsequent withdrawal set Lulich on a course from the South Side of Chicago to the Tuskegee School of Veterinary Medicine in Alabama to an endowed chair at the University of Minnesota, forever searching for the approval and affection that success could

not deliver. Though shadowed by troubling secrets, his memoir also features scenes of surprising light and promise—of the neighbors who take him in, a brother's unlikely effort to save Christmas, his mother's memories of the family's charmed early days, bright moments (and many curious details) of veterinary practice. Most consequentially, at Tuskegee Lulich rents a room in the home of a seventy-five-year-old Black woman named Grace, whose wholehearted adoption of him and her own stories of the Jim Crow era finally give him a sense of belonging and possibility.

Completing his book in the aftermath of George Floyd's murder, Lulich reflects on all the ways that race has shaped his life. *In the Company of Grace* is a moving testament to the power of compassion in the face of seemingly overwhelming circumstances.



Jody Lulich is professor of veterinary clinical services and internal medicine at the University of Minnesota, where he holds the Osborne/Hills Chair in Nephrology/Urology and is director of the Minnesota Urolith Center. He is a classical pianist and lives in the Twin Cities with his husband.

MEMOIR
 \$19.95 £14.99 Paper ISBN: 978-1-5179-1419-6
 \$19.95 Retail e-book ISBN: 978-1-4529-6837-7
FEBRUARY
 232 pages 9 b&w illustrations 5 1/2 x 8 1/4

Queer Silence

On Disability and Rhetorical Absence

J. LOGAN SMILGES

Championing the liberatory potential of silence to address the fraught disability politics of queerness

"J. Logan Smilges's *Queer Silence* attends to that which remains unspoken or silenced in queer history. Through a series of brilliant rhetorical readings, Smilges critiques the silencing of disability that has been structural to queer theory. Simultaneously, this indispensable book points toward new ways of conceptualizing those who cannot or will not speak."

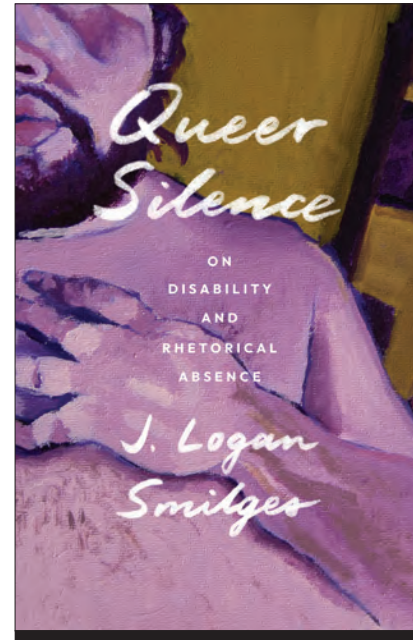
—Robert McRuer, author of *Crip Times: Disability, Globalization, and Resistance*

In queer culture, silence has been equated with voicelessness, complicity, and even death. *Queer Silence* insists, however, that silence can be a generative and empowering mode of survival. Triangulating insights from queer studies, disability studies, and rhetorical studies, J. Logan Smilges explores what silence can mean for people whose bodyminds signify more powerfully than their words.

Queer Silence begins by historicizing silence's negative reputation, beginning with the ways homophile activists rejected medical models pathologizing homosexuality as a disability,

resulting in the silencing of disability itself. This silencing was redoubled by HIV/AIDS activism's demand for "out, loud, and proud" rhetorical activities that saw silence as capitulation.

Reading a range of cultural artifacts whose relative silence has failed to attract queer attachment, from anonymous profiles on Grindr to ex-gays to belated gender transitions to disability performance art, Smilges argues for silence's critical role in serving the needs of queers who are never named as such. *Queer Silence* urges queer activists and queer studies scholars to reconcile with their own ableism by acknowledging the liberatory potential of silence, a mode of engagement that disattached queers use every day for resistance, sociality, and survival.



J. Logan Smilges is assistant professor of language, culture, and gender studies at Texas Woman's University.

DISABILITY STUDIES/GENDER AND SEXUALITY

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\$24.95 Retail e-book ISBN: 978-1-4529-6806-3

OCTOBER

296 pages 15 b&w illustrations 5 1/2 x 8 1/2

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The Architecture of Disability

Buildings, Cities, and Landscapes beyond Access

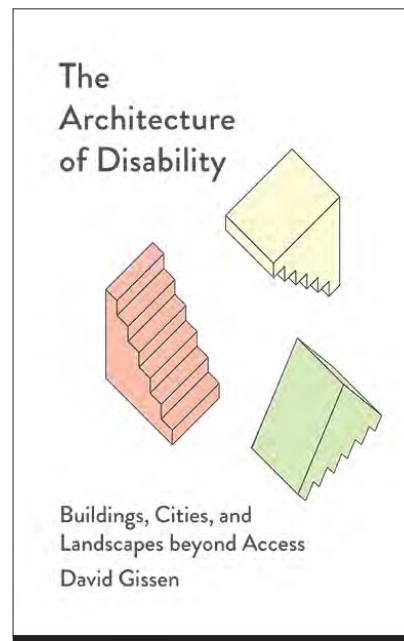
DAVID GISSEN

A radical critique of architecture that places disability at the heart of the built environment

Disability critiques of architecture usually emphasize the need for modification and increased access, but *The Architecture of Disability* calls for a radical reorientation of this perspective by situating experiences of impairment as a new foundation for the built environment. With its provocative proposal for “the construction of disability,” this book fundamentally reconsiders how we conceive of and experience disability in our world.

Stressing the connection between architectural form and the capacities of the human body, David Gissen demonstrates how disability haunts the history and practice of architecture. Examining historic sites, landscape designs, and urban spaces, he deconstructs the prevailing functionalist approach to accommodating disabled people in architecture and instead asserts that physical capacity is essential to the conception of all designed space.

By recontextualizing the history of architecture through the discourse of disability, *The Architecture of Disability* presents a unique challenge to current modes of architectural practice, theory, and education. Envisioning an architectural design that fully integrates disabled persons into its production, Gissen advocates for looking beyond traditional notions of accessibility and shows how certain incapacities can offer us the means to positively reimagine the roots of architecture.



A disabled designer and historian of architecture, **David Gissen** is professor of architecture and urban history at Parsons School of Design at the New School.

ARCHITECTURE/DISABILITY STUDIES

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JANUARY

224 pages 26 b&w illustrations 5 1/2 x 8 1/2

The Unteachables

Disability Rights and the Invention of Black Special Education

KEITH A. MAYES

How special education used disability labels to marginalize Black students in public schools

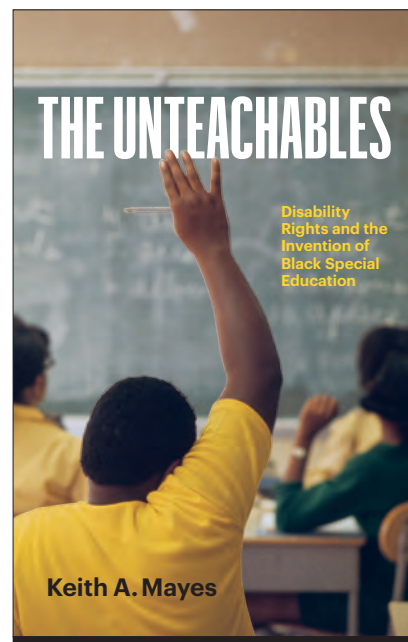
"The Unteachables offers a bold, highly insightful, and meticulously documented analysis of the racist underpinnings of special education. Keith Mayes shows how special education grew from white attempts to 'protect' white children from a racially integrated education. The Unteachables should be required reading for anyone who wants to understand how special education came to be structured as it is."

—Christine Sleeter, coauthor of *Transformative Ethnic Studies in Schools: Curriculum, Pedagogy, and Research*

The Unteachables examines the overrepresentation of Black students in special education over the course of the twentieth century. As African American children integrated predominantly white schools, many were disproportionately labeled educable mentally retarded (EMR), learning disabled (LD), and emotionally behavioral disordered (EBD). Keith A. Mayes charts the evolution of disability categories and how these labels kept Black learners segregated in American classrooms.

The civil rights and the educational disability rights movements, Mayes shows, have both collaborated and worked at cross-purposes since the beginning of school desegregation. Disability rights advocates built on the opportunity provided by the civil rights movement to make claims about student invisibility at the level of intellectual and cognitive disabilities. Although special education ostensibly included children from all racial groups, educational disability rights advocates focused on the needs of white disabled students, while school systems used disability discourses to malign and marginalize Black students.

From the 1940s to the present, social science researchers, policymakers, school administrators, and teachers have each contributed to the overrepresentation of Black students in special education. Excavating the deep-seated racism embedded in both the public school system and public policy, *The Unteachables* explores the discriminatory labeling of Black students, and how it indelibly contributed to special education disproportionality, to student discipline and push-out practices, and to the school-to-prison pipeline effect.



Keith A. Mayes is associate professor of African American and African studies and faculty affiliate in sociocultural studies in education at the University of Minnesota. He is author of *Kwanzaa: Black Power and the Making of the African American Holiday Tradition*.

EDUCATION/AFRICAN AMERICAN STUDIES

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

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Citizens of Worlds

Open-Air Toolkits for Environmental Struggle

JENNIFER GABRYS

An unparalleled how-to guide to citizen-sensing practices that monitor air pollution

"The planet, the region, the community, the neighborhood, the block—these are all sensoria: sites of sense, sensation, and sensibility. *Citizens of Worlds* offers a powerful and instructive report on how to create everyday sensor infrastructures to register and combat the damage these social sensoria are suffering amidst today's compromised atmospheres and environments. A critical handbook for theory and action."

—Stefan Helmreich, Massachusetts Institute of Technology

Modern environments are awash with pollutants churning through the air, from toxic gases and intensifying carbon to carcinogenic particles and novel viruses. The effects on our bodies and our planet are perilous. *Citizens of Worlds* is the first thorough study of the increasingly widespread use of digital technologies to monitor and respond to air pollution. It presents practice-based research on working with communities and making sensor toolkits to detect pollution while examining the political subjects, relations, and worlds these technologies generate.

Drawing on data from the Citizen Sense research group, which worked with communities in the United States and the United Kingdom to develop digital-sensor toolkits, Jennifer Gabrys argues that citizen-oriented technologies promise positive change but then collide with entrenched and inequitable power structures. She asks: Who or what constitutes a "citizen" in citizen sensing? How do digital sensing technologies enable or constrain environmental citizenship?

Spanning three project areas, this study describes collaborations to monitor air pollution from fracking infrastructure, to document emissions in urban environments, and to create air-quality gardens. As these projects show, how people respond to, care for, and struggle to transform environmental conditions informs the political subjects and collectives they become as they strive for more breathable worlds.



Jennifer Gabrys is chair in Media, Culture, and Environment in the Department of Sociology at the University of Cambridge. She is author of *How to Do Things with Sensors* and *Program Earth: Environmental Sensing Technology and the Making of a Computational Planet* (both published by Minnesota), as well as *Digital Rubbish: A Natural History of Electronics*.

ENVIRONMENTAL STUDIES/MEDIA

\$29.95 £22.99 Paper ISBN: 978-1-5179-1405-9

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NOVEMBER

360 pages 119 b&w illustrations, 7 color plates 7 x 10

Retail e-book files for this title are screen-reader friendly with images accompanied by short alt text and/or extended descriptions.

Rubber Boots Methods for the Anthropocene

Doing Fieldwork in Multispecies Worlds

NILS BUBANDT, ASTRID OBERBORBECK ANDERSEN, AND RACHEL CYPHER, EDITORS

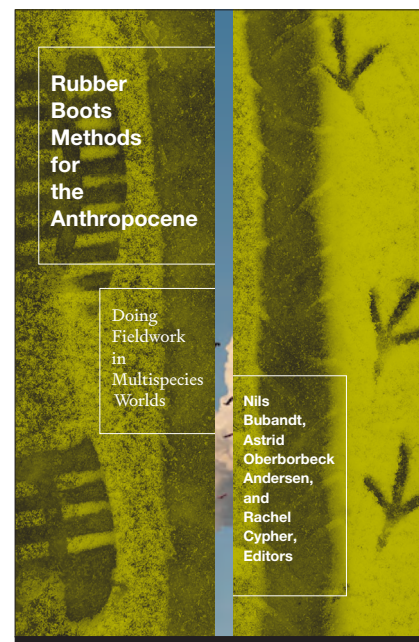
A methodological follow-up to *Arts of Living on a Damaged Planet*

The environmental and climatic crises of our time are fundamentally multispecies crises. And the Anthropocene, a time of “human-made” disruptions on a planetary scale, is a disruption of the fabric of life as a whole. The contributors to *Rubber Boots Methods for the Anthropocene* argue that understanding the multispecies nature of these disruptions requires multispecies methods.

Answering methodological challenges posed by the Anthropocene, *Rubber Boots Methods for the Anthropocene* retools the empirical study of the socioecological chaos of the contemporary moment across the arts, human science, and natural science. Based on critical landscape history, multispecies curiosity, and collaboration across disciplines and knowledge systems, the volume presents thirteen transdisciplinary accounts of practical methodological experimentation, highlighting diverse settings ranging from the High Arctic to the deserts of southern Africa and from the pampas of Argentina to the coral reefs of the Western Pacific, always insisting on the importance of firsthand, “rubber boots” immersion in the field.

The methodological companion to *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene* (Minnesota, 2017), this collection puts forth empirical studies of the multispecies messiness of contemporary life that investigate critical contemporary questions.

Contributors: Filippo Bertoni, Museum für Naturkunde, Berlin; Harshavardhan Bhat, U of Westminster; Nathalia Brichet, U of Copenhagen; Janne Flora, Aarhus U, Denmark; Natalie Forssman, U of British Columbia; Peter Funch, Aarhus U; Kirsten Hastrup, U of Copenhagen; Colin Hoag, Smith College; Joseph Klein, U of California, Santa Cruz; Andrew S. Mathews, U of California, Santa Cruz; Daniel Münster, U of Oslo; Ursula Münster, U of Oslo; Jon Rasmus Nyquist, U of Oslo; Katy Overstreet, U of Copenhagen; Pierre du Plessis, U of Oslo; Meredith Root-Bernstein; Heather Anne Swanson, Aarhus U; Anna Lowenhaupt Tsing, U of California, Santa Cruz; Stine Vestbo.



Nils Bubandt is professor of anthropology at Aarhus University in Denmark. He is author of *The Empty Seashell: Witchcraft and Doubt on an Indonesian Island* and coeditor of *Arts of Living on a Damaged Planet* (Minnesota, 2017) and *Philosophy on Fieldwork: Case Studies in Anthropological Analysis*.

Astrid Oberborbeck Andersen is associate professor of techno-anthropology at Aalborg University, Denmark. She is coeditor of *Anthropology Inside Out: Fieldworkers Taking Note*.

Rachel Cypher received her PhD in anthropology from the University of California, Santa Cruz, and was a teaching fellow there.

ANTHROPOLOGY/ENVIRONMENTAL STUDIES

\$34.95 £26.99 Paper ISBN: 978-1-5179-1165-2
\$140.00xx £111.00 Cloth ISBN: 978-1-5179-1164-5
\$34.95 Retail e-book ISBN: 978-1-4529-6839-1
FEBRUARY

456 pages 57 b&w illustrations 6 x 9

Inside the Spiral

The Passions of Robert Smithson

SUZAAN BOETTGER

An expansive and revelatory study of Robert Smithson's life and the hidden influences on his iconic creations

This first biography of the major American artist Robert Smithson, famous as the creator of the *Spiral Jetty*, deepens understanding of his art by addressing the potent forces in his life that were shrouded by his success, including his suppressed early history as a painter; his affiliation with Christianity, astrology, and alchemy; and his sexual fluidity. Integrating extensive investigation and acuity, Suzaan Boettger uncovers Smithson's story and, with it, symbolic meanings across the span of his painted and drawn images, sculptures, essays, and earthworks up to the *Spiral Jetty* and beyond, to the circumstances leading to what became his final work, *Amarillo Ramp*.

While Smithson is widely known for his monumental earthwork at the edge of the Great Salt Lake, *Inside the Spiral* delves into the arc of his artistic production, recognizing it as a response to his family's history of loss, which prompted his birth and shaped his strange intelligence. Smithson configured his personal conflicts within painterly depictions of Christ's passion, the rhetoric of science

fiction, imagery from occult systems, and the impersonal posture of conceptual sculpture. Aiming to achieve renown, he veiled his personal passions and transmuted his professional persona, becoming an acclaimed innovator and fierce voice in the New York art scene.

Featuring copious illustrations never before published of early work that eluded Smithson's destruction, as well as photographs of Smithson and his wife, the noted sculptor Nancy Holt, and recollections from nearly all those who knew him throughout his life, *Inside the Spiral* offers unprecedented insight into the hidden impulses of one of modern art's most enigmatic figures. With great sensitivity to the experiences of loss and existential strife that defined his distinct artistic language, this biographical analysis provides an expanded view of Smithson's iconic art pilgrimage site and the experiences and works that brought him to its peculiar blood-red water.

Inside the Spiral The Passions of Robert Smithson



Suzaan Boettger

Suzaan Boettger, a widely published scholar, arts journalist, and critic based in New York City, is the author of *Earthworks: Art and Landscape of the Sixties*. She is professor emerita of the history of art at Bergen Community College.

ART HISTORY/BIOGRAPHY

\$34.95 £26.99 Paper ISBN: 978-1-5179-1354-0

\$140.00xx £111.00 Cloth ISBN: 978-1-5179-1353-3

\$34.95 Retail e-book ISBN: 978-1-4529-6860-5

FEBRUARY

440 pages 90 b&w illustrations, 30 color plates 7 x 10

From Lapland to Sápmi

Collecting and Returning Sámi Craft and Culture

BARBARA SJOHOLM

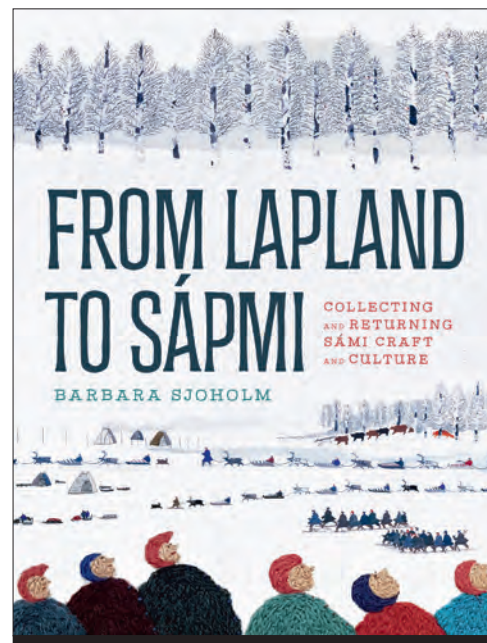
A cultural history of Sápmi and the Nordic countries as told through objects and artifacts

Material objects—things made, used, and treasured—tell the story of a people and place. So it is for the Indigenous Sámi living in Norway, Sweden, Finland, and Russia, whose story unfolds across borders and centuries, in museums and private collections. The objects created by the Sámi for daily and ceremonial use were purchased and taken by Scandinavians and foreign travelers in Lapland from the seventeenth century to the present, and the collections described in *From Lapland to Sápmi* map a complex history that is gradually shifting to a renaissance of Sámi culture and craft, along with the return of many historical objects to Sápmi, the Sámi homeland.

The Sámi objects first collected in Lapland by non-Indigenous people were drums and other sacred artifacts, but later came to include handmade knives, decorated spoons, clothing, and other domestic items owned by Sámi reindeer herders and fishers, as well as artisanal crafts created for sale. Barbara Sjöholm describes how these objects made their way via clergy, merchants, and early scientists into curiosity cabinets and

eventually to museums in Copenhagen, Stockholm, Oslo, and abroad. Musicians, writers, and tourists also collected Sámi culture for research and enjoyment. Displays of Sámi material culture in Scandinavia and England, Germany, and other countries in museums, exhibition halls, and even zoos often became part of racist and colonial discourse as examples of primitive culture, and they soon figured in the debates of ethnographers and curators over representations of national folk traditions and “exotic” peoples. Sjöholm follows these objects and collections from the Age of Enlightenment through the twentieth century, when artisanship took on new forms in commerce and museology and the Sámi began to organize politically and culturally. Today, several collections of Sámi objects are in the process of repatriation, while a new generation of artists, activists, and artisans finds inspiration in traditional heritage and languages.

Deftly written and amply illustrated, with contextual notes on language and Nordic history, *From Lapland to Sápmi* brings to light the history of collecting, displaying, and returning Sámi material culture, as well as the story of Sámi creativity and individual and collective agency.



Barbara Sjöholm is a writer, editor, and translator of Danish and Norwegian literature. Her translations include *By the Fire: Sami Folktales and Legends* (Minnesota, 2019). She is the author of several works of fiction and nonfiction, including *Black Fox: A Life of Emilie Demant Hatt, Artist and Ethnographer*.

SCANDINAVIAN/NATIVE STUDIES/ART HISTORY

\$34.95 £26.99 Cloth/jacket ISBN: 978-1-5179-1197-3

MARCH

352 pages 74 b&w illustrations, 20 color plates,
1 map 7 x 9

African Meditations

FELWINE SARR

TRANSLATED BY DREW S. BURK

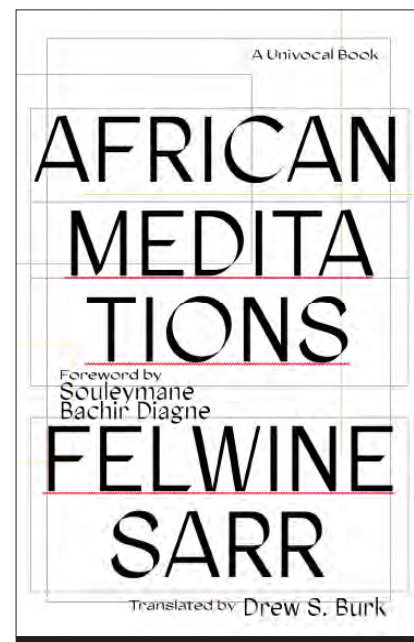
FOREWORD BY SOULEYMANE BACHIR DIAGNE

An influential thinker's fascinating reflections and meditations on his native Senegal after years of study abroad

The call to morning prayer. A group run at daybreak along the Corniche in Dakar. A young woman shedding tears on a beach as her friends take a boat to Europe. In *African Meditations*, paths to enlightenment collide with tales of loss and ruminations, musical gatherings, and the everyday sights and sounds of life in West Africa as a young philosopher and creative writer seeks to establish himself as a teacher upon his return to Senegal, his homeland, after years of study abroad.

A unique contemporary portrait of an influential, multicultural thinker on a spiritual quest across continents, reflecting on his multiple literary influences along with French, African Francophone, and Senegalese tribal cultural roots in a homeland with a predominantly Muslim culture, *African Meditations* is a seamless blend of autobiography, journal entries, and fiction; aphorisms and brief narrative sketches; humor and Zen reflections.

Taking us from Saint-Louis to Dakar, Felwine Sarr encounters the rhythms of everyday life as well as its disruptions, such as teachers' strikes and power outages, while traversing a semi-surrealistic landscape. As he reacclimates to his native country after living in France, we receive candid glimpses, both vibrant and hopeful, sublime and mundane, into his Zen journey to resecure a foothold in his roots and to navigate academia, even while gleaned something of the good life, of joy, amid the struggles of life in Senegal.



Felwine Sarr—philosopher, economist, novelist, musician—is Anne-Marie Bryan Chair of French and Francophone Studies at Duke University. He is author of *Afrotopia* (Minnesota, 2019) and coauthor of a report commissioned by French President Emmanuel Macron, “The Restitution of African Cultural Heritage: Toward a New Relational Ethics.”

Drew S. Burk has translated more than a dozen books, including Felwine Sarr’s *Afrotopia* and Frédéric Neyrat’s *The Unconstructable Earth*, which won the 2019 French Voices Award First Prize for translation.

Souleymane Bachir Diagne is professor of philosophy and Francophone studies at Columbia University.

PHILOSOPHY/AFRICAN STUDIES

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JANUARY

112 pages 5 1/4 x 8

Univocal Series

Olav Audunssøn

III. Crossroads

SIGRID UNDET

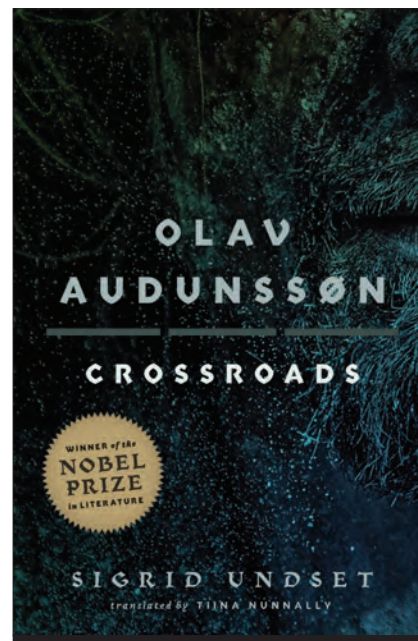
TRANSLATED BY TIINA NUNNALLY

The third volume in the Nobel Prize-winning writer's epic story of medieval Norway, finely capturing Undset's fluid, natural style in the first English translation in nearly a century

In the early fourteenth century, Norway is a kingdom in political turmoil, struggling with opposing forces within its own borders and drawn into strife with neighboring Sweden and Denmark. Bloody family vendettas and conflicting loyalties sparked by the irrepressible passion of a boy and his foster sister (also his betrothed) have now set in motion a series of terrible consequences—with a legacy of betrayal, murder, and disgrace that will echo down through the generations. *Crossroads*, the third of *Olav Audunssøn's* four volumes, finds Olav heartbroken by loss and further estranged from his son. To escape his grief, Olav leaves his home estate of Hestviken and agrees to serve as captain on a small merchant ship headed to London. There, separated from everything familiar to him, Olav begins a visionary journey that will send him far into the forest and deep into his soul. Questioning past decisions and future plans, Olav must grapple with his own perceptions of love and guilt, sin and penitence, vengeance and forgiveness.

Set in a time and place where royalty and religion vie for power, and bloodlines and loyalties are law, *Crossroads* summons a powerful picture of Northern life in medieval times, as the Swedish Academy noted in awarding Sigrid Undset the Nobel Prize in 1928. Conveying both the intimate drama and epic sweep of Olav's story as grief and guilt drive him to ever more desperate action, *Crossroads* is a moving and masterly re-creation of a vanished world tainted by bloodshed and haunted by sin and retribution.

As with *Kristin Lavransdatter*, her earlier medieval epic, Undset immersed herself in the legal, religious, and historical documents of the time while writing *Olav Audunssøn* to create astoundingly authentic and compelling portraits of Norwegian life in the Middle Ages. And as in her translation of *Kristin Lavransdatter*, Tiina Nunnally does full justice to Undset's natural, fluid prose, in a style that delicately and lyrically conveys 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. 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*. Her novel *Marta Oulie* is also published in translation by the University of Minnesota Press.

Tiina Nunnally is the award-winning translator of many 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 books by Tove Ditlevsen, Ola Larsmo, Vidar Sundstøl, and Per Olov Enquist, as well as *The Complete and Original Norwegian Folktales of Asbjørnsen and Moe* (Minnesota, 2019).

FICTION/SCANDINAVIAN STUDIES

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OCTOBER

216 pages 1 map 5 1/2 x 8 1/4

Isherwood on Writing

The Complete Lectures in California

CHRISTOPHER ISHERWOOD

EDITED BY JAMES J. BERG

FOREWORD BY CLAUDE SUMMERS

Isherwood's lectures on writing and writers, all now available for the first time in this updated edition

"Christopher Isherwood's two cycles of lectures about literature will be of interest to writers everywhere. He tells us how to write with realistic detail and moral engagement—and an almost godlike compassion. He encourages us to find our individual voice and to consult nothing but our own conscience. He illustrates his points with examples from his own works as well as those by Melville, D. H. Lawrence, Flaubert, W. H. Auden, and excerpts from the holy books of Hinduism. He is witty, self-effacing, worldly—but always extremely wise and nurturing."

—Edmund White, author of *A Boy's Own Story*

"As a diarist, Isherwood was funny, wry, astute—alternately compassionate and warm and hot and agitated, but never less than entertaining. Filled with poignant humor, gentle kindness, and, above all, nurturing love."

—Choice

"Highly recommended for both academic and community library biography, literary studies, and gay studies reference collections."

—The Midwest Book Review

"These lectures from the '60s hold fresh insights into the author's life."

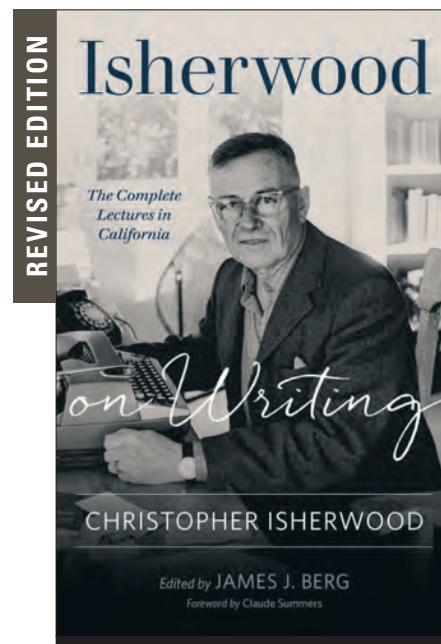
—The Advocate

"*Isherwood on Writing* brings home how writing was a profoundly spiritual exercise for Isherwood, and a joyful one."

—The Gay & Lesbian Review Worldwide

In the 1960s, Christopher Isherwood gave an unprecedented series of lectures at California universities about his life and work. During this time Isherwood, who would liberate the memoir and become the founding father of modern gay writing, spoke openly for the first time about his craft—on writing for film, theater, and novels—and spirituality. *Isherwood on Writing* brings these free-flowing, wide-ranging public addresses together to reveal a distinctly American Isherwood at the top of his form.

This updated edition contains the long-lost conclusion to the second lecture, published here for the first time, including its discussion of *A Single Man*, Isherwood's greatest novel, and *A Meeting by the River*, his final novel.



A major figure in twentieth-century fiction and the gay rights movement, **Christopher Isherwood** (1904–1986) wrote many books, including *A Single Man* and *Down There on a Visit*.

James J. Berg won a Lambda Literary Award for Gay Studies for *The Isherwood Century*. He is coeditor of *The American Isherwood* and *Isherwood in Transit*, both from Minnesota.

Claude Summers is William E. Stirton Professor Emeritus in the Humanities and professor emeritus of English at the University of Michigan, Dearborn.

LITERARY CRITICISM/LGBTQIA+ STUDIES

\$27.95 £20.99 Paper ISBN: 978-1-5179-1431-8

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OCTOBER

344 pages 6 b&w illustrations 5 3/8 x 8 1/2 CUSA

328 pages 7 x 9

One Winter Up North

JOHN OWENS

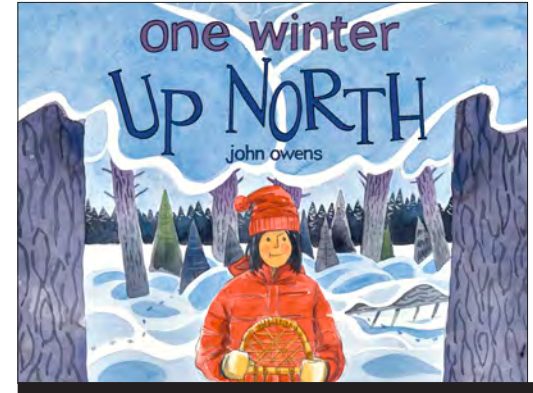
A wordless picture-book journey through the Boundary Waters Canoe Area Wilderness in winter, snowshoeing the frozen lakes and silent forest with family, encountering the wonders of northern wildlife in the cold season

In winter the Boundary Waters, way up north in Minnesota, is not the same place you canoed last summer—but still it beckons and welcomes you. Grab a pack, strap on snowshoes, make a path (Oh! they take some getting used to!), and venture out across the frozen lakes and through the snowy woods. The vast wintry world here is so still and quiet, you might think you're all alone—but no! Who made these tracks? A deer? A hare? A fox? And far off there's a musher, making tracks with his sled dogs.

It's a magical place. The bright sun brilliant on the snow, the sparkling silence—wait, is that a wolf calling? Try to answer! And when the dark descends, the stars and pine trees

holding up the night, your nose gets cold and it's back to camp, to your warm winter tent, where Father feeds the stove with wood you gathered, Mother snuggles into her big sleeping bag, and you curl up in the fire's glow and know that in your dreams and memories you will return again and again to this one winter up north.

A wintry adventure that unfolds in pictures, John Owens's delightful book gives readers a chance to discover—or rediscover—another season full of wonder in the Boundary Waters Canoe Area Wilderness.



John Owens is a freelance illustrator and teaches at the University of Minnesota. He is author of *One Summer Up North* (Minnesota, 2020), a book inspired, like this one, by his travels to explore the Boundary Waters Canoe Area Wilderness in all its seasons.

CHILDREN'S LITERATURE/PICTURE BOOK
 \$17.95 £13.99 Cloth/jacket ISBN: 978-1-5179-1292-5
SEPTEMBER
 36 pages 18 color plates 12 x 9
Birth to 5 years old

Making the Carry

The Lives of John and Tchi-Ki-Wis Linklater

TIMOTHY COCHRANE

An extraordinary illustrated biography of a Métis man and Anishinaabe woman navigating great changes in their homeland along the U.S.–Canada border in the early twentieth century

"Well researched and touching."

—Linda LeGarde Grover, author of *Gichigami Hearts: Stories and Histories from Misaabekong*

"This deep dive into the story of Jack and Tchi-Ki-Wis Linklater, a Métis and Anishinaabe couple, brings our beloved border north woods to life like nothing I've ever read. This remarkable pair were a living bridge a century back as the canoe country transformed during the twentieth century. You'll see the Boundary Waters in a whole new light."

—Paul Schurke, founder and director, Wintergreen Adventures

"*Making the Carry* is a valued contribution to Minnesota's Indigenous history."

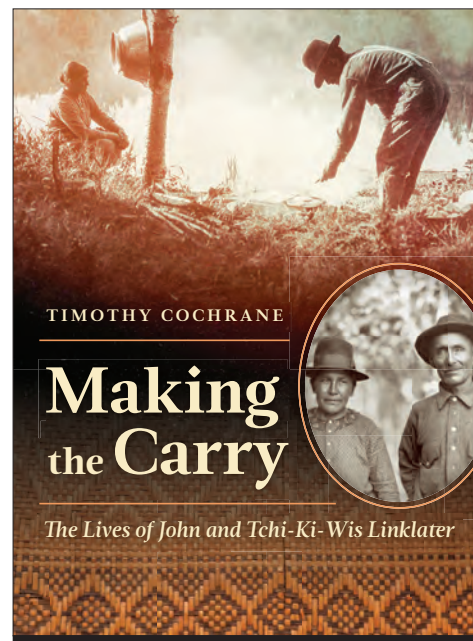
—Carl Gawboy, artist and author

John Linklater, of Anishinaabeg, Cree, and Scottish ancestry, and his wife, Tchi-Ki-Wis, of the Lac La Croix First Nation, lived in the canoe and border country of Ontario and Minnesota from the 1870s until the 1930s. During that time, the couple experienced

radical upheavals in the Quetico–Superior region, including the cutting of white and red pine forests, the creation of Indian reserves/reservations and conservation areas, and the rise of towns, tourism, and mining. With broad geographical sweep, historical significance, and biographical depth, *Making the Carry* tells their story, overlooked for far too long.

Making the Carry traces the routes by which the couple came to live on Basswood Lake on the international border. John's Métis ancestors with deep Hudson's Bay Company roots originally came from Orkney Islands, Scotland, by way of Hudson Bay and Red River, or what is now Winnipeg. His family lived in Manitoba, northwest Ontario, northern Minnesota, and, in the case of John and Tchi-Ki-Wis, on Isle Royale. A journey through little-known Canadian history, the book provides an intimate portrait of Métis people.

Complete with rarely seen photographs of activities from dog mushing to guiding to lumbering, as well as of many artistic objects made by Tchi-Ki-Wis, such as canoes, moccasins, and cedar mats, *Making the Carry* is a window to a traditional way of life and a restoration of two fascinating Indigenous people to their rightful place in our collective past.



Timothy Cochrane was superintendent at Grand Portage National Monument for twenty years, where he worked closely with the Grand Portage Band of Anishinaabeg and the tribal council. His books include *A Good Boat Speaks for Itself: Isle Royale Fishermen and Their Boats* and *Gichi Bitobig, Grand Marais: Early Accounts of the Anishinaabeg and the North Shore Fur Trade*, both from Minnesota, and *Minong: The Good Place—Ojibwe and Isle Royale*.

MINNESOTA/NATIVE AMERICAN STUDIES/BIOGRAPHY

\$24.95 £18.99 Paper ISBN: 978-1-5179-1388-5

\$24.95 Retail e-book ISBN: 978-1-4529-6856-8

FEBRUARY

296 pages 65 b&w illustrations, 21 color plates, 4 maps
6 x 8

Not the Camilla We Knew

One Woman's Path from Small-town America
to the Symbionese Liberation Army

RACHAEL HANEL

The mystery of how an ordinary Minnesota girl came to be, briefly, one of the most wanted domestic terrorists in the United States

Behind every act of domestic terrorism there is someone's child, an average American whose life took a radical turn for reasons that often remain mysterious. Camilla Hall is a case in point: a pastor's daughter from small-town Minnesota who eventually joined the ranks of radicals like Sara Jane Olson (aka Kathleen Soliah) in the notorious Symbionese Liberation Army before dying in a shootout with Los Angeles Police in May 1974. How could a "good girl" like Camilla become one of the most wanted domestic terrorists in the United States? Rachael Hanel tells her story here, revealing both the deep humanity and the extraordinary circumstances of Camilla Hall's life.

Camilla's childhood in a tight-knit religious family was marred by loss and grief as, one after another, her three siblings died. Her path from her Minnesota home to her final, radical SLA family featured years as an artist and activist—in welfare offices, political

campaigns, union organizing—culminating in a love affair that would be her introduction to the SLA. Through in-depth research and extensive interviews, Hanel pieces together Camilla's bewildering transformation from a "gentle, zaftig, arty, otherworldly" young woman (as one observer remarked), working for social change within the system, into a gun-wielding criminal involved in the kidnapping of Patty Hearst.

During this time of mounting unrest and violence, Camilla Hall's story is of urgent interest for what it reveals about the forces of radicalization. But as Hanel ventures ever further into Camilla's past, searching out the critical points where character and cause might intersect, her book becomes an intriguing, disturbing, and ultimately deeply moving journey into the dark side of America's promise.



Rachael Hanel is associate professor of creative nonfiction and journalism at Minnesota State University, Mankato. Her book *We'll Be the Last Ones to Let You Down: Memoir of a Gravedigger's Daughter*, also from the University of Minnesota Press, was a finalist for a Minnesota Book Award. Her essays have been published in print and online in the anthology *Love and Profanity: A Collection of True, Tortured, Wild, Hilarious, Concise, and Intense Tales of Teenage Life*; *Slag Glass City*; *Midwestern Gothic*; *WLA: War, Literature, and the Arts*; *The Bellingham Review*; and *New Delta Review*.

MINNESOTA HISTORY

\$17.95 £13.99 Paper ISBN: 978-1-5179-1345-8

\$17.95 Retail e-book ISBN: 978-1-4529-6832-2

DECEMBER

240 pages 18 b&w plates 5 3/8 x 8 1/4

Break Point

Two Minnesota Athletes and the Road to Title IX

SHERI BRENDEN

How two teenage girls in Minnesota jump-started a revolution in high school athletics

"This engaging and meticulously researched book gives readers insight into a crucial milestone in the history of women's sports: a 1972 federal court decision that changed the lives of two Minnesota high-school girls and paved the way for future generations to fully participate in sports. Those two young women, Peg Brenden and Toni St. Pierre, believed they shouldn't have to sit on the sidelines, and they challenged the naysayers and courageously fought for gender equity across the sports world. We are forever in their debt."

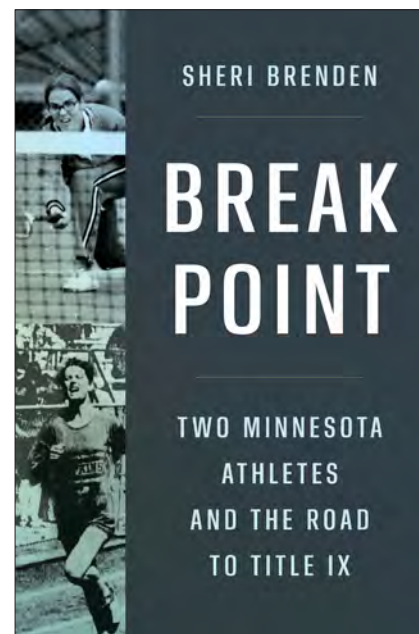
—Mary Jo Kane, director emerita, Tucker Center for Research on Girls & Women in Sport, University of Minnesota

Peggy Brenden, a senior, played tennis. Toni St. Pierre, a junior, was a cross country runner and skier. All these two talented teenagers wanted was a chance to compete on their high school sports teams. But in Minnesota in 1972, the only way on the field with the boys ran through a federal court—so that was where the girls went. *Break Point* tells the story, for the first time, of how two teenagers

took on the unequal system of high school athletics, setting a legal precedent for schools nationwide before the passage of Title IX.

As Peggy's younger sister, author Sheri Brenden is uniquely positioned to convey the human drama of the case, the stakes, and the consequences for two young women facing the legal machinery of the state, in court and in school. In an account that begins with Peggy painstakingly typing her appeal to the Minnesota Civil Liberties Union and concludes with a long view of what *Brenden v. Independent School District 742* set in motion, Sheri Brenden summons the salient details of this landmark case as it makes its way through the courts. Peggy and Toni, coaches, administrators, and experts testify before Judge Miles Lord, whose decision, upheld in a precedent-setting appeal, would change these girls' lives and open up athletic opportunities for innumerable others.

Grounded in newspaper coverage, court records, and interviews, Brenden's deeply researched, scrupulously reported book is at heart the story of two talented teenage girls whose pluck and determination—and, often, heartache—led to a victory much greater than any high school championship.



Sheri Brenden is a former research librarian who worked for two of Minnesota's largest law firms and, as a reporter, for the *St. Cloud Daily Times*. To support her writing of this book, her sister Peggy entrusted her with the now-fragile scrapbook she compiled of news articles, letters, and her light-hearted narrative *How to Play High School Tennis—An Instructional Manual*.

SPORTS/LEGAL STUDIES/GENDER

\$19.95 £14.99 Paper ISBN: 978-1-5179-1458-5

\$19.95 Retail e-book ISBN: 978-1-4529-6852-0

DECEMBER

200 pages 15 b&w plates 5 1/2 x 8 1/4

Eastcliff

History of a Home

KAREN FULTS KALER

An illustrated tour of this historic mansion on the Mississippi River, now the official home of the president of the University of Minnesota—and the most-visited public residence in the state

Built as a family home in 1922 by lumber baron Edward Brooks, Eastcliff, a twenty-room estate in St. Paul on the banks of the Mississippi River, has been the official residence for presidents of the University of Minnesota since 1961. If houses could write memoirs, Eastcliff's would likely be a sensation, and *Eastcliff: History of a Home* reveals the story of this building and those it housed and hosted over a century of momentous change, told by an insider.

A resident of Eastcliff for eight years as spouse of the university's sixteenth president, Karen Fults Kaler is a knowing and companionable guide through the historic home—from the foyer, hung with photographs of presidents' families; to the library and bedrooms, living and dining rooms where family dramas played out and Minnesota history unfolded; to the carriage house and

catering kitchen, whose denizens keep the household running. Here are the Georgian colonial-style facade, the tennis court, and an early, do-it-yourself saltwater pool. Here are the garden room and the dollhouse, Eastcliff in miniature. Here is a hallway that was once used as a shooting range and an attic with a skeleton in it. Amid all the splendor, business, and mischief there are visits from Helen Keller, Katharine Hepburn, Eddie Vedder, the Dalai Lama, and Vice Presidents Walter Mondale and Hubert Humphrey, whose appearance results in children surprising the Secret Service—a reminder that Eastcliff is the setting for family life as well as the site of academic and political events.

In her tour of Eastcliff's hundred-year history, Kaler tells all of these stories and more, graciously opening the doors to this illustrious home.

FINAL COVER FORTHCOMING



An author and graphic designer, **Karen Fults Kaler** has written books for children, including *Weenie Meets Helen Keller: A True Story Featuring Eastcliff in Miniature*. She lived at Eastcliff with her husband Eric from 2011 to 2018.

REGIONAL/HISTORY/ARCHITECTURE

\$24.95 £18.99 Cloth/jacket ISBN: 978-1-5179-1376-2

DECEMBER

296 pages 67 b&w illustrations 7 x 10

Scandinavia since 1500

Second Edition

BYRON J. NORDSTROM

An updated edition of the definitive history of Scandinavia over the past five centuries

Despite certain distinctions and differences, the lands of Scandinavia, or Norden—Sweden, Norway, Finland, Iceland, Denmark, and the Faroe Islands—are united by bonds of culture, language, and geography, and by a shared history that comes richly to life in this landmark work. Now in an expanded, updated edition, this definitive chronicle of five centuries of Scandinavian history incorporates the geopolitical developments and momentous events that have marked the Nordic world in recent decades.

Scandinavia since 1500 situates the region's political history within the traditional European chronology—in which the long “modern” period is subdivided into the Renaissance, early modern, modern, and contemporary. Within this framework, Byron J. Nordstrom traces the various ways in which economic, social, and cultural ideas and practices have come to Scandinavia from abroad, only to be modified and recast in a uniquely Nordic character. Long-unquestioned national mythologies come under Nordstrom's

scrutiny, along with historical blind spots and erasures, as he ranges from canonical figures like Gustavus Adolphus of Sweden and Christian IV of Denmark to the constitutions of the nineteenth and twentieth centuries, the resistance movements in World War II, and the Scandinavian welfare states, literary culture, and modern design. Expanded to include the nature and realities of the increasingly postindustrial economies of the late twentieth and early twenty-first centuries—including environmental concerns, integration with Europe, globalization, and immigration—*Scandinavia since 1500* offers a comprehensive yet nuanced portrait of this unique region in all its political, diplomatic, social, economic, and cultural complexity.



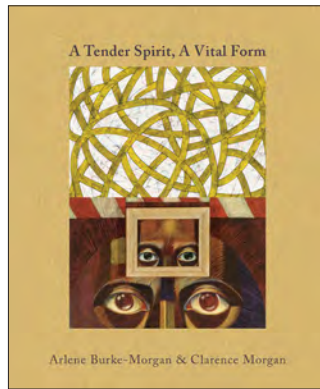
Byron J. Nordstrom is professor emeritus in history and Scandinavian studies at Gustavus Adolphus College in St. Peter, Minnesota. He is author of *Culture and Customs of Sweden* and *The History of Sweden*.

SCANDINAVIAN STUDIES/HISTORY

\$30.00 £22.99 Paper ISBN: 978-1-5179-0931-4
\$120.00 £96.00 Cloth ISBN: 978-1-5179-0930-7

APRIL

416 pages 21 b&w illustrations, 8 maps 5 1/2 x 8 1/2



A Tender Spirit, A Vital Form

Arlene Burke-Morgan
& Clarence Morgan

HOWARD ORANSKY, EDITOR

A beautifully illustrated review of the connected lives and careers of this prominent Minneapolis African American artist-couple

Clarence Morgan and Arlene Burke-Morgan are the epitome of an artist-couple: in love with each other and their family, in love with their art, and devoted to faith, values, and culture that encouraged their artistic development, leading to national and international acclaim and recognition. Originally from Philadelphia, the couple lived and worked side by side throughout their long careers, contributing significantly to each other and to the art communities of the Twin Cities, the University of Minnesota, and beyond.

The catalog for an exhibition at the Katherine E. Nash Gallery at the University of Minnesota in 2023, *A Tender Spirit, A Vital Form* is prolifically illustrated with reproductions of works by the artists and features essays on their personal histories and artistic practices.

Contributors: Robert Cozzolino, Minneapolis Institute of Art; Tia-Simone Gardner, Macalester College; Bill Gaskins, Maryland Institute College of Art; Nyeema Morgan, interdisciplinary artist.

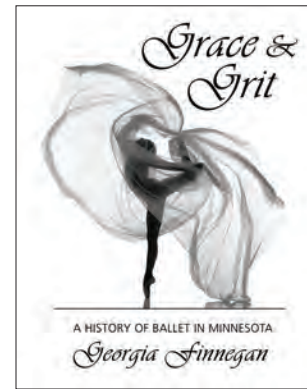
Howard Oransky is director of the Katherine E. Nash Gallery at the University of Minnesota. He is cofounder of Form + Content Gallery in Minneapolis.

ART/AFRICAN AMERICAN STUDIES

\$34.95 £26.99 Lithocase ISBN: 978-1-5179-1390-8

FEBRUARY

168 pages 20 b&w illustrations, 100 color plates 9 3/4 x 11 3/4
Distributed for Katherine E. Nash Gallery, University of Minnesota



Grace & Grit

A History of Ballet in Minnesota

GEORGIA FINNEGAN

FOREWORD BY
ROCHELLE ZIDE-BOOTH

A complete history of ballet in Minnesota by a professional dancer and creative force in the Twin Cities artistic community

The names are iconic and familiar to anyone in Minnesota with an interest in dance: the Andaházy School of Classical Ballet, Minnesota Dance Theatre, James Sewell Ballet, Classic Ballet Academy, Continental Ballet, Saint Paul City Ballet, Ballet Royale, and many more. Minnesota dance insider Georgia Finnegan, with a decades-long career as a ballet dancer and administrator at various dance companies in the Twin Cities, has compiled for the first time a comprehensive and long overdue history of ballet in Minnesota. In a lively writing style that features entertaining and moving personal stories as well as factual accounts about ballet companies, dance schools, artistic visionaries, and the supporters who helped to make it possible, Finnegan has created a remarkable resource on this particular art form in a state renowned for its commitment to art and culture.

Grace & Grit introduces the major figures during more than eighty years of ballet in Minnesota, including companies and schools in Duluth, Rochester, Grand Rapids, Little Falls, Rochester, Winona, and throughout the state. Through numerous interviews and enhanced by her own experience and extensive connections, Finnegan captures the establishment and flourishing of ballet in Minnesota.

Georgia Finnegan has been a leader in the Minnesota dance community for more than thirty years. She is a founder of Saint Paul City Ballet and Rivers Ballet.

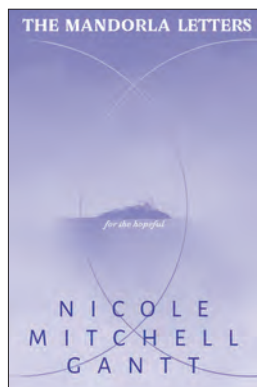
Rochelle Zide-Booth is a renowned ballet dancer, choreographer, and teacher.

MINNESOTA/DANCE

\$34.95 £26.99 Paper ISBN: 978-1-73610-213-8

OCTOBER

152 pages 40 b&w illustrations, 25 color plates 8 x 10
Distributed for Afton Press



The Mandorla Letters

for the hopeful

NICOLE MITCHELL GANTT

Afrofuturist memoir on jazz, collaboration, and the search for collective well-being

"An astonishing literary accomplishment by one of our contemporary jazz greats."

—Dawn Lundy Martin, University of Pittsburgh

"This wildly original work offers fresh layers of meaning no matter when and where you enter."

—Sheree Renée Thomas, author of *Nine Bar Blues: Stories from an Ancient Future*

Part memoir, part manifesto, part Black speculative novella, *The Mandorla Letters* opens channels for artistic proliferation that are integral to the collective survival of our planet.

Nicole Mitchell Gantt is an award-winning creative flautist, conceptualist, and composer.

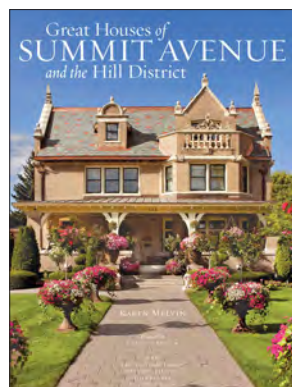
MUSIC/MEMOIR

\$29.95 £22.99 ISBN: 978-1-73730-282-7

SEPTEMBER

272 pages 28 b&w illustrations 6 x 9

Distributed for Green Lantern Press



Great Houses of Summit Avenue and the Hill District

KAREN MELVIN

A lavishly illustrated record of the most elegant neighborhoods of St. Paul

"To see the best of what Minnesota has to offer, stroll through this book."

—Thomas Fisher, Dean, College of Design, University of Minnesota

An irresistible invitation to enter the turn-of-the-century mansions of Summit Avenue.

Contributors: Bette Jones Hammel, Garrison Keillor, Dave Kenny, Paul Clifford Larson, and Melinda Nelson.

Based in the Twin Cities, **Karen Melvin** photographs nationally for advertising clients, shelter magazines, architects, and interior designers.

Winner of eleven national publishing awards and two preservation awards

REGIONAL STUDIES/ARCHITECTURAL HISTORY

\$54.95 £44.00 Cloth/jacket ISBN: 978-0-9892627-0-5

AVAILABLE

280 pages 400 color plates 9 x 12

Distributed for Big Picture Press



Boathouses of Lake Minnetonka

KAREN MELVIN AND MELINDA NELSON

A fascinating chapter of Lake Minnetonka history

"The intimate charms of these storied lakeside structures have brought out the very best in Karen Melvin's photography and Melinda Nelson's storytelling."

—Chris Hudson, *Architecture Minnesota*

Boathouses of Lake Minnetonka gives the reader an insider's view into the most enchanting boathouses of Lake Minnetonka. Experience the fascinating stories of the original families and the current owners of these alluring lakeside retreats.

Karen Melvin (bio at left). **Melinda Nelson** is an award-winning writer and editor with a passion for architecture, design, and historic preservation.

Winner of five national book awards

REGIONAL STUDIES/ARCHITECTURAL HISTORY

\$49.95 £40.00 Cloth/jacket ISBN: 978-0-9892627-5-0

AVAILABLE

256 pages 400 color plates 9 1/2 x 9 1/2

Distributed for Big Picture Press



Waterfall

A Novel

MARY CASANOVA

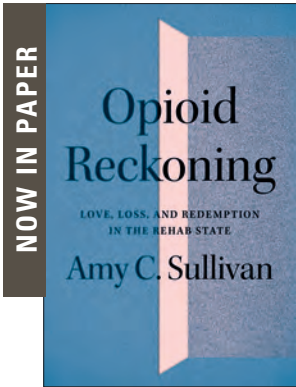
Trinity Baird’s hope for independence is tenuous, especially when her family has the final word

“A moving story about healing against all odds.”
—Ola Larsmo, author of *Swede Hollow*

In her third Rainy Lake historical drama, Mary Casanova takes us back to pristine and rugged northern Minnesota. It’s 1922, women have made strides on voting rights, and Trinity Baird recognizes that the world is changing—and she has a near-impossible task: to recover her sense of self while defeating her powerful family’s efforts to control her destiny.

Mary Casanova is the award-winning author of thirty-nine books.

FICTION
\$15.95 Paper ISBN: 978-1-5179-0175-2
SEPTEMBER
272 pages 4 b&w illustrations 5 1/2 x 8 1/2 CUSA



Opioid Reckoning

Love, Loss, and Redemption
in the Rehab State

AMY C. SULLIVAN

Examines the complexity and the humanity of the opioid epidemic

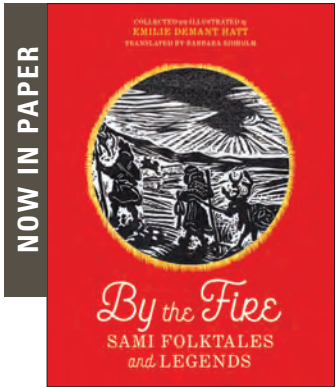
“Addiction care must change—and this book shows why.”
—Maia Szalavitz, author of *Unbroken Brain* and *Undoing Drugs*

Opioid Reckoning is a clear-eyed, compassionate exploration of the complexities of America’s opioid epidemic, drawn from firsthand accounts of people grappling with opioid use, treatment, recovery, and loss. Amy Sullivan exposes the devastating effects of a one-size-fits-all approach to treatment and imagines a more equitable future of care.

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

Finalist for the Minnesota Book Award in Minnesota Nonfiction

CURRENT EVENTS/HEALTH
\$18.95 £14.99 Paper ISBN: 978-1-5179-1467-7
OCTOBER
288 pages 6 x 9



By the Fire

Sami Folktales and Legends

EMILIE DEMANT HATT

TRANSLATED BY BARBARA SJOHOLM

The first English publication of Emilie Demant Hatt’s collection of Sami folktales—now in paperback

“A welcome introduction into the world of Sami storytelling.”
—Gramarye

These stories, collected by the Danish ethnographer Emilie Demant Hatt during early-twentieth-century travels among the nomadic Sami in Swedish Sápmi, grant entry to a fascinating world of wonder and peril, of nature imbued with spirits, and of strangers to be outwitted with gumption and craft.

Emilie Demant Hatt (1873–1958) was a Danish artist and ethnographer. **Barbara Sjöholm** is a writer, editor, and translator of Danish and Norwegian literature.

SCANDINAVIAN FOLKLORE
\$17.95 £13.99 Paper ISBN: 978-1-5179-0458-6
JULY
184 pages 38 b&w illustrations 6 x 8



Iron Curtain Journals

January–May 1965

ALLEN GINSBERG

EDITED BY MICHAEL SCHUMACHER

A travel guide through one of the best minds of the Beat Generation

"A romp of complex encounters and intrigue . . . a welcome addition to Ginsberg's huge oeuvre and persistent legacy."

—Anne Waldman

Allen Ginsberg's journals are a tour de force through his poetry, political antics, and high-profile encounters behind the Iron Curtain at the height of the Cold War. Summoning a time, a political and poetic landscape at once familiar and foreign, the singular poet speaks with electrifying intelligence and insight across the years and the vagaries of culture.

Allen Ginsberg (1926–1997) was an American poet and writer. **Michael Schumacher** has written and edited several Allen Ginsberg volumes.

BIOGRAPHY/AMERICAN STUDIES

\$19.95 Paper ISBN: 978-0-8166-9960-5

OCTOBER

392 pages 14 b&w illustrations 6 1/8 x 9 1/4 NAM



South American Journals

January–July 1960

ALLEN GINSBERG

EDITED BY MICHAEL SCHUMACHER

A critical chapter in the poet's informal autobiography

"*South American Journals* ranges from sublime and spiritual to earthy and grungy and reflects the angst of his life and times. It is essential to understanding Ginsberg, both as a pivotal poet and as a man."

—Foreword Reviews

Allen Ginsberg describes a tumultuous six months traveling through Chile and Peru, a visit to Machu Picchu, and his search for *ayahuasca*. Ginsberg elevates travel writing to lyrical expression, recreating a journey like no other that reflects the workings of a uniquely creative mind in a world of his own making and in its mysterious, immutable counterpart in the South American landscape.

Allen Ginsberg and **Michael Schumacher** (bios at left).

BIOGRAPHY/AMERICAN STUDIES

\$19.95 Paper ISBN: 978-0-8166-9962-9

OCTOBER

352 pages 8 b&w illustrations 6 1/8 x 9 1/4 NAM



The Fall of America Journals, 1965–1971

ALLEN GINSBERG

EDITED BY MICHAEL SCHUMACHER

An autobiographical journey through America in the turbulent 1960s and the essential backstory to Ginsberg's National Book Award-winning volume of poetry

"An effusive outpouring of reflections on a traumatic time."

—Kirkus Reviews

Published in 1974, *The Fall of America* was Allen Ginsberg's magnum opus, a poetic account of his experiences in a nation in turmoil. *The Fall of America Journals, 1965–1971* contains some of his finest spontaneous writing, accomplished as he pondered the best and worst his country had to offer.

Allen Ginsberg and **Michael Schumacher** (bios at left).

BIOGRAPHY/AMERICAN STUDIES

\$24.95 Paper ISBN: 978-0-8166-9965-0

OCTOBER

720 pages 35 b&w illustrations 6 1/8 x 9 1/4 NAM

Dancing Indigenous Worlds

Choreographies of Relation

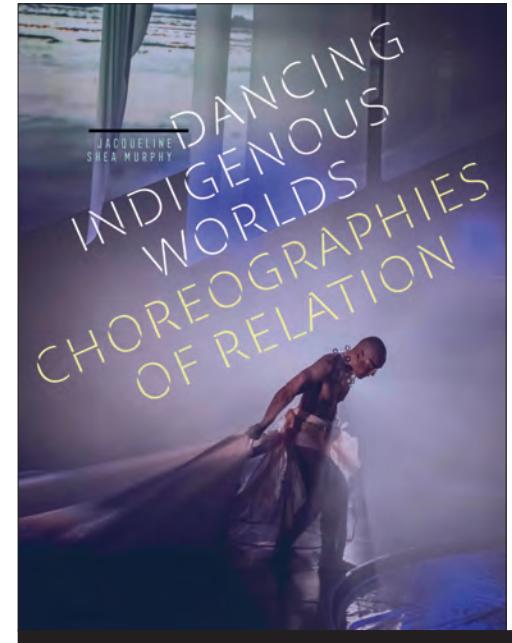
JACQUELINE SHEA MURPHY

The vital role of dance in enacting the embodied experiences of Indigenous peoples

In *Dancing Indigenous Worlds*, Jacqueline Shea Murphy brings contemporary Indigenous dance makers into the spotlight, putting critical dance studies and Indigenous studies in conversation with one another in fresh and exciting ways. Exploring Indigenous dance from North America and Aotearoa (New Zealand), she shows how dance artists communicate Indigenous ways of being, as well as generate a political force, engaging Indigenous understandings and histories.

Following specific dance works over time, Shea Murphy interweaves analysis, personal narrative, and written contributions from multiple dance artists, demonstrating dance's crucial role in asserting and enacting Indigenous worldviews and the embodied experiences of Indigenous peoples. As Shea Murphy asserts, these dance-making practices not only disrupt the structures that European colonization feeds on and strives to maintain but they can also recalibrate contemporary dance.

Based on more than twenty years of relationship building and research, Shea Murphy's work engages with growing, and largely underreported, discourses on decolonizing dance studies and the geopolitical, gendered, racial, and relational meanings that dance theorizes and negotiates. She also includes discussions about the ethics of writing about Indigenous knowledge and peoples as a non-Indigenous scholar and models approaches for doing so within structures of ongoing reciprocal, respectful, responsible action.



Jacqueline Shea Murphy is associate professor of dance at the University of California–Riverside. She is author of *The People Have Never Stopped Dancing: Native American Modern Dance Histories* (Minnesota, 2007) and founder of the ICR (Indigenous Choreographers at Riverside) Gathering project.

NATIVE STUDIES/DRAMA AND PERFORMANCE
 \$35.00x £26.99 Paper ISBN: 978-1-5179-1268-0
 \$140.00xx £111.00 Cloth ISBN: 978-1-5179-1267-3
 \$35.00 Retail e-book ISBN: 978-1-4529-6795-0
FEBRUARY
 344 pages 44 b&w illustrations 7 x 9

Retail e-book files for this title are screen-reader friendly with images accompanied by short alt text and/or extended descriptions.

Native Agency

Indians in the Bureau of Indian Affairs

VALERIE LAMBERT

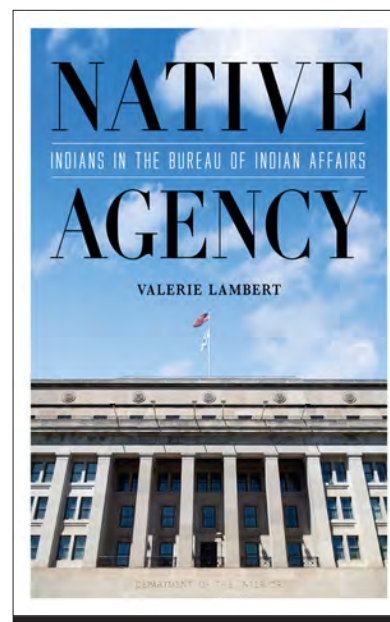
What happens when American Indians take over an institution designed to eliminate them?

The Bureau of Indian Affairs was hatched in the U.S. Department of War to subjugate and eliminate American Indians. Yet beginning in the 1970s, American Indians and Alaska Natives took over and now run the agency. Choctaw anthropologist Valerie Lambert argues that, instead of fulfilling settler-colonial goals, the Indians in the BIA have been leveraging federal power to fight settler colonialism, battle white supremacy, and serve the interests of their people.

Although the missteps and occasional blunders of the Indians in the BIA have at times damaged the federal-Indian relationship and fueled the ire of their people, and although the BIA is massively underfunded, Indians began crafting the BIA into a Native agency by reformulating the meanings of concepts that lay at its heart—concepts such as tribal sovereignty, treaties, the trust

responsibility, and Indian land. At the same time, they pursued actions to strengthen and bolster tribes, to foster healing, to fight the many injustices Indians face, and to restore the Indian land base.

This book provides an essential national-level look at an intriguing and impactful form of Indigenous resistance. It describes, in great detail, the continuing assaults made on Native peoples and tribal sovereignty in the United States during the twenty-first century, and it sketches the visions of the future that Indians at the BIA and in Indian Country have been crafting for themselves.



Valerie Lambert is associate professor of anthropology at the University of North Carolina–Chapel Hill. An enrolled citizen of the Choctaw Nation, she is author of *Choctaw Nation: A Story of American Indian Resurgence*, winner of the 2007 North American Indian Prose Award.

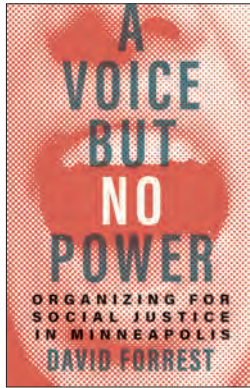
NATIVE AMERICAN STUDIES/ANTHROPOLOGY

\$27.00x £20.99 Paper ISBN: 978-1-5179-1453-0
\$108.00xx £86.00 Cloth ISBN: 978-1-5179-1452-3
\$27.00 Retail e-book ISBN: 978-1-4529-6822-3

JANUARY

344 pages 5 1/2 x 8 1/2

Indigenous Americas Series



A Voice but No Power

Organizing for Social Justice
in Minneapolis

DAVID FORREST

Examining the work of social justice groups in Minneapolis following the 2008 recession

Since the Great Recession, even as protest and rebellion occur with growing frequency, social justice organizers continue to displace as much as empower popular struggles for egalitarian and emancipatory change. In *A Voice but No Power*, David Forrest explores how organizers might better reach their potential as advocates for the abolition of exploitation, discrimination, and other unjust conditions.

Through an in-depth study of post-2008 Minneapolis, a center of progressive activism, Forrest argues that social justice organizers often fall short of their potential largely because of challenges they face in building what he calls “contentious identities,” the public identities they use to represent their constituents and counteract stigmatizing images such as the “welfare queen” or “the underclass.” In the process of assembling, publicizing, and legitimating contentious identities, he shows, these organizers encounter a series of political hazards, each of which pushes them to make choices that weaken movements for equality and freedom. The book’s conclusion reflects on the 2020 uprising that followed the police killing of George Floyd, assessing what it means for the future of social justice activism.

David Forrest is assistant professor of politics at Oberlin College. He has published in *Polity*, *PS: Political Science & Politics*, and *Qualitative Sociology*.

POLITICAL SCIENCE/SOCIOLOGY

\$28.00x £20.99 Paper ISBN: 978-1-5179-1352-6

\$112.00xx £89.00 Cloth ISBN: 978-1-5179-1351-9

\$28.00 Retail e-book ISBN: 978-1-4529-6788-2

AUGUST

320 pages 18 b&w illustrations, 1 table 5 1/2 x 8 1/2



Against the Commons

A Radical History of Urban Planning

ÁLVARO SEVILLA-BUITRAGO

An alternative history of capitalist urbanization through the lens of the commons

Characterized by shared, self-managed access to food, housing, and the basic conditions for a creative life, the commons are essential for communities to flourish and protect spaces of collective autonomy from capitalist encroachment. In a narrative spanning more than three centuries, *Against the Commons* provides a radical counterhistory of urban planning that explores how capitalism and spatial politics have evolved to address this challenge.

Highlighting episodes from preindustrial England, New York City, and Chicago between the 1850s and the early 1900s, Weimar-era Berlin, and neoliberal Milan, Álvaro Sevilla-Buitrago shows how capitalist urbanization has eroded the egalitarian, convivial life-worlds around the commons. The book combines detailed archival research with provocative critical theory to underscore the ways urbanization shapes the social fabric of places and territories, lending particular awareness to the impact of planning and design initiatives on working-class communities and popular strata. Projecting history into the future, it outlines an alternative vision for postcapitalist urban planning, in which the structure of collective spaces is ultimately defined by the people who inhabit them.

Álvaro Sevilla-Buitrago is associate professor of urban planning at the School of Architecture, Universidad Politécnica de Madrid.

URBAN PLANNING/ARCHITECTURE

\$29.00x £21.99 Paper ISBN: 978-1-5179-1176-8

\$116.00xx £92.00 Cloth ISBN: 978-1-5179-1175-1

\$29.00 Retail e-book ISBN: 978-1-4529-6802-5

AUGUST

320 pages 27 b&w illustrations 5 1/2 x 8 1/2



Afro-Sweden

Becoming Black in a Color-Blind Country

RYAN THOMAS SKINNER

FOREWORD BY
JASON TIMBUKTU DIAKITÉ



Fearing the Immigrant

Racialization and Urban Policy in Toronto

PARASTOU SABERI

A compelling examination of Sweden's African and Black diaspora

Contemporary Sweden is a country with a worldwide progressive reputation, despite an undeniable tradition of racism within its borders. In the face of this contradiction of culture and history, Afro-Swedes have emerged as a vibrant demographic presence, from generations of diasporic movement, migration, and homemaking. In *Afro-Sweden*, Ryan Thomas Skinner uses oral histories, archival research, ethnography, and textual analysis to explore the history and culture of this diverse and growing Afro-European community.

The first scholarly monograph in English to focus specifically on the African and Black diaspora in Sweden, *Afro-Sweden's* rigorously interdisciplinary approach to understanding diasporic communities is essential to contemporary conversations around such issues as the status and identity of racialized populations in Europe and the international impact of Black Lives Matter.

Ryan Thomas Skinner is associate professor of music and African American and African studies at the Ohio State University. He is author of *Bamako Sounds: The Afropolitan Ethics of Malian Music* (Minnesota, 2015). **Jason Timbuktu Diakit ** is one of Sweden's best-known hip-hop artists and author of *A Drop of Midnight*.

Retail e-book files for this title are screen-reader friendly with images accompanied by short alt text and/or extended descriptions.

ANTHROPOLOGY/SCANDINAVIAN STUDIES/RACE

\$28.00x £20.99 Paper ISBN: 978-1-5179-1231-4

\$112.00xx £89.00 Cloth ISBN: 978-1-5179-1230-7

\$28.00 Retail e-book ISBN: 978-1-4529-6768-4

AUGUST

304 pages 5 1/2 x 8 1/2

A fascinating deep dive into one city's urban policy—and the anxiety over immigrants that informs it

The city of Toronto is often held up as a leader in diversity and inclusion. In *Fearing the Immigrant*, however, Parastou Saberi argues that Toronto's urban policies are influenced by a territorialized and racialized security agenda—one that parallels the "War on Terror." Focusing on the figure of the immigrant and so-called immigrant neighborhoods as the targets of urban policy, Saberi offers an innovative, multidisciplinary approach to the politics of racialization and the governing of alterity through space in contemporary cities.

A comprehensive study of urban policymaking from the 1990s to the late 2010s in Canada's largest city, *Fearing the Immigrant* uses Toronto as a jumping-off point to understand how the nexus of development, racialization, and security works at the urban and international levels.

Fearing the Immigrant ultimately asserts that the geopolitical fear of the immigrant is central to the formation of urban policy in Toronto. Rather than addressing the root causes of poverty, urban policy as it has been practiced aims to pacify the specter of urban unrest and to secure the production of a neocolonial urban order. This book is an urgent call to reimagine urban policy in the name of equality and social justice.

Parastou Saberi is a visiting research fellow in the Department of Politics and International Studies, University of Warwick. She is coeditor of *Destroy, Build, Secure: Readings on Pacification*.

URBAN STUDIES/GEOGRAPHY

\$29.00x £21.99 Paper ISBN: 978-1-5179-0984-0

\$116.00xx £92.00 Cloth ISBN: 978-1-5179-0983-3

\$29.00 Retail e-book ISBN: 978-1-4529-6421-8

AUGUST

304 pages 13 b&w illustrations 5 1/2 x 8 1/2

Chinese Film

Realism and Convention from the Silent Era to the Digital Age

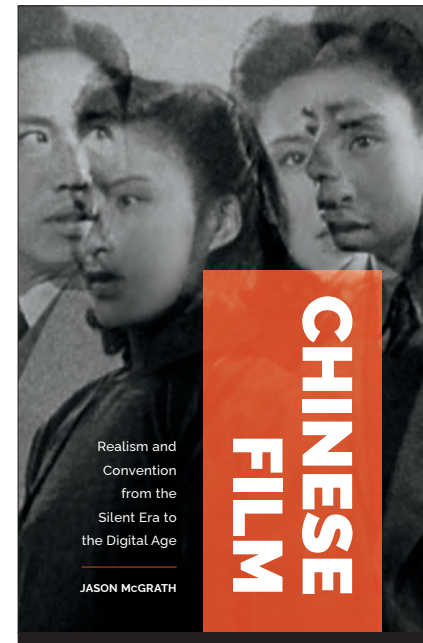
JASON McGRATH

A tour de force chronicling the development of realism in Chinese cinema

The history of Chinese cinema is as long and complicated as the tumultuous history of China itself. Each Chinese cinematic era, whether the silent, the Communist, or the contemporary, has necessitated its own form in conversation with broader trends in politics and culture.

In *Chinese Film*, Jason McGrath tells this long and fascinating story by tracing the varied claims to cinematic realism made by Chinese filmmakers, officials, critics, and scholars. Understanding realism as a historical dynamic that is both enabled and mitigated by aesthetic conventions of the day, he analyzes it across six different types of claims: ontological, perceptual, fictional, social, prescriptive, and apophatic.

Through this method, McGrath makes major claims not just about Chinese cinema but also about realism as an aesthetic form that negotiates between cultural conventions and the ever-evolving real. He comes to envision this as more than just a cinematic question, showing how the struggle for realism is central to the Chinese struggle for modernity.



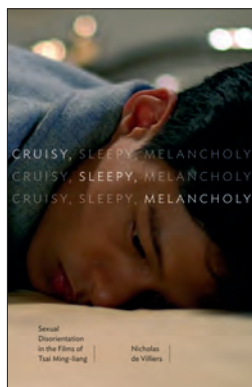
Jason McGrath is professor in the Department of Asian and Middle Eastern Studies at the University of Minnesota–Twin Cities, where he is also on the faculty in Moving Image, Media, and Sound Studies. He is author of *Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age*.

FILM/ASIAN STUDIES

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JANUARY

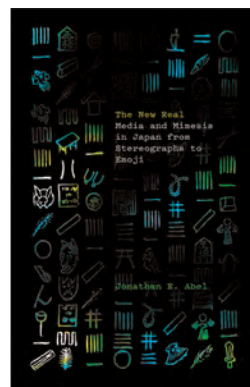
424 pages 67 b&w illustrations 5 1/2 x 8 1/2



Cruisy, Sleepy, Melancholy

Sexual Disorientation in the Films of Tsai Ming-liang

NICHOLAS DE VILLIERS



The New Real

Media and Mimesis in Japan from Stereographs to Emoji

JONATHAN E. ABEL

A brilliant approach to the queerness of one of Taiwan's greatest auteurs

A critical figure in queer Sinophone cinema—and the first director ever commissioned to create a film for the permanent collection of the Louvre—Tsai Ming-liang is a major force in Taiwan cinema and global moving image art. *Cruisy, Sleepy, Melancholy* offers a fascinating, systematic method for analyzing the queerness of Tsai's films.

Nicholas de Villiers argues that Tsai expands and revises the notion of queerness by engaging with the sexuality of characters who are migrants, tourists, diasporic, or otherwise displaced. Through their lack of fixed identities, these characters offer a clear challenge to the binary division between heterosexuality and homosexuality, as well as the Orientalist binary division of Asia versus the West. Ultimately, de Villiers explores how Tsai's films help us understand queerness in terms of spatial, temporal, and sexual disorientation.

Contributing to queer film theory and the aesthetics of displacement, *Cruisy, Sleepy, Melancholy* reveals striking connections between sexuality, space, and cinema.

Nicholas de Villiers is professor of English and film at the University of North Florida. He is author of *Opacity and the Closet: Queer Tactics in Foucault, Barthes, and Warhol* and *Sexography: Sex Work in Documentary*, both from Minnesota.

FILM/ASIAN STUDIES/QUEER THEORY

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\$25.00 Retail e-book ISBN: 978-1-4529-6780-6

SEPTEMBER

216 pages 17 b&w illustrations 5 1/2 x 8 1/2

Unlocking a vital understanding of how literary studies and media studies overlap and are bound together

A synthetic history of new media reception in modern and contemporary Japan, *The New Real* positions mimesis at the heart of the media concept. Considering both mimicry and representation as the core functions of mediation and remediation, Jonathan E. Abel offers a new model for media studies while explaining the deep and ongoing imbrication of Japan in the history of new media.

From stereoscopy in the late nineteenth century to emoji at the dawn of the twenty-first, Abel presents a pioneering history of new media reception in Japan across the analog and digital divide. He argues that there are two realities created by new media: one marketed to us through advertising and the other experienced by users whose daily lives and behaviors are subtly transformed by the presence and penetration of the content carried through new media. Intervening in contemporary conversations about virtuality, copyright, copycat violence, and social media, each chapter unfolds with a focus on a single medium or technology, including 3D photographs, the phonograph, television, videogames, and emoji.

Jonathan E. Abel is associate professor in the Department of Comparative Literature and Asian Studies at The Pennsylvania State University. He is author of *Redacted: The Archives of Censorship in Transwar Japan* and cotranslator of Azuma Hiroki's *Otaku: Japan's Database Animals* (Minnesota, 2009) and Karatani Kōjin's *Nation and Aesthetics: On Kant and Freud*.

MEDIA STUDIES/ASIAN STUDIES

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JANUARY

360 pages 39 b&w illustrations 5 1/2 x 8 1/2



Arte Programmata

Freedom, Control, and the
Computer in 1960s Italy

LINDSAY CAPLAN

Tracing the evolution of the Italian avant-garde's pioneering experiments with art and technology and their subversion of freedom and control

In postwar Italy, a group of visionary artists used emergent computer technologies as both tools of artistic production and a means to reconceptualize the dynamic interrelation between individual freedom and collectivity. Working contrary to assumptions that the rigid, structural nature of programming limits subjectivity, this book traces the multifaceted practices of these groundbreaking artists and their conviction that technology could provide the conditions for a liberated social life.

Situating their developments within the context of the Cold War and the ensuing crisis among the Italian left, *Arte Programmata* describes how Italy's distinctive political climate fueled the group's engagement with computers, cybernetics, and information theory. Creating a broad range of immersive environments, kinetic sculptures, domestic home goods, and other multimedia art and design works, artists such as Bruno Munari, Enzo Mari, and others looked to the conceptual frameworks provided by this new technology to envision a way out of the ideological impasses of the age.

Lindsay Caplan is assistant professor in the History of Art and Architecture Department at Brown University.

ART HISTORY/MEDIA STUDIES

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OCTOBER

312 pages 47 b&w illustrations, 8 color plates 6 x 8



Italian Political Cinema

Figures of the Long '68

MAURO RESMINI

An exploration of how film has made legible the Italian long '68 as a moment of crisis and transition

Traditionally, the definition of political cinema assumes a relationship between cinema and politics. In contrast to this view, author Mauro Resmini sees this relationship as an impasse. To illustrate this theory, Resmini turns to Italian cinema to explore how films have reinvented the link between popular art and radical politics in Italy from 1968 to the early 1980s, a period of intense political and cultural struggles also known as the long '68.

Centered on emblematic figures in Italian cinema, *Italian Political Cinema* maps the currents of antagonism and repression that defined this period. Resmini explores how film imagined possibilities, obstacles, and pitfalls that characterized the Italian long '68 as a moment of crisis and transition. A comprehensive and novel redefinition of political film, *Italian Political Cinema* introduces lesser-known directors alongside greats such as Pasolini, Bertolucci, Antonioni, and Bellocchio. Resmini offers access to untranslated work in Italian philosophy, political theory, and film theory, and forcefully advocates for the continued artistic and political relevance of these films.

Mauro Resmini is assistant professor of cinema and media studies and Italian at the University of Maryland, College Park.

Retail e-book files for this title are screen-reader friendly with images accompanied by short alt text and/or extended descriptions.

FILM/THEORY

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JANUARY

320 pages 53 b&w illustrations 5 1/2 x 8 1/2

A Theory of Assembly

From Museums to Memes

KYLE PARRY

A vital reckoning with how we understand the basic categories of cultural expression in the digital era

Digital and social media have transformed how much and how fast we communicate. But they have also altered the palette of expressive strategies: the cultural forms that shape how citizens, activists, and artists speak and interact. Most familiar among these strategies are storytelling and representation. In *A Theory of Assembly*, Kyle Parry argues that one of the most powerful and pervasive cultural forms in the digital era is *assembly*.

Whether as subtle photographic sequences, satirical Venn diagrams, or networked archives, projects based in assembly do not so much narrate or represent the world as rearrange it. This work of rearranging can take place at any scale, from a simple pairing of images, undertaken by one person, to the entire history of internet memes, undertaken by millions. With examples ranging from GIFs and paintings to museum exhibitions and social movement hashtags, Parry shows how, in the internet age, assembly has come

to equal narrative and representation in its reach and influence, particularly as a response to ecological and social violence. He also emphasizes the ambivalence of assembly—the way it can be both emancipatory and antidemocratic.

As the world becomes ever hotter, more connected, and more algorithmic, the need to map—and remake—assembly's powers and perils becomes all the more pressing. Interdisciplinary, engaging, and experimental, *A Theory of Assembly* serves as a playbook of strategies and critical frameworks for artists, activists, and content creators committed to social and environmental justice, ultimately arguing for a collective reenvisioning of which cultural forms matter.



Kyle Parry is assistant professor of history of art and visual culture at the University of California, Santa Cruz. He contributed to *Debates in the Digital Humanities 2019*, published by the University of Minnesota Press, and is coeditor of *Ubiquity: Photography's Multitudes*.

DIGITAL CULTURE/MEDIA STUDIES

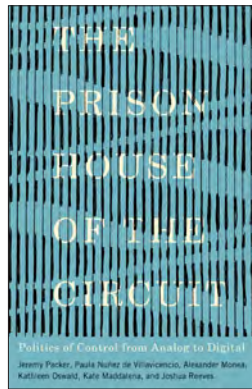
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JANUARY

320 pages 73 b&w illustrations, 11 color plates 5 1/2 x 8 1/2



The Prison House of the Circuit

Politics of Control from Analog to Digital

**JEREMY PACKER,
PAULA NUÑEZ DE VILLAVICENCIO,
ALEXANDER MONEA,
KATHLEEN OSWALD,
KATE MADDALENA,
AND JOSHUA REEVES**

Has society ceded its self-governance to technogovernance?

The Prison House of the Circuit presents a history of digital media using circuitry to understand how power operates in the contemporary era. Through the conceptual vocabulary of the circuit, it offers a provocative model for thinking about governance and media.

The authors investigate military telegraphy and human-machine incorporation, the establishment of national electronic biopolitical governance in World War I, media as the means of extending spatial and temporal policing, automobility as the mechanism uniting mobility and media, and visual augmentation from Middle Ages spectacles to digital heads-up displays. *The Prison House of the Circuit* ultimately demonstrates how contemporary media came to create frictionless circulation to maximize control, efficacy, and state power.

Jeremy Packer is professor in the Institute for Communication, Culture, Information, and Technology at the University of Toronto. **Paula Nuñez de Villavicencio** is a PhD candidate at the University of Toronto. **Alexander Monea** is assistant professor of English and cultural studies at George Mason University. **Kathleen Oswald** is adjunct faculty in the Department of Communication at Villanova University. **Kate Maddalena** is assistant professor in the Institute for Communication, Culture, Information, and Technology at the University of Toronto. **Joshua Reeves** is associate professor in the School of Communication and Media at Oregon State University.

THEORY/DIGITAL CULTURE

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MARCH

328 pages 48 b&w illustrations, 1 table 5 1/2 x 8 1/2



Endless Intervals

Cinema, Psychology, and Semitechnics around 1900

JEFFREY WEST KIRKWOOD

Revealing cinema's place in the coevolution of media technology and the human

Cinema did not die with the digital: it gave rise to it. According to Jeffrey West Kirkwood, the notion that digital technologies replaced analog obscures how the earliest cinema laid the technological and philosophical groundwork for the digital world. In *Endless Intervals*, he introduces a theory of semitechnics that explains how discrete intervals of machines came to represent something like a mind—and why they were feared for their challenge to the uniqueness of human intelligence.

Examining histories of early cinematic machines, Kirkwood locates the foundations for a scientific vision of the psyche as well as the information age. He theorizes an epochal shift in the understanding of mechanical stops, breaks, and pauses that demonstrates how cinema engineered an entirely new model of the psyche—a model that was at once mechanical and semiotic, discrete and continuous, physiological and psychological, analog and digital.

Recovering largely forgotten and untranslated texts, *Endless Intervals* makes the case that cinema, rather than being a technology assaulting the psyche, is in fact the technology that produced the modern psyche.

Jeffrey West Kirkwood is assistant professor of art history at Binghamton University and fellow at Cornell University's Society for the Humanities. He is coeditor of Ernst Kapp's *Elements of a Philosophy of Technology* (Minnesota, 2018).

THEORY/MEDIA STUDIES

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OCTOBER

248 pages 5 1/2 x 8 1/2

Lesbian Death

Desire and Danger between Feminist and Queer

MAIREAD SULLIVAN

Engaging with fears of lesbian death to explore the value of lesbian beyond identity

The loss of lesbian spaces, as well as ideas of the lesbian as anachronistic, has called into question the place of lesbian identity within our current culture. In *Lesbian Death*, Mairead Sullivan probes the perception that lesbian status is in retreat, exploring the political promises—and especially the failures—of lesbian feminism and its usefulness today.

Lesbian Death reads how lesbian is conceptualized in relation to death from the 1970s onward to argue that lesbian offers disruptive potential. Sullivan examines the rise of lesbian breast cancer activism in San Francisco in conversation with ACT UP, the

lesbian separatist manifestos “The C.L.I.T. Papers,” the enduring specter of lesbian bed death, and the weaponization of lesbian identity against trans lives.

By situating the lesbian as a border figure between feminist and queer, *Lesbian Death* offers a fresh perspective on the value of lesbian for both feminist and queer projects, even if her value is her death.

That I find it so anxiety provoking to produce a project on “lesbian” is precisely why I have written this book. I have written this book because I am not a lesbian. I have written this book because associating my work with lesbian makes me endlessly nervous. I have written this book because I find so much richness in lesbian histories and lesbian culture. I have written this book because I have spent endless hours in archives of lesbian activists and I have loved every minute. I have written this book because lesbians have saved me, gave me home, gave me language, showed me a future. I have also written this book because lesbian has been weaponized, used to both imagine, justify, and perpetuate anti-trans violence and erasure. I have written this book because I want the generations that worry that lesbian has become a thing forgotten to know that we remember. I have written this book because I feel myself holding on to the political and identitarian commitments that served me but no longer serve my students. I have written this book because I feel scared to be branded as a lesbian scholar (rather than a scholar of lesbian). I have written this book because I can’t let lesbian go. Mostly, I have written this book because I really do love lesbians. —Mairead Sullivan, *Lesbian Death, Desire and Danger between Feminist and Queer*.

Mairead Sullivan is associate professor of women’s and gender studies at Loyola Marymount University.

LGBTQIA+/QUEER STUDIES

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NOVEMBER

224 pages 5 1/2 x 8 1/2

Angry Planet

Decolonial Fiction and the American Third World

ANNE STEWART

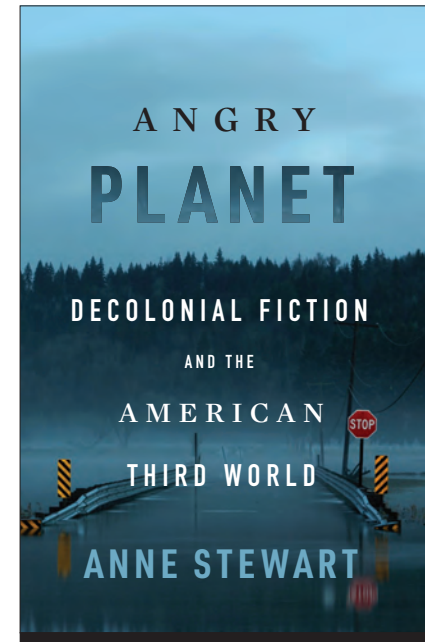
Before the idea of the Anthropocene, there was the angry planet

How might we understand an earthquake as a complaint, or erosion as a form of protest—in short, the Earth as an angry planet? Many novels from the end of the millennium did just that, centering around an Earth that acts, moves, shapes human affairs, and creates dramatic, nonanthropogenic change.

In *Angry Planet*, Anne Stewart uses this literature to develop a theoretical framework for reading with and through planetary motion. Typified by authors like Colson Whitehead, Octavia Butler, and Leslie Marmon Silko, whose work anticipates contemporary critical concepts of entanglement, withdrawal, delinking, and resurgence, angry planet fiction coalesced in the 1990s and delineated the contours of a decolonial ontology. Stewart shows how this fiction brought Black and Indigenous thought into conversation, offering

a fresh account of globalization in the 1990s from the perspective of the American Third World, construing it as the era that first made connections among environmental crises and antiracist and decolonial struggles.

By synthesizing these major intersections of thought production in the final decades of the twentieth century, Stewart offers a recent history of dissent to the young movements of the twenty-first century. As she reveals, this knowledge is crucial to incipient struggles of our contemporary era, as our political imaginaries grapple with the major challenges of white nationalism and climate change denial.



Anne Stewart is a settler scholar from Winnipeg, Manitoba, in Treaty 1 territory. She works as a lecturer in the College of Liberal Arts at the University of British Columbia. Her writing has been published in *MELUS*, *Studies in American Indian Literatures*, *Sprout: An Eco-Urban Poetry Journal*, *Contemporary Women's Writing*, and *The E3W Review of Books*.

LITERARY CRITICISM/CULTURAL STUDIES

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JANUARY

264 pages 5 1/2 x 8 1/2

The Silence of the Miskito Prince

How Cultural Dialogue Was Colonized

MATT COHEN

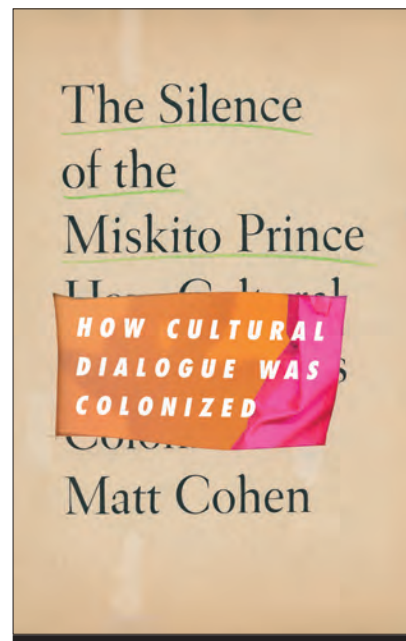
Confronting the rifts created by our common conceptual vocabulary for North American colonial studies

How can we tell colonial histories in ways that invite intercultural conversation within humanistic fields that are themselves products of colonial domination? Beginning with a famous episode of failed communication from the narrative of the freed slave Olaudah Equiano, *The Silence of the Miskito Prince* explores this question by looking critically at five concepts frequently used to imagine solutions to the challenges of cross-cultural communication: understanding, cosmopolitanism, piety, reciprocity, and patience.

Focusing on the first two centuries of North American colonization, Matt Cohen traces how these five concepts of cross-cultural relations emerged from, and continue to evolve within, colonial dynamics. Through a series of revealing archival explorations, he argues the need for a new vocabulary for the analysis of past interactions drawn from

the intellectual and spiritual domains of the colonized and for a historiographical practice oriented less toward the illusion of complete understanding and scholarly authority and more toward the beliefs and experiences of descendant communities.

The Silence of the Miskito Prince argues for new ways of framing scholarly conversations that use past interactions as a site for thinking about intercultural relations today. By investigating the colonial histories of these terms that were assumed to promote inclusion, Cohen offers both a reflection on how we got here and a model of scholarly humility that holds us to our better or worse pasts.



Matt Cohen is professor of English as well as affiliate faculty in Native American studies at the University of Nebraska, Lincoln, where he also codirects the Walt Whitman Archive. He has written or edited six books, including the award-winning *The Networked Wilderness: Communicating in Early New England* (Minnesota, 2009).

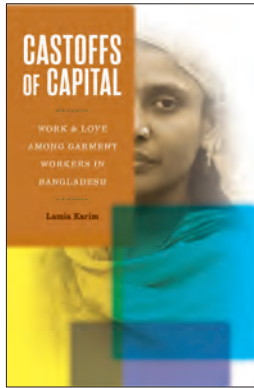
HISTORY/NATIVE AMERICAN STUDIES

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NOVEMBER

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

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Castoffs of Capital

Work and Love among Garment Workers in Bangladesh

LAMIA KARIM

Dispelling stereotypes about garment workers in the global apparel industry

Castoffs of Capital examines how female garment workers experience their work and personal lives within the stranglehold of global capital. Drawing on fieldwork in Bangladesh, anthropologist Lamia Karim focuses attention on the lives of older women aged out of factory work, previously largely ignored, introducing a new dimension to the understanding of a female-headed workforce that today numbers around four million in Bangladesh.

Through a feminist labor studies lens, *Castoffs of Capital* foregrounds these women not as workers but as mothers, wives, sisters, lovers, friends, and political agents. Analyzing relations among work, gender, and global capital's targeting of poor women to advance its market penetration, Karim shows how women navigate these spaces by adopting new subject formations. She locates these women's aspirations for the "good life" not only in material comforts but also in their longings for love and sexual fulfillment. This innovative and beautifully written book examines the making and unmaking of these women's wants and desires, loves and tribulations, hopes and despairs, and triumphs and struggles.

Lamia Karim is associate professor of anthropology at the University of Oregon. She is author of *Microfinance and Its Discontents: Women in Debt in Bangladesh* (Minnesota, 2011).

ANTHROPOLOGY/ASIAN STUDIES/WOMEN'S STUDIES

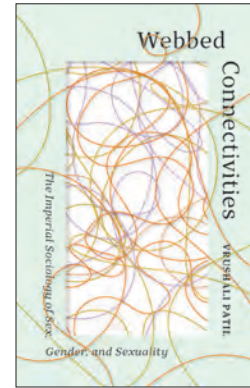
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NOVEMBER

272 pages 26 b&w illustrations, 1 table 5 1/2 x 8 1/2



Webbed Connectivities

The Imperial Sociology of Sex, Gender, and Sexuality

VRUSHALI PATIL

Constructing a new approach for centering empire in productions of racialized, gendered, and sexualized difference

One of the oldest, most persistent issues in gender and sexuality studies is the dominance of white, northern theorizing and its consequences for what we know about sex, gender, and sexuality. There is an ongoing neglect of the significance of histories of empire and coloniality, particularly in U.S. sociology, where the United States and its theoretical productions are routinely sanitized of such histories. In *Webbed Connectivities*, Vrushali Patil offers a global historical sociology that reembeds the United States within histories of empire, situating the emergence of northern and U.S.-based concepts and frameworks squarely within these histories.

Webbed Connectivities intercepts the political economy of knowledge production within the social sciences to argue for the work of centering the role of imperial hierarchies in knowledge production and circulation. Patil develops a new approach, webbed connectivities, which tracks imperial processes and impacts across borders, shifting from an emphasis on particular experiences and identities to the constitution and creation of the categories themselves.

Vrushali Patil is associate professor of sociology and chair of the Department of Global and Sociocultural Studies at Florida International University. She is author of *Negotiating Decolonization in the United Nations: Politics of Space, Identity, and International Community*.

SOCIOLOGY/WOMEN'S STUDIES

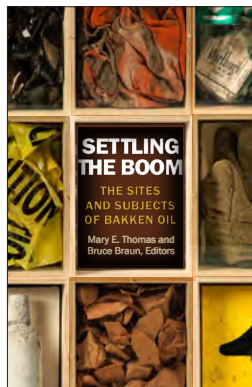
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AUGUST

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



Settling the Boom

The Sites and Subjects of Bakken Oil

MARY E. THOMAS
AND BRUCE BRAUN, EDITORS



Meaningless Citizenship

Iraqi Refugees and the Welfare State

SALLY WESLEY BONET

Examines how settler colonial and sexist infrastructures and narratives order a resource boom

Settling the Boom studies how the disruptive forces of an oil boom in the northern Great Plains are contained through the extension of settler temporalities, reassertions of heteropatriarchy, and the tethering of life to the volatility of oil and its cruel optimisms.

Revealing the results of sustained research in Williston, North Dakota, *Settling the Boom* demonstrates how the unsettling forces of an oil play resolve through normative narratives and material and affective infrastructures that support settler colonialism's violent extension and its gendered orders of time and space. Considering urban and regional policy, interviews with city officials, media, photography, and film, these essays analyze the ongoing material, aesthetic, and narrative ways of life and land in the Bakken.

Contributors: Morgan Adamson, Macalester College; Kai Bosworth, Virginia Commonwealth U; Thomas S. Davis, Ohio State U; Jessica Lehman, Durham U.

Mary E. Thomas is associate professor of women's, gender, and sexuality studies at The Ohio State University. She is coauthor of *Urban Geography* and author of *Multicultural Girlhood*. **Bruce Braun** is professor of geography at the University of Minnesota. He is coeditor of *Political Matter* and author of *The Intemperate Rainforest*, both from Minnesota.

GEOGRAPHY/ENVIRONMENTAL STUDIES

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FEBRUARY

248 pages 36 b&w illustrations 5 1/2 x 8 1/2

A searing critique of the "freedom" that America offers to the victims of its imperialist machinations of war and occupation

Meaningless Citizenship traces the costs of America's long-term military involvement around the world by following the forced displacement of Iraqi families, unveiling how Iraqis are doubly displaced: first by the machinery of American imperialism in their native countries and then through a more pernicious war occurring on U.S. soil—the dismantling of the welfare state.

Drawing from four years of deep involvement in the refugee community of Philadelphia and focusing beyond the public school to other critical institutions, such as public assistance, resettlement programs, and healthcare, Sally Wesley Bonet shows how encounters with institutions of the state are an inherently educative process for both refugee youths and adults, teaching about the types of citizenship they are expected to enact and embody while simultaneously shaping them into laboring subjects in service of capitalism.

An intimate, in-depth ethnography, *Meaningless Citizenship* exposes how the veneer of American values—freedom, democracy, human rights—exported to countries like Iraq disintegrates to uncover what is really beneath: a nation-state that prioritizes the needs of capitalism above the survival and wellbeing of its citizens.

Sally Wesley Bonet is assistant professor of educational studies at Colgate University.

ANTHROPOLOGY/EDUCATION

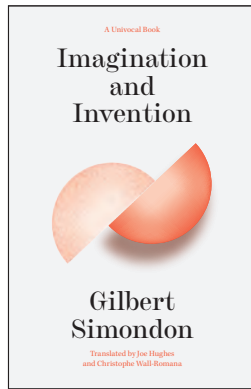
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NOVEMBER

256 pages 1 table 5 1/2 x 8 1/2



Imagination and Invention

GILBERT SIMONDON

TRANSLATED BY
CHRISTOPHE WALL-ROMANA
AND JOE HUGHES

A radical rethinking of the theory and the experience of mental images

Here, in English translation for the first time, is Gilbert Simondon's fundamental reconception of the mental image and the theory of imagination and invention. Drawing on a vast range of mid-twentieth-century theoretical resources—from experimental psychology, cybernetics, and ethology to the phenomenological reflections of Sartre and Merleau-Ponty—*Imagination and Invention* provides a comprehensive account of the mental image and adds a vital new dimension to the theory of psychical individuation in Simondon's earlier, highly influential work.

Simondon traces the development of the mental image through four phases: first a bundle of motor anticipations, the image becomes a cognitive system that mediates the organism's relation to its milieu, then a symbolic and abstract integration of motor and affective experience to, finally, invention, a solution to a problem of life that requires the externalization of the mental image and the creation of a technical object.

Gilbert Simondon (1924–1989) was a French philosopher of technology. His books in English translation include *Individuation in Light of Notions of Form and Information*, Volumes 1 and 2, and *On the Mode of Existence of Technical Objects* (all from Minnesota). **Christophe Wall-Romana** is professor and Samuel Russell Chair in the Humanities at the University of Minnesota. **Joe Hughes** is senior lecturer in English and theater studies at the University of Melbourne.

PHILOSOPHY/THEORY

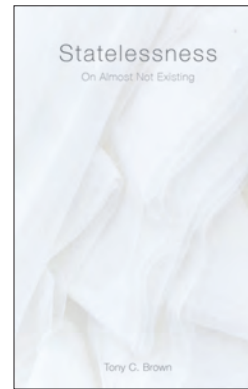
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JANUARY

248 pages 5 1/2 x 8 1/2

Univocal Series



Statelessness

On Almost Not Existing

TONY C. BROWN

A pathbreaking new genealogy of statelessness

Just as the modern state and the citizenship associated with it are commonly thought of as a European invention, so too is citizenship's negation in the form of twentieth-century diaspora and statelessness. *Statelessness* sets forth a new genealogy, suggesting that Europe first encountered mass statelessness neither inside its own borders nor during the twentieth century, as Hannah Arendt so influentially claimed, but outside of itself—in the New World, several hundred years earlier.

Through close readings of political philosophers from Hobbes to Rousseau to Kant, Tony C. Brown argues that statelessness became a central problem for political thought early on, with far-reaching implications for thinking both on the state and on being human. What Europeans thought they saw among the “savages” of the Americas was life without political order, life less than human. And yet this existence also raised the unsettling possibility that state-based existence may not be inevitable, necessary, or even ideal. This possibility, as Brown shows, prompts the response—as defensive as it was aggressive—that we call Enlightenment political philosophy, which arguably still orders much thinking on being stateless today, including our discourses concerning migrants and Indigenous peoples.

Tony C. Brown is associate professor of comparative literature at the University of Minnesota–Twin Cities. He is author of *The Primitive, the Aesthetic, and the Savage: An Enlightenment Problematic* (Minnesota, 2012).

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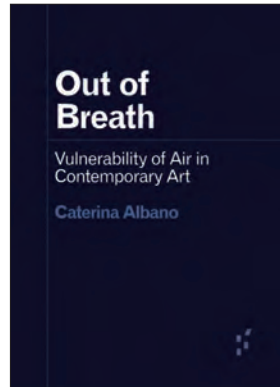
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Richard Grusin is professor of English at University of Wisconsin–Milwaukee. Previous volumes in the 21st Century Studies series edited by him and published by Minnesota include *The Nonhuman Turn*, *Anthropocene Feminism*, *After Extinction*, *Ends of Cinema*, and *Insecurity*.

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Caterina Albano is reader in visual culture and science at Central Saint Martins, University of the Arts London.

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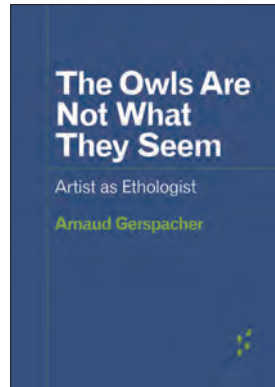
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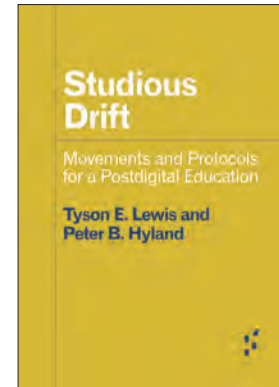
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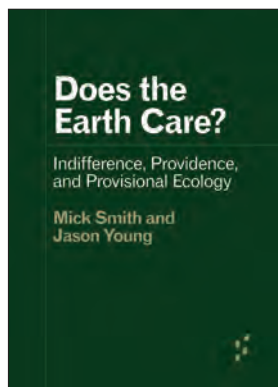
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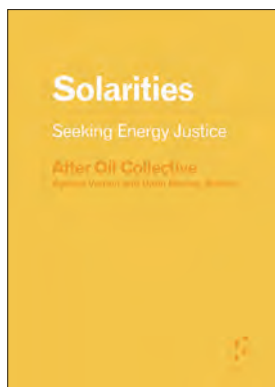
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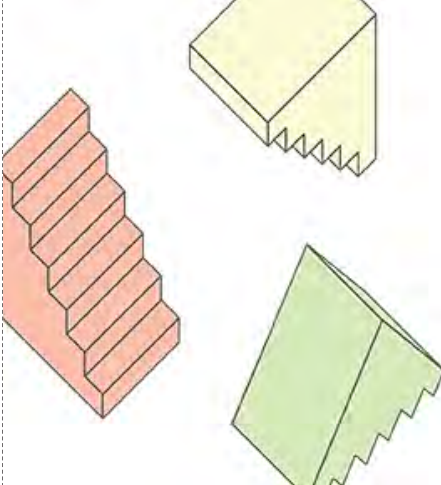
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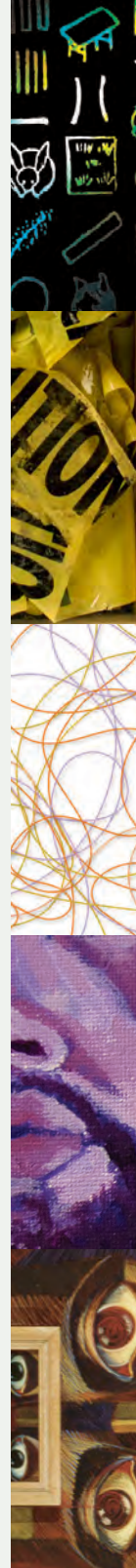
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