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Spring & Summer 2023



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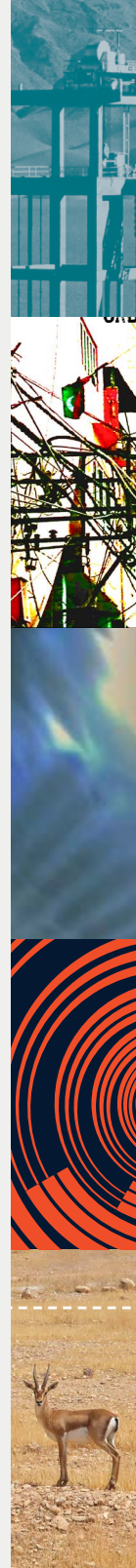
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More bookseller information is on the inside back cover.



Earth, Ice, Bone, Blood

Permafrost and Extinction in the Russian Arctic

CHARLOTTE WRIGLEY

Exploring one of the greatest potential contributors to climate change—thawing permafrost—and the anxiety of extinction on an increasingly hostile planet

"A myth-busting ride through climactic upheaval in the Russian Arctic, where extinction is not an end but a becoming. Masterful riffs about time across scales reimagine worlds beyond the hubris of scientific technofixes and other false promises of redemption."

—Jennifer E. Telesca, author of *Red Gold*

"Charlotte Wrigley challenges what we know—or think we know—about permafrost, the finality of extinction, and the role humans play in the Anthropocene. An engaging and thought-provoking read."

—Jonathan C. Slaght, author of *Owls of the Eastern Ice*

"Told through the many lives—and possible death—of permafrost, Charlotte Wrigley's theoretically rich narrative pushes us to imagine better worlds."

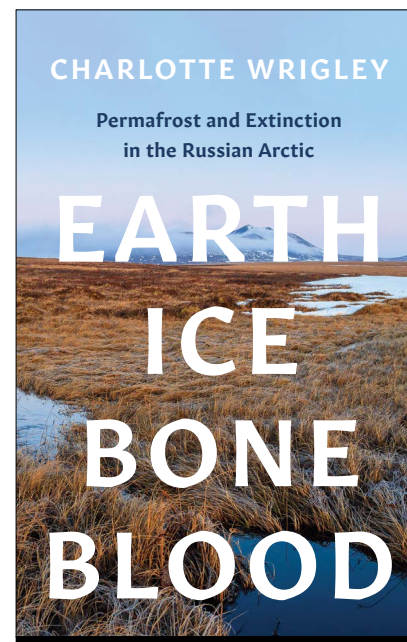
—Bathsheba Demuth, author of *Floating Coast*

Climate scientists point to permafrost as a "ticking time bomb" for the planet and, from the Arctic, apocalyptic narratives proliferate on the devastating effects permafrost thaw poses to human survival. In *Earth, Ice, Bone, Blood*, Charlotte Wrigley considers how permafrost—and its disappearance—redefines

extinction to be a lack of continuity, both material and social, and something that affects not only life on earth but nonlife, too.

Earth, Ice, Bone, Blood approaches the topic of thawing permafrost and the wild new economies and mitigation strategies forming in the far north through a study of the Sakha Republic, Russia's largest region, and its capital city Yakutsk, which is the coldest city in the world and built on permafrost. Wrigley examines people who are creating commerce out of thawing permafrost, including scientists wishing to recreate the prehistoric "Mammoth steppe" ecosystem by eventually rewilding resurrected woolly mammoths, Indigenous people who forage the tundra for exposed mammoth bodies to sell their tusks, and government officials hoping to keep their city standing as the ground collapses under it. Warming begets thawing begets economic activity—and as a result, permafrost becomes discontinuous, both as land and as a social category. Discontinuity, Wrigley shows, eventually evolves into extinction.

Offering a new way of defining extinction through the concept of "discontinuity," *Earth, Ice, Bone, Blood* presents a meditative and story-focused engagement with permafrost, emphasizing how much more it is than just frozen ground.



Charlotte Wrigley recently finished her PhD in human geography at Queen Mary University, London, and is a postdoctoral fellow at the University of Stavanger, Norway.

GEOGRAPHY/ENVIRONMENTAL STUDIES

\$22.95 Paper ISBN 978-1-5179-1182-9

\$92.00xx Cloth ISBN 978-1-5179-1181-2

\$22.95 Retail e-book ISBN 978-1-4529-6898-8

APRIL

256 pages 31 b&w illustrations 5 1/2 x 8 1/2

White Burgers, Black Cash

Fast Food from Black Exclusion to Exploitation

NAA OYO A. KWATE

The long and pernicious relationship between fast food restaurants and the African American community

"*White Burgers, Black Cash* is a must read for anyone interested in the politics of food, racial identity, and belonging. Naa Oyo A. Kwate weaves a narrative that dissects Black exploitation, corporations, and socioeconomic divides in communities to help us better understand the timeline of American fast food restaurants, from exclusionary whiteness to the present. You'll see fast food well beyond its place as a basic quintessential American meal."

—Christina Greer, author of *Black Ethnics*

"*White Burgers, Black Cash* comes crashing through everything you thought you knew about fast food to land as the definitive history of how this industry has become so entrenched in Black communities. Built on a staggering body of evidence, this riveting and accessible exploration of fast food's troubled racial transformation is necessary reading for anyone concerned about inequitable food environments. A masterpiece."

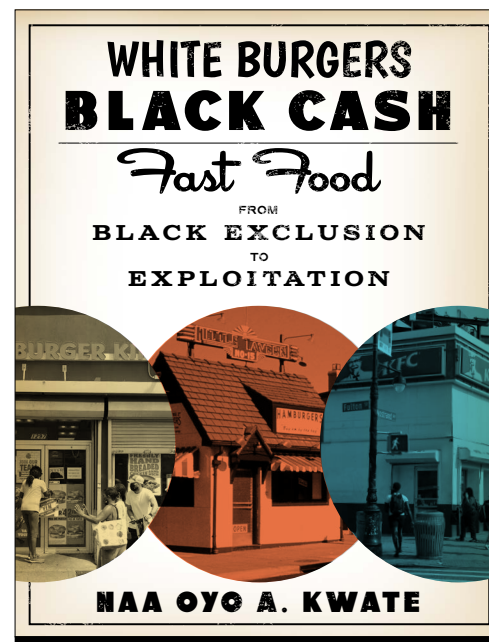
—Bryant Terry, James Beard and NAACP Image Award-winning editor of *Black Food*

Today, fast food is disproportionately located in Black neighborhoods and marketed to Black Americans through targeted advertising. But throughout much of the twentieth century,

fast food was developed specifically for White urban and suburban customers, purposefully avoiding Black spaces. In *White Burgers, Black Cash*, Naa Oyo A. Kwate traces the evolution in fast food from the early 1900s to the present, from its long history of racist exclusion to its current damaging embrace of urban Black communities.

Fast food has historically been tied to the country's self-image as the land of opportunity and is marketed as one of life's simple pleasures, but a more insidious history lies at the industry's core. *White Burgers, Black Cash* investigates the complex trajectory of restaurant locations from a decided commitment to Whiteness to the disproportionate densities that characterize Black communities today. Kwate expansively charts fast food's racial and spatial transformation and centers the cities of Chicago, New York City, and Washington, D.C., in a national examination of the biggest brands of today, including White Castle, KFC, Burger King, McDonald's, and more.

Deeply researched, compellingly told, and brimming with surprising details, *White Burgers, Black Cash* reveals the inequalities embedded in America's popular national food tradition.



Naa Oyo A. Kwate is associate professor of Africana studies and human ecology at Rutgers. She is author of *Burgers in Blackface: Anti-Black Restaurants Then and Now* (Minnesota, 2019) and editor of *The Street: A Photographic Field Guide to American Inequality*.

HISTORY/AFRICAN AMERICAN STUDIES/FOOD

\$29.95 Cloth/jacket ISBN 978-1-5179-1109-6

\$29.95 Retail e-book ISBN 978-1-4529-6877-3

APRIL

472 pages 80 b&w illustrations, 13 maps, 3 tables
7 x 9

Sam and the Incredible African and American Food Fight

SHANNON GIBNEY

ILLUSTRATIONS BY CHARLY PALMER

Six-year-old Sam, with his Liberian dad and African American mom, finds a way to bring everyone in his cross-cultural family together at the dinner table

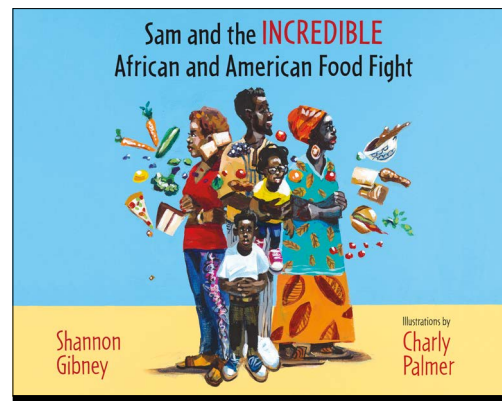
"From Shannon Gibney and Charly Palmer comes a wonderful story filled with our childhood memories and illustrated with astonishing colors. I loved this book because it brought back my own food experiences with my grandmother. A fantastic and worthy addition to any collection!"

—Siman Nuurali, author of the Sadiq Series

Rice and okra soup: Sam's auntie from Liberia made it, and it's Dad's favorite. Mom, homegrown in Minnesota, made spaghetti and meatballs. And Sam? He's just hungry, but no matter what he chooses to eat, someone will be disappointed. Caught in the middle of his family's African and American food fight,

Sam gets a little help from his grumbling stomach—and readers of this seriously funny book by Shannon Gibney get a peek at cultures colliding in a family kitchen that work out in a very delicious way. Charly Palmer's vibrant and captivating illustrations make this gentle lesson in getting along a bright and colorful visual feast as well.

Cassava leaf torbogee or homemade sausage pizza? Sam's family recipes bring *Sam and the Incredible African and American Food Fight* to an apt and happy ending. Readers can decide which dinner is best—but, really, why not have both?



Shannon Gibney is a writer, educator, activist, and author of *See No Color* and *Dream Country*, young adult novels that won Minnesota Book Awards. She teaches writing at Minneapolis College, where she is faculty in English. Gibney is a Bush Artist and McKnight Writing Fellow, and her upcoming books *The Girl I Am, Was, and Never Will Be: A Speculative Memoir of Transracial Adoption* and *When We Become Ours* will be published in 2023. She lives in Minneapolis.

Charly Palmer is a fine artist, illustrator, teacher, and mentor. His book illustrations include *There's a Dragon in My Closet*, *Rainy Day Rocketship*, *I Can Write the World*, *All Boys Aren't Blue*, and *Mama Africa*, for which he received the Coretta Scott King/John Steptoe New Talent Award.

CHILDREN'S PICTURE BOOK

\$17.95 Cloth/jacket ISBN 978-1-5179-0965-9
\$17.95 Retail e-book ISBN 978-1-4529-6895-7

APRIL

48 pages 45 color plates 10 1/2 x 8
Ages 5–9



On first response and last resort

Twenty years into my career, twenty years of collecting experiences from work toward writing a book that addresses cultural issues in emergency response, the Covid-19 pandemic crashed our world. Soon after that, the Minneapolis Police killed another Black man, slowly, in front of a crowd. My crew and I responded to that call—with no inkling that the world was about to erupt.

In the aftermath of these twin events my work and personal life shifted some—but less than one might suspect. A great many of the societal and the sociological elements that suddenly demanded attention have long been apparent to those of us in this world (at least those who are paying attention). Writing helped me process my complicated responses to the pandemic and the killing of Mr. Floyd. I have disinterred buried, or smothered, feelings. I have discovered pockets of raw woundedness, of reactive anger, and of sustained worry.

*

Few people understand what firefighters actually do. It eternally bemuses me to explain, yet again, to 911 callers—let alone to police officers or my relatives—*why* there is a fire truck outside when someone “just wants a ride to the ER.” We explain that the ambulance is not merely a fancy taxi: the paramedics are skilled professionals trained to do advanced prehospital care. If you call 911 in Minneapolis at three in the morning for a minor issue (especially if you say any of the magic words: *heart, breathing, chest pain*), you will find one of our big red trucks right outside your house



Photograph: Carly Danek

faster than you expect. Because if you are, in fact, dying, you will need all of us working hard to give you a chance at survival.

As a captain—the company commander—I am responsible first and foremost for the safety of my crew, and then for the delivery of our services on every call. I must assess, interpret, decipher, and take action within seconds. To do this well, I have to be skilled at reading situations and people. The complexities of the job are the complexities of human nature. We do not diagnose illnesses: we interpret signs and symptoms. We read the person, listening and observing critically. If we don’t know—or don’t care to look past

the surface—we miss the point and fail to see what’s really going on. Not every captain can or is willing to engage so intently.

What I have to offer the reader is more than just a collection of “scary fire stories.” I am likely not your typical fireguy. I’m a Gen-X, punk-rock rap fanatic, a book-nerd DC native, philosophical, cynical yet fiercely idealistic. I bailed on the family path of lawyering, electing instead to teach literature before becoming a firefighter. I cannot ignore how life’s tragedies and triumphs, its grand epics, occur on an individual scale: high-brow and low-brow are not so different.

—Edited excerpt from the Introduction to *Trauma Sponges* by Jeremy Norton

Trauma Sponges

Dispatches from the Scarred Heart of Emergency Response

JEREMY NORTON

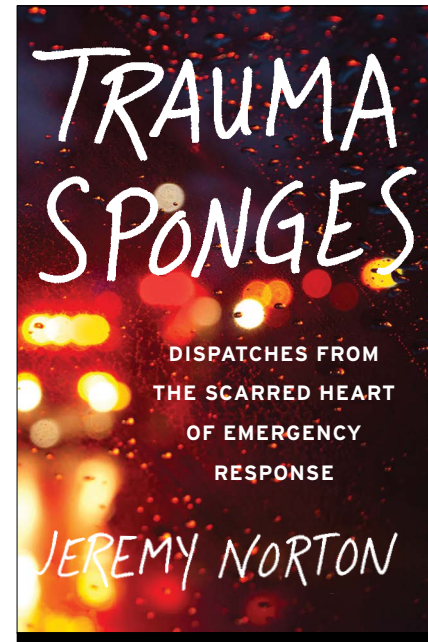
Beyond an adrenaline ride or a chronicle of bravura heroics, this unflinching view of a Minneapolis firefighter reveals the significant toll of emergency response

In this remarkable memoir, Jeremy Norton marshals twenty-two years of professional experience to offer, with compassion and critique, an extraordinary portrayal of emergency responders. *Trauma Sponges* captures in arresting detail the personal and social toll the job exacts, as well as the unique perspective afforded by sustained direct encounters with the sick, the dying, and the dead.

From his first days as a rookie firefighter and emergency medical technician to his command of a company as a twenty-year veteran, Norton documents the life of an emergency responder in Minneapolis: the harrowing, heartbreaking calls, from helping the sick and hurt, to reassuring the scared and nervous, to attempting desperate measures and providing final words. In the midst of the uncertainty, fear, and loss caused by the Covid pandemic, Norton and his crew responded

to the scene of George Floyd's murder. The social unrest and racial injustice Norton had observed for years exploded on the streets of Minneapolis, and he and his fellow firefighters faced the fires, the injured, and the anguish in the days and months that followed.

Norton brings brutally honest insight and grave social conscience to his account, presenting a rare insider's perspective on the insidious role of sexism and machismo in his profession, as well as an intimate observer's view of individuals trapped in dire circumstances and a society ill equipped to confront trauma and death. His thought-provoking, behind-the-scenes depiction of the work of first response and last resort starkly reveals the realities of humanity at its finest and its worst.



After teaching high school in Chattanooga, Tennessee, **Jeremy Norton** moved to Minneapolis, where he taught creative writing at the Loft Literary Center. Since 2000, he has worked as a firefighter and EMT; promoted to captain in 2007, he heads Station 17 in South Minneapolis.

MEMOIR

\$25.95 Cloth/jacket ISBN 978-1-5179-1418-9

\$25.95 Retail e-book ISBN 978-1-4529-6975-6

AUGUST

352 pages 6 x 9

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

Fantasies of Precision

American Modern Art, 1908–1947

ASHLEY LAZEVNICK

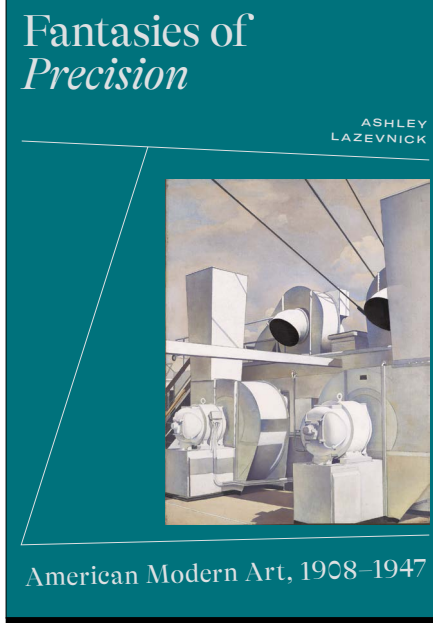
Redefining the artistic movement that helped shape American modernism

In the early decades of the twentieth century, a loose contingent of artists working in and around New York City gave rise to the aesthetic movement known as Precisionism, primarily remembered for its exacting depictions of skyscrapers, factories, machine parts, and other symbols of a burgeoning modernity. Although often regarded as a singular group, these artists were remarkably varied in their subject matter and stylistic traits. *Fantasies of Precision* excavates the surprising ties that connected them, exploring notions of precision across philosophy, technology, medicine, and many other fields.

Bookended by discussions of the landmark First Biennial Exhibition of Painting at the Whitney Museum in 1932, this study weaves together a series of interconnected chapters illuminating the careers of Charles Sheeler, Georgia O'Keeffe, and Charles Demuth. Built on a theoretical framework of the writing

of modernist poets Marianne Moore and William Carlos Williams, *Fantasies of Precision* outlines an “ethos of precision” that runs through the diverse practices of these artists, articulating how the broad range of enigmatic imagery they produced was underpinned by shared strategies of restraint, humility, and slowness.

Questioning straightforward modes of art historical classification, Ashley Lazevnick redefines the concept that designated the Precisionist movement. Through its cross-disciplinary approach and unique blend of historiography and fantasy, *Fantasies of Precision* offers a comprehensive reevaluation of one of the defining movements of artistic modernism.



Ashley Lazevnick is assistant professor of art history at Converse University.

ART HISTORY/AMERICAN STUDIES

\$34.95 Paper ISBN 978-1-5179-1314-4

\$75.00xx Cloth ISBN 978-1-5179-1313-7

\$34.95 Retail e-book ISBN 978-1-4529-6936-7

JULY

360 pages 127 b&w illustrations, 19 color plates
7 x 10

Nothing Permanent

Modern Architecture in California

TODD CRONAN

A critical look at the competing motivations behind one of modern architecture's most widely known and misunderstood movements

"Todd Cronan's original and provocative text reminds me of the deathbed words of Louis Sullivan. When a young architect came to report the destruction of one of his buildings, Sullivan said, 'If you live long enough, you'll see all your buildings destroyed. After all, it is only the idea that really counts!' *Nothing Permanent* is an excellent contribution to thinking about architecture."

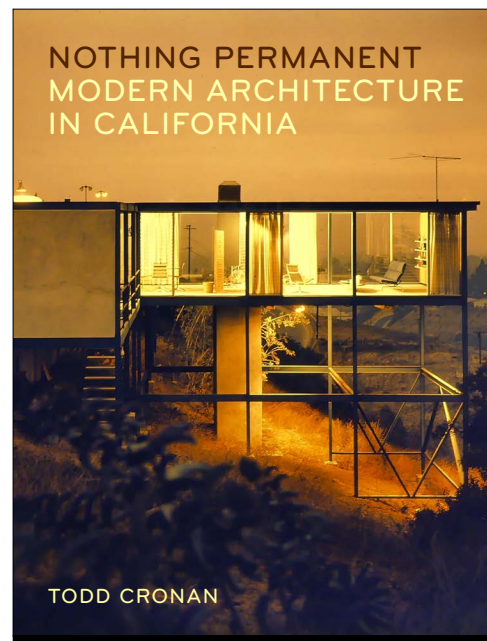
—Steven Holl, principal, Steven Holl Architects

Although "midcentury modern" has evolved into a highly popular and ubiquitous architectural style, this term obscures the varied perspectives and approaches of its original practitioners. In *Nothing Permanent*, Todd Cronan displaces generalizations with a nuanced intellectual history of architectural innovation in California between 1920 and 1970, revealing the conflicting intentions that would go on to reshape the future of American domestic life.

Focusing on four primary figures—R. M. Schindler, Richard Neutra, and Charles and Ray Eames—*Nothing Permanent*

demonstrates how this prolific era of modern architecture in California, rather than constituting a homogenous movement, was propelled by disparate approaches and aims. Exemplified by the twin pillars of Schindler and Neutra and their respective ideological factions, these two groups of architects represent opposing poles of architectural intentionality, embodying divergent views about the dynamic between interior and exterior, the idea of permanence, and the extent to which architects could exercise control over the inhabitants of their structures.

Looking past California modernism's surface-level idealization in present-day style guides, home decor publications, films, and television shows, *Nothing Permanent* details the intellectual, aesthetic, and practical debates that lie at the roots of this complex architectural moment. Extracting this period from its diffusion into visual culture, Cronan argues that midcentury architecture in California raised questions about the meaning of architecture and design that remain urgent today.



Todd Cronan is professor of modern art at Emory University. He is author of *Against Affective Formalism: Matisse, Bergson, Modernism* (Minnesota, 2014) and *Red Aesthetics: Rodchenko, Brecht, Eisenstein*.

ARCHITECTURAL HISTORY/ART

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AUGUST

384 pages 147 b&w illustrations, 18 color plates
7 x 9

The Lichen Museum

A. LAURIE PALMER

A radical proposal for how a tiny organism can transform our understanding of human relations

"The Lichen Museum is a deeply engaging, provocative, humorous, and moving account of why we should pay more attention to lichens. As lichens can be found anywhere, the entire surface of the earth becomes the lichen museum. A. Laurie Palmer weaves together personal anecdotes, theoretical interventions, photography, and detailed research to draw attention to how lichens offer new ways to think through questions of relationality, life and death, and our mutual obligations to each other."

—Heather Davis, author of *Plastic Matter*

Serving as both a guide and companion publication to the conceptual art project of the same name, *The Lichen Museum* explores how the physiological characteristics of lichens provide a valuable template for reimagining human relations in an age of ecological and social precarity. Channeling between the personal, the scientific, the philosophical, and the poetic, A. Laurie Palmer employs a cross-disciplinary framework that artfully mirrors the collective relations of

lichens, imploring us to envision alternative ways of living based on interdependence rather than individualism and competition.

Lichens are composite organisms made of a fungus and an alga or cyanobacteria thriving in a mutually beneficial relationship. *The Lichen Museum* looks to these complex organisms, remarkable for their symbiosis, diversity, longevity, and adaptability, as models for relations rooted in collaboration and nonhierarchical structures. In their resistance to fast-paced growth and commodification, lichens also offer possibilities for humans to reconfigure their relationship to time and attention outside the accelerated pace of capitalist accumulation.

Bringing together a diverse set of voices, including personal encounters with lichenologists and lichens themselves, Palmer both imagines and embodies a radical new approach to human interconnection. Using this tiny organism as an emblem through which to navigate environmental and social concerns, this book narrows the gap between the human and natural worlds, emphasizing mutual dependence as a necessary means of survival and prosperity.



A. LAURIE PALMER / ART AFTER NATURE

A. Laurie Palmer is an artist and professor at the University of California, Santa Cruz.

ART/ENVIRONMENTAL STUDIES

\$24.95 Paper ISBN 978-1-5179-0867-6

\$100.00xx Cloth ISBN 978-1-5179-0866-9

\$24.95 Retail e-book ISBN 978-1-4529-6259-7

FEBRUARY

184 pages 21 b&w illustrations, 19 color plates 6 x 8

Art after Nature Series

Noah's Arkive

JEFFREY J. COHEN AND JULIAN YATES

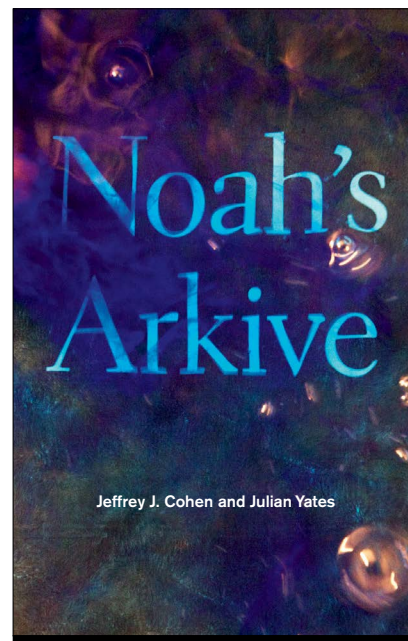
A timely rethinking of the archetypal story of Noah, the great flood, and who was left behind as the waters rose

Most people know the story of Noah from a children's bible or a play set with a colorful ship, bearded Noah, pairs of animals, and an uncomplicated vision of survival. Noah's ark, however, will forever be haunted by what it leaves to the rising waters so that the world can begin again.

In *Noah's Arkive*, Jeffrey J. Cohen and Julian Yates examine the long history of imagining endurance against climate catastrophe—as well as alternative ways of creating refuge. They trace how the elements of the flood narrative were elaborated in medieval and early modern art, text, and music, and now shape writing and thinking during the current age of anthropogenic climate change. Arguing that the biblical ark may well be the worst possible exemplar of human behavior, the chapters draw on a range of sources, from the *Epic of Gilgamesh* and Ovid's tale of Deucalion and Pyrrha, to speculative fiction,

climate fiction, and stories and art dealing with environmental catastrophe. *Noah's Arkive* uncovers the startling afterlife of the Genesis narrative written from the perspective of Noah's wife and family, the animals on the ark, and those excluded and left behind to die. This book of recovered stories speaks eloquently to the ethical and political burdens of living through the Anthropocene.

Following a climate change narrative across the millennia, *Noah's Arkive* surveys the long history of dwelling with the consequences of choosing only a few to survive in order to start the world over. It is an intriguing meditation on how the story of the ark can frame how we think about environmental catastrophe and refuge, conservation and exclusion, offering hope for a better future by heeding what we know from the past.



Jeffrey J. Cohen is Dean of Humanities at Arizona State University. He is author or editor of several books, including *Stone* (winner of the René Wellek Prize of the ACLA) as well as *Veer Ecology* and *Elemental Ecocriticism*, all from Minnesota.

Julian Yates is H. Fletcher Brown Professor of English and Material Culture Studies at the University of Delaware. He is author or editor of several books, including *Error, Misuse, Failure* (finalist for the MLA Best First Book Prize) and *Of Sheep, Oranges, and Yeast* (winner of the Michelle Kendrick Memorial Book Prize of the SLA), both from Minnesota.

ENVIRONMENTAL STUDIES/LITERARY CRITICISM

\$29.95 Paper ISBN 978-1-5179-0424-1

\$120.00xx Cloth ISBN 978-1-5179-0423-4

\$29.95 Retail e-book ISBN 978-1-4529-6934-3

JULY

416 pages 39 b&w illustrations, 9 color plates

5 1/2 x 8 1/2

In the Company of Radical Women Writers

ROSEMARY HENNESSY

Recovering the bold voices and audacious lives of women who confronted capitalist society's failures and injustices in the 1930s—a decade unnervingly similar to our own

"This truly revelatory work pushes the already rich encounters between contemporary left feminist scholars and 1930s radical women writers in new directions—new ways of thinking and new fields of desire. Beautifully written, it is a model of engaged, compassionate, and grounded activist research."

—Paula Rabinowitz, author of *American Pulp* and coeditor of *Writing Red*

In the Company of Radical Women Writers rediscovers the political commitments and passionate advocacy of seven writers who as young women turned to communism during the Great Depression and, over decades of national crisis, spoke to issues of labor, land, and love in ways that provide urgent, thought-provoking guidance for today. Rosemary Hennessy spotlights the courageous lives of women who confronted challenges similar to those we still face: exhausting and unfair labor practices, unrelenting racial injustice, and environmental devastation.

As Hennessy brilliantly shows, the documentary journalism and creative and biographical writings of Marvel Cooke, Louise Thompson Patterson, Claudia Jones, Alice Childress, Josephine Herbst, Meridel Le Sueur, and Muriel Rukeyser recognized that life is sustained across a web of dependencies that we each have a duty to maintain. Their work brought into sharp focus the value and dignity of Black women's domestic work, confronted the destructive myths of land exploitation and white supremacy, and explored ways of knowing attuned to a life-giving erotic energy that spans bodies and relations. Their ideas and publications also expanded the scope of American communism.

By tracing the attention these seven women pay to "life-making" as the relations supporting survival and wellbeing—from Harlem to the American South and Midwest—*In the Company of Radical Women Writers* reveals their groundbreaking reconceptions of the political and provides bracing inspiration in the ongoing fight for justice.



Rosemary Hennessy is L. H. Favrot Professor of Humanities and professor of English at Rice University. She has written three other books, including *Fires on the Border* (Minnesota, 2013).

LITERARY CRITICISM/WOMEN'S STUDIES

\$24.95 Paper ISBN 978-1-5179-1490-5

\$100.00xx Cloth ISBN 978-1-5179-1489-9

\$24.95 Retail e-book ISBN 978-1-4529-7006-6

AUGUST

304 pages 11 b&w illustrations 5 1/2 x 8 1/2

Blood in the Tracks

The Minnesota Musicians behind Dylan's Masterpiece

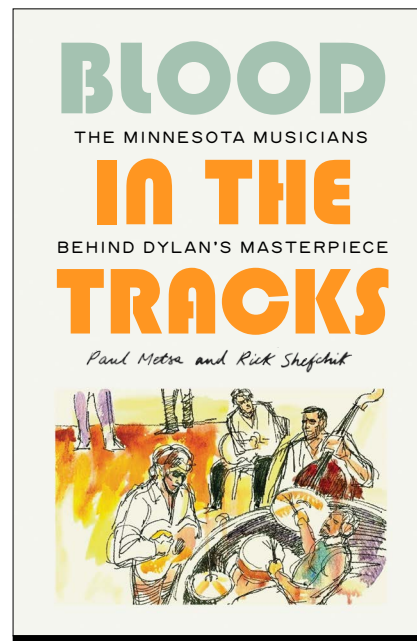
PAUL METSA AND RICK SHEFCHIK

The story of the Minneapolis musicians unexpectedly summoned to re-record half of the songs on Bob Dylan's most acclaimed album

When Bob Dylan recorded *Blood on the Tracks* in New York in September 1974, it was a great album. But it was not the album now ranked by *Rolling Stone* as one of the ten best of all time. "When something's not right, it's wrong," as Dylan puts it in "You're Going to Make Me Lonesome When You Go"—and something about that original recording led him to a studio in his native Minnesota to re-record five songs, including "Idiot Wind" and "Tangled Up in Blue." Six Minnesota musicians participated in that two-night recording session at Sound 80, bringing their unique sound to some of Dylan's best-known songs—only to have their names left off the album and their contribution unacknowledged for more than forty years. This book tells the story of those two nights in Minneapolis, introduces the musicians who gave the album so much of its ultimate form and sound, and describes their decades-long fight for recognition.

Blood in the Tracks takes readers behind the scenes with these "mystery" Minnesota musicians: twenty-one-year-old mandolin virtuoso Peter Ostroushko; drummer Bill Berg and bass player Billy Peterson, the house rhythm section at Sound 80; progressive rock keyboardist Gregg Inhofer; guitarist Chris Weber, who owned The Podium guitar shop in Dinkytown; and Kevin Odegard, whose own career as a singer-songwriter had paralleled Dylan's until he had to take a job as a railroad brakeman to make ends meet. Through in-depth interviews and assiduous research, Paul Metsa and Rick Shefchik trace the twists of fate that brought these musicians together and then set them on different paths in its wake: their musical experiences leading up to the December 1974 recording session, the divergent careers that followed, and the painstaking work required to finally obtain the official credit they were due.

A rare look at the making—or remaking—of an all-time great album, and a long overdue recognition of the musicians who made it happen, *Blood in the Tracks* brings to life a transformative moment in the history of rock and roll, for the first time in its true context and with its complete cast of players.



Paul Metsa is a musician and songwriter with twelve original records to his credit, as well as an autobiography, *Blue Guitar Highway* (Minnesota, 2011). He has played more than five thousand professional gigs and has received seven Minnesota Music Awards.

Rick Shefchik spent almost thirty years in daily journalism, mostly as a critic, reporter, and columnist for the *St. Paul Pioneer Press*. He is author of several books, including *Everybody's Heard about the Bird: The True Story of 1960s Rock 'n' Roll in Minnesota* (Minnesota, 2015).

MUSIC/REGIONAL

\$24.95 Cloth/jacket ISBN 978-1-5179-1427-1

\$24.95 Retail e-book ISBN 978-1-4529-6950-3

AUGUST

216 pages 14 b&w illustrations 6 x 9

Too Much Sea for Their Decks

Shipwrecks of Minnesota's North Shore and Isle Royale

MICHAEL SCHUMACHER

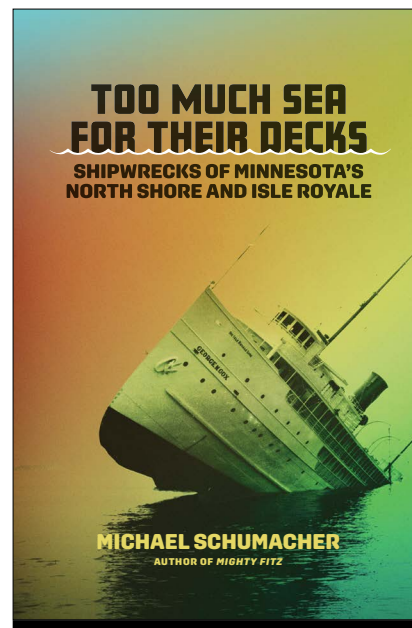
Shipwreck stories from along Minnesota's north shore of Lake Superior and Isle Royale

Against the backdrop of the extraordinary history of Great Lakes shipping, *Too Much Sea for Their Decks* chronicles shipwrecked schooners, wooden freighters, early steel-hulled steamers, passenger vessels, whalebacks, and bulk carriers—some well known, some unknown or forgotten—all lost in the frigid waters of Lake Superior.

Included are compelling accounts of vessels destined for infamy, such as the *Stranger*, a slender wooden schooner swallowed by the lake in 1875, the sailors' bodies never recovered and the wreckage never found; an account of the whaleback *Wilson*, rammed by a large commercial freighter in broad daylight and in calm seas, sinking before many on board could escape; and the mysterious loss of the *Kamloops*, a package freighter that went down in a storm and whose sailors were found on Isle Royale the following spring, having escaped the wreck only to die

of exposure on the island. Then there is the ill-fated *Steinbrenner*, plagued by bad luck from the time of her construction, when she was nearly destroyed by fire, to her eventual tragic sinking in 1953. These tales and more represent loss of life and property—and are haunting stories of brave and heroic crews.

Arranged chronologically and presented in three sections covering Minnesota's North Shore, Isle Royale, and the three biggest storms in Minnesota's Great Lakes history (the 1905 *Mataafa* storm, the 1913 hurricane on the lakes, and the 1940 Armistice Day storm), each shipwreck documented within these pages contributes to the rich and fascinating history of shipping on Lake Superior.



Michael Schumacher has written five previous books on Great Lakes shipwrecks: *Mighty Fitz*, *November's Fury*, *Torn in Two*, *The Trial of the Edmund Fitzgerald* (all from Minnesota), and *Wreck of the Carl D.* He has written narratives for twenty-five documentaries on Great Lakes shipwrecks and lighthouses. He lives in Wisconsin.

HISTORY/REGIONAL

\$24.95 Cloth/jacket ISBN 978-1-5179-1284-0

\$24.95 Retail e-book ISBN 978-1-4529-7008-0

JULY

280 pages 80 b&w illustrations 6 x 9

The Big Sugar

A Brigid Reardon Mystery

MARY LOGUE

A grisly death near her new homestead draws Brigid Reardon into a complicated mystery soon after her arrival in Cheyenne, Wyoming, in 1881

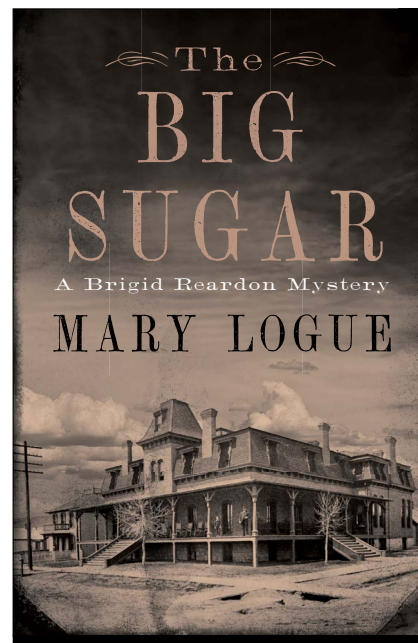
"The Big Sugar is destined to be a big book. Brigid Reardon is a heroine not just for the 1880s Wyoming frontier but for the ages. Tough, independent, savvy, and principled, she solves a murder, and she is also a horse whisperer who charms the reader as beautifully as she charms her wild palomino mare. Read this book; you won't regret it."

—Cary J. Griffith, author of the Sam Rivers mysteries *Wolf Kill*, *Cougar Claw*, and *Killing Monarchs*

After the harrowing events that entangled her in Deadwood, Brigid Reardon just wants to move west and get on with her new life in America. But shortly after traveling to Cheyenne to join her brother Seamus, she finds herself caught up in another deadly mystery—beginning with her discovery of a neighbor's body on the plains near their homes. Was Ella murdered? Are either of the two men in Ella's life responsible? With Seamus away on a cattle drive, her friend Padraic possibly succumbing to a local's charms, and the sheriff seemingly satisfied

with Ella's fate, it falls to Brigid to investigate what really happened, which puts her in the crosshairs of one of Cheyenne's cattle barons, called "big sugars" in these parts. All she really wants is something better than a crumbling, soddy homestead on the desolate plains of Wyoming—and maybe, just maybe, she wants Padraic—but life, it seems, has other plans: this young immigrant from Ireland is going to be a detective on the western frontier of 1880s America, even if it kills her.

Loosely based on the true story of Ellen Watson in Cheyenne in 1889, *The Big Sugar* continues the adventure begun in Mary Logue's celebrated mystery *The Streel*, which introduced a "gritty, charming, clever protagonist" (*Kirkus Reviews*). With a faultless sense of history, a keen eye for suspense, and a poet's way with prose, Logue all but guarantees that readers, like Brigid, will find the mystery at the heart of *The Big Sugar* downright irresistible.



New York Times–bestselling author **Mary Logue** has published more than thirty books, including mystery novels, poetry, nonfiction, and many books for children. Her awards include a Minnesota Book Award, a Wisconsin Outstanding Achievement Award, and an Edgar nomination. The first Brigid Reardon novel, *The Streel*, was a WILLA Literary Award finalist.

FICTION/MYSTERY

\$22.95 Cloth/jacket ISBN 978-1-5179-1369-4

\$22.95 Retail e-book ISBN 978-1-4529-6928-2

MAY

216 pages 6 x 9

Ferns and Lycophytes of Minnesota

The Complete Guide to Species Identification

WELBY R. SMITH

PHOTOGRAPHY BY RICHARD W. HAUG

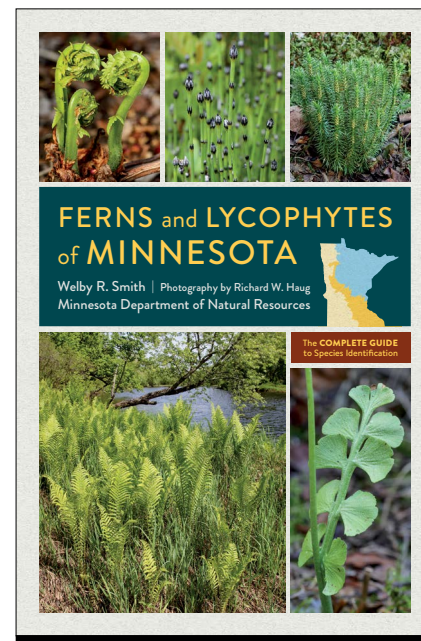
The definitive field guide for understanding and identifying ferns and lycophytes in Minnesota

Rapid advances in DNA studies have given scientists new understandings of ferns and lycophytes, making books published only a decade ago now obsolete. *Ferns and Lycophytes of Minnesota* is the first comprehensive presentation of these oldest of land plants in Minnesota. Welby R. Smith, Minnesota state botanist, thoroughly developed this essential guide for anyone interested in learning about and identifying these ubiquitous plants that have fascinated people for centuries.

Found in forests, prairies, marshes, and lakes throughout the state, ferns and lycophytes are marvelously adaptive, allowing them to inhabit and thrive in unique ecological niches, including native plant gardens. Created for natural resource professionals as well as avid

gardeners, hikers, and naturalists at all levels, this easy-to-use reference enables the quick and reliable identification of each of the one hundred species of ferns and lycophytes that grow wild in Minnesota.

Illustrated with more than four hundred original photographs, primarily by Richard W. Haug, this complete and up-to-date field guide includes information about how to distinguish closely related species as well as details about the ecology, distribution, and phenology of each species.



Welby R. Smith is state botanist with the Minnesota Department of Natural Resources in St. Paul. His previous books include *Trees and Shrubs of Minnesota*, *Native Orchids of Minnesota*, and *Sedges and Rushes of Minnesota*, all published by the University of Minnesota Press.

Richard W. Haug has been a native plant enthusiast and photographer for forty years. His photographs have been featured in many publications, including *Northland Wildflowers*, *Native Orchids of Minnesota*, and *Sedges and Rushes of Minnesota*.

NATURAL HISTORY/REGIONAL

\$39.95 Paper ISBN 978-1-5179-1466-0

AUGUST

368 pages 420 color plates, 104 maps 6 x 9

Don't Count Your Chicks

INGRI D'AULAIRE AND EDGAR PARIN D'AULAIRE

This delightful storybook by the incomparable d'Aulaires, based on a poem by Hans Christian Andersen and first published in 1943, will charm a new generation of little readers

"A folk tale brought to new life with excellent pictures, rich in humorous detail."

—*The Nation*

"Never has the story been presented with a more enchanting gaiety and a more childlike spirit."

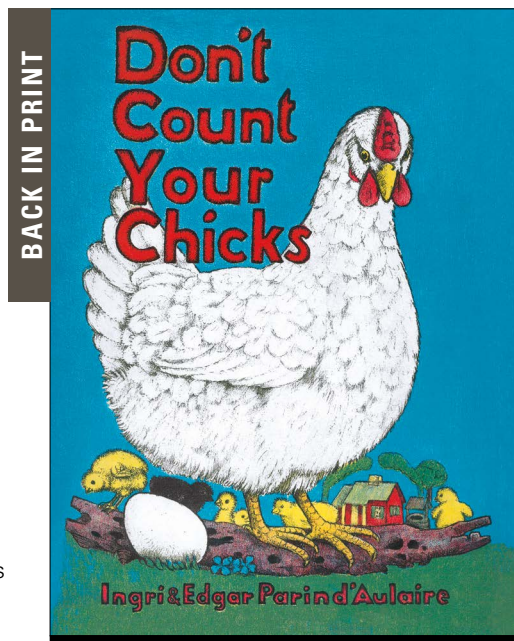
—*New York Times*

"A cheerful, radiantly illustrated tale."

—*Publishers Weekly*

Don't count your chickens before they hatch, as the saying goes—but what about counting your eggs?! A woman with a good little house, a cat and a dog, and a fine hen who lays an egg every day (and even with

a rooster who crows as if *he'd* laid the egg) sets off for town with a basket of fresh eggs. How much will she get for them? the woman wonders. Soon she is dreaming and scheming and beaming, counting the eggs and the coins they will fetch . . . and the hens the money will buy . . . and the eggs the new hen will lay! What bounty those eggs will bring her! She will buy two geese and a little lamb, which will give her wool . . . why not? Wait and see what happens in this playful take on a beloved Hans Christian Andersen poem. A true classic, *Don't Count Your Chicks* brings a timeless story to vivid life with all the old-world charm, humor, and brilliant colors that have made so many of the d'Aulaires' children's books perennial favorites.



Ingri d'Aulaire (1904–1980) and **Edgar Parin d'Aulaire** (1898–1986) were authors and illustrators of many popular children's books, including *Children of the Northlights*, *Ola*, *Leif the Lucky*, *d'Aulaires' Book of Norwegian Folktales*, and *Nils*, all published by the University of Minnesota Press. The d'Aulaires also wrote notable children's books about Greek and Norse mythology, and their book *Abraham Lincoln* was awarded the Caldecott Medal in 1940.

CHILDREN'S LITERATURE/SCANDINAVIAN STUDIES

\$17.95 Cloth/jacket ISBN 978-1-5179-1446-2

FEBRUARY

40 pages 17 b&w illustrations, 20 color plates
8 1/2 x 11

Latin Art in Minnesota

Conversations and What's Next

WILLIAM G. FRANKLIN, EDITOR

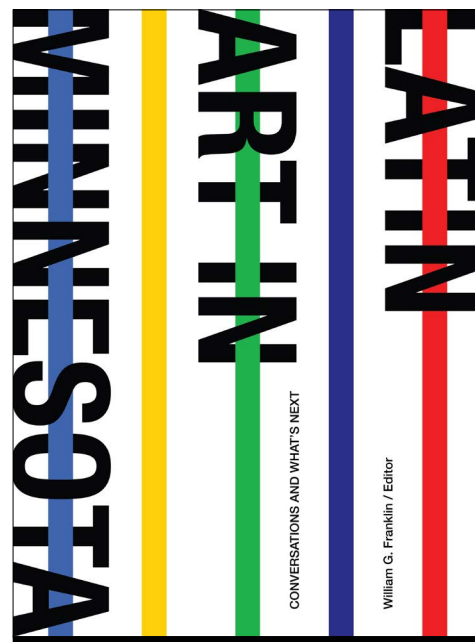
FOREWORD BY RICO PAUL VALLEJOS

A richly illustrated and personal presentation of the lives and careers of twelve Latin American artists in Minnesota

The art created by Latin Americans in Minnesota is as diverse as the homelands of these artists—an array of sculpture, paintings, photography, ceramics, films, murals, installations, and performance made by artists originally from Mexico, Cuba, Chile, Venezuela, and Tejana and Chicano cultures. Exploring crucial themes of immigration, identity, and the preservation of traditions in diaspora, the twelve artists featured in this book share their stories and experiences candidly in interviews conducted by other Latino leaders and activists from Minnesota. These casual conversations reveal a unique and intimate perspective of this vibrant arts community. From the collectives that have united some of these artists in collaboration, to dynamic responses to social injustice and a vital presence in galleries, museums, and universities throughout the state, this volume shows how Latin American art is significant and vigorously active in Minnesota—with much more creativity still to come.

Artists: Cecilia Cornejo Sotelo, Guillermo Cuellar, Martha Gabriela Driessen, Selma Fernández Richter, Luis Fitch, Alondra Marisol Garza, Carmen Gutiérrez-Bolger, Gustavo Lira García, Dougie Padilla, Alonso Sierralta, Maria Cristina Tavera, Xavier Tavera.

Interviewers: Ta-coumba T. Aiken, Nancy Ariza, Roma Calatayud-Stocks, Carlos Carrasco, Sara Cluggish, Gloria Echevarría Portal, Juan Escobedo, Evonne Gallardo, William Hernández Luege, María Isa, Paola Nuñez-Obetz, Heather Rutledge.



William G. Franklin, a curator and bilingual educator, has taught at Macalester College, Carleton College, the Minneapolis College of Art and Design, and St. Cloud State University. A native of Venezuela, he has lived in Minnesota for twenty-five years.

Rico Paul Vallejos is a writer, translator, and creative director. He taught multicultural communication at the University of St. Thomas.

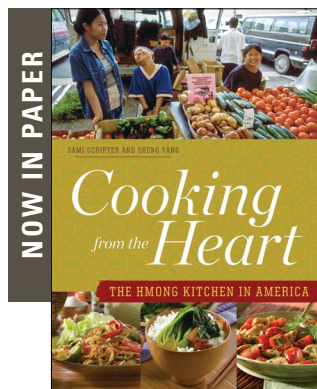
ART/LATIN AMERICAN STUDIES/REGIONAL

\$34.95 Cloth/jacket ISBN 978-1-73610-216-9

APRIL

176 pages 100 color plates 9 x 12

Distributed for Afton Press



Cooking from the Heart

The Hmong Kitchen in America

SAMI SCRIPTER
AND SHENG YANG



Big Belching Bog

PHYLLIS ROOT

ILLUSTRATIONS
BY BETSY BOWEN

An exciting cookbook of Hmong–American cuisine, filled with unique recipes and stories

"Cooking from the Heart is a comprehensive look into the Hmong community kitchen and a valuable key for so many born within it—for the return home."

—Kao Kalia Yang, author of *The Latehomecomer: A Hmong Family Memoir*

"The authors have opened the kitchen window into Hmong life with a fascinating book containing fresh, inspiring recipes."

—*Star Tribune*

"A landmark work that chronicles the Hmong experience."

—*The Fresno Bee*

Simple, earthy, fiery, and fresh, Hmong food has been steadily gaining popularity across America. First published in 2009, *Cooking from the Heart* was the first cookbook to present the culinary traditions of the Hmong people as well as the cultural significance such traditions hold. This new paperback edition showcases the more than 100 recipes that Sami Scripter and Sheng Yang gathered from Hmong-American kitchens, including color photos of completed dishes and descriptions of ingredients and cooking techniques.

Sami Scripter, a retired educator, lives in Portland, Oregon. Born in Laos, **Sheng Yang** lives in Sacramento, California, where she works as a medical assistant and EKG tech.

COOKBOOKS

\$24.95 Paper ISBN 978-0-8166-5327-0

MARCH

296 pages 30 b&w illustrations, 12 color plates 7 x 10

A quirky romp through the peat bogs of northern Minnesota for young readers

*"A beautiful thing. *Big Belching Bog* is a science book, really, but a science book wrapped in Root's poetic words and Bowen's unmistakable illustrations."*

—*Star Tribune*

"Couching the adaptations of plants, insects, and animals that live in the Big Bog in Minnesota as secrets of survival, this oversize picture book becomes a real page-turner. . . . The stunning full-color woodblocks, many full spread, are beautiful enough to frame."

—*School Library Journal*

In *Big Belching Bog*, Phyllis Root lets us in on the secrets of the mysterious bog, describing special inhabitants such as plants that eat insects, bog lemmings, and frogs that stay frozen through the winter and thaw out in the spring. This book will stir the imagination of young readers and teach them about the landscape and environment of these fascinating places.

Phyllis Root has written more than fifty books for children, including, also from Minnesota, *Plant a Pocket of Prairie*, *One North Star*, *The Lost Forest*, which received a National Outdoor Book Award honorable mention, and, with Liza Ketchum and Jacqueline Briggs Martin, *Begin with a Bee*. **Betsy Bowen** has written and illustrated numerous children's books, including Phyllis Root's *Plant a Pocket of Prairie*, *One North Star*, and *The Lost Forest*.

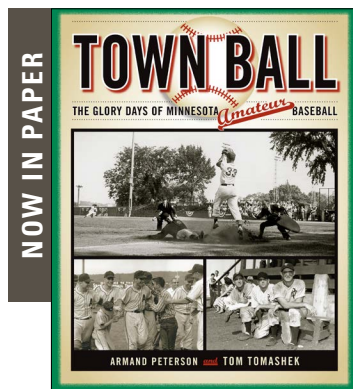
CHILDREN'S LITERATURE/REGIONAL

\$9.95 Paper ISBN 978-0-8166-6682-9

\$9.95 Retail e-book ISBN 978-1-4529-1437-4

MARCH

40 pages 30 color plates 10 x 10



Town Ball

The Glory Days of Minnesota
Amateur Baseball

ARMAND PETERSON
AND TOM TOMASHEK

Relive the golden era of Minnesota's town team baseball from
1945 to 1960

"A captivating look at the rich history of town-team baseball in the state."

—Stew Thornley, author of *Baseball in Minnesota: The Definitive History*

"The reader can almost smell the grass, hear the fans, and share the elation of Fergus Falls after its team won the state title."

—*NINE: A Journal of Baseball History and Culture*

Fondly remembered and celebrated throughout Minnesota, old-fashioned town team baseball was the glue that held a community together and generated a great sense of pride and passion among its residents—for the love of the game, as well as the desire to whomp the neighboring town's team. Featuring individual stories of victory and defeat, hundreds of photographs, and scores and statistics, Armand Peterson and Tom Tomashek chronicle the unfolding of a fascinating period of Minnesota baseball history. The publication of the paperback edition coincides with the centennial of town ball in the state, commemorating the one-hundredth anniversary of this strong and enthusiastically supported local tradition.

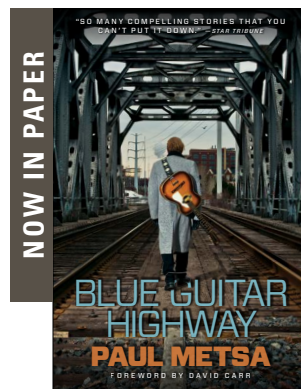
Armand Peterson is a retired engineer, and **Tom Tomashek** is a retired sportswriter. They both played town ball.

MINNESOTA HISTORY/SPORTS

\$29.95 Paper ISBN 978-0-8166-4676-0

MARCH

400 pages 210 b&w illustrations, 2 tables 8 x 10



Blue Guitar Highway

PAUL METSA

FOREWORD BY DAVID CARR

The singular Minnesota musician tells his story of making music,
from folk outpost to pop paradise to stages shared with stars
from Seeger to Springsteen

"The roads Paul Metsa has traveled are so fabled you might think, opening his book, that it would be a book of footnotes—the record of a man walking in other people's footsteps. But Metsa brings every myth the roads carry down to earth, rewriting their stories in real time, returning the roads to real life, opening them up again to both past and future."

—Greil Marcus

"*Blue Guitar Highway* has so many compelling stories that you can't put it down."

—*Star Tribune*

This is a musician's tale: the story of a boy growing up on the Iron Range, playing guitar at family gatherings, coming of age in the seventies, and honing his craft in Minneapolis, ground zero of American popular music in the mideighties. Recalling the wild ride of his experiences, Paul Metsa gives us a close-up, dizzying view of the roller coaster that is the professional musician's life.

Minnesota Blues Society Blues Hall of Fame

Paul Metsa is a musician and songwriter from Minnesota. He has received seven Minnesota Music Awards. **David Carr** (1956–2015) was a columnist for the *New York Times* and author of *The Night of the Gun*.

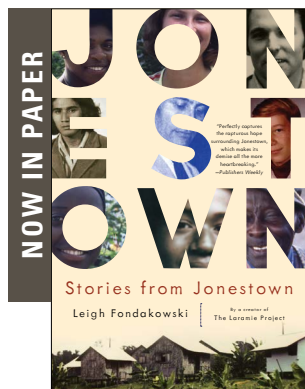
REGIONAL/MUSIC

\$15.95 Paper ISBN 978-0-8166-7643-9

\$15.95 Retail e-book ISBN 978-1-4529-3321-4

JUNE

288 pages 31 b&w illustrations 5 1/2 x 8 1/4



Stories from Jonestown

LEIGH FONDAKOWSKI



For the Love of Cod

A Father and Son's Search for Norwegian Happiness

ERIC DREGNI

The story of Jonestown and Peoples Temple told through extensive interviews with the survivors

"Fondakowski perfectly captures the rapturous hope surrounding Jonestown, which makes its demise all the more heartbreaking."

—*Publishers Weekly*

"For perhaps the first time, we hear the voices of the Temple instead of seeing the casualties. We get an indelible sense of the believers' youth and optimism, along with the vulnerability that drove them into the arms of the wilderness."

—*Bookforum*

The saga of Jonestown didn't end on the day in November 1978 when more than nine hundred Americans died in a mass murder-suicide in the Guyanese jungle. Thousands of members of the Peoples Temple survived—left to deal with their grief, reassemble their lives, and try to make sense of how the movement had gone so horrifically wrong. Using more than two hundred hours of interview material, Leigh Fondakowski creates intimate portraits of these survivors as they tell their unforgettable stories in one of the most gripping, moving, and humanizing accounts of Jonestown ever written.

Leigh Fondakowski is head writer of *The Laramie Project* and an Emmy-nominated co-screenwriter for the adaptation of *The Laramie Project* for HBO Films. Their other original plays include *The People's Temple* and *SPILL*.

CREATIVE NONFICTION

\$19.95 Paper ISBN 978-0-8166-7809-9

\$19.95 Retail e-book ISBN 978-1-4529-3480-8

MAY

376 pages 6 x 9

What makes Norwegians so damn happy—and does it translate?

"Eric Dregni is the best kind of tour guide, bringing to life a country vis-à-vis its people, its (sometimes odd) customs, and its places."

—Lorna Landvik, author of *Chronicles of a Radical Hag (with Recipes)*

"Honest, funny, and down to earth, *For the Love of Cod* is an eye-opening look at how Norway discovered the key to real happiness."

—*Foreword Reviews*

Norway tends to be at the top of the World Happiness Report. But is it really one of the happiest countries on Earth? When Eric Dregni's son Eilif turned fifteen, father and son decided to return to Norway, where Eilif was born, and investigate—arriving in May, a month of festivals and eternal sun. From a passion for *dugnad* (community volunteerism) and *sakte* (a rejection of the mad pace of modernity), Eric and Eilif tap into the country's secrets to a better life. *For the Love of Cod* is their droll report on the state of purported Norwegian bliss.

Eric Dregni is author of twenty books, including *In Cod We Trust*, *Vikings in the Attic*, *Weird Minnesota*, and *Let's Go Fishing!*, all published by the University of Minnesota Press. He is professor of English, journalism, and Italian at Concordia University in St. Paul, Minnesota, and director of the Italian Concordia Language Village.

MEMOIR/TRAVEL

\$15.95 Paper ISBN 978-1-5179-1572-8

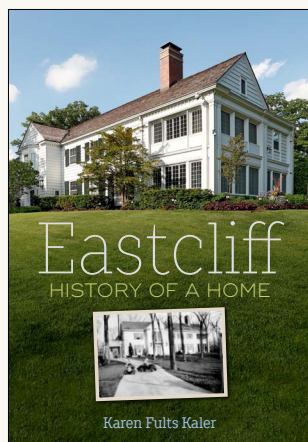
\$15.95 Retail e-book ISBN 978-1-4529-6298-6

APRIL

192 pages 6 b&w illustrations, 1 map 5 3/8 x 8 1/2

Don't Miss These Upcoming Titles

PREVIOUSLY ANNOUNCED IN FALL 2022



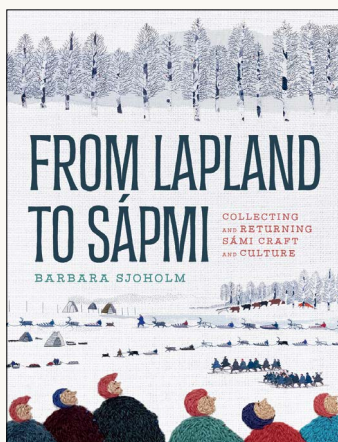
Eastcliff

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

\$29.95 Cloth/jacket ISBN 978-1-5179-1376-2
 \$29.95 Retail e-book ISBN 978-1-4529-6900-8
APRIL
 296 pages 73 b&w illustrations 7 x 10



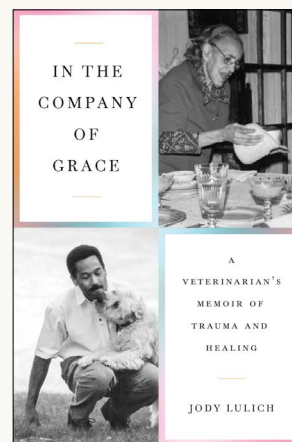
From Lapland to Sápmi

Collecting and Returning Sámi Craft and Culture

BARBARA SJÖHOLM

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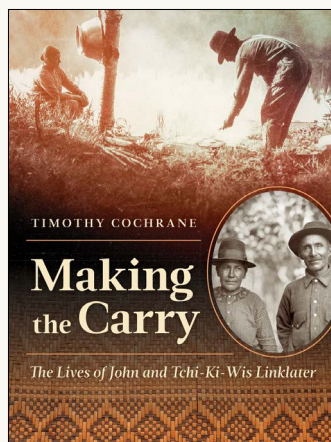
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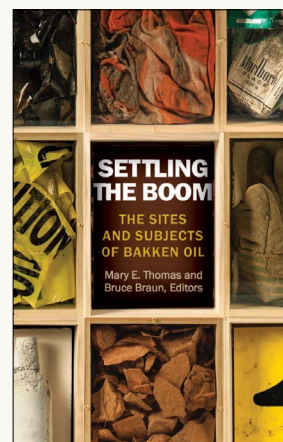
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Settling the Boom

The Sites and Subjects of Bakken Oil

**MARY E. THOMAS AND BRUCE BRAUN,
EDITORS**

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

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

Making Sense in Common

A Reading of Whitehead in Times of Collapse

ISABELLE STENGERS

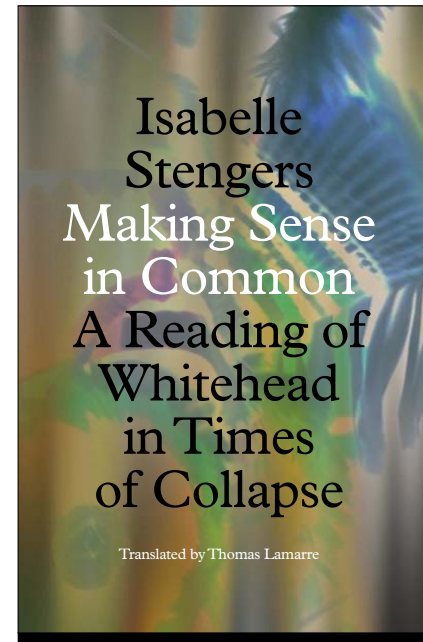
TRANSLATED AND WITH AN INTRODUCTION BY THOMAS LAMARRE

A leading philosopher seeks to recover “common sense” as a meeting place to reconcile science and philosophy

With her previous books on Alfred North Whitehead, Isabelle Stengers not only secured a reputation as one of the premier philosophers of our times but also inspired a rethinking of critical theory, political thought, and radical philosophy across a range of disciplines. Here, Stengers unveils what might well be seen as her definitive reading of Whitehead.

Making Sense in Common will be greeted eagerly by the growing group of scholars who use Stengers’s work on Whitehead as a model for how to think with conceptual precision through diverse domains of inquiry: environmentalism and ecology, animal studies, media and technology studies, the history and philosophy of science, feminism, and capitalism. Yet the significance of this new book extends beyond Whitehead.

Instead, it lies in Stengers’s recovery of the idea of “common sense” as a meeting place—a commons—where opposed ideas of science and humanistic inquiry can engage one another and help to move society forward. Her reconciliation of science and philosophy is especially urgent today—when climate disaster looms all around us, when the values of what we thought of as civilization and modernity are discredited, and when expertise of any kind is under attack.



Isabelle Stengers, professor of the philosophy of science at the Université libre de Bruxelles, has authored or coauthored more than twenty-five books, many of them published by the University of Minnesota Press. She received the grand prize for philosophy from the Académie Française in 1993.

Thomas Lamarre is Gordon J. Laing Distinguished Service Professor of Cinema and Media Studies and East Asian Languages and Civilizations at the University of Chicago.

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MARCH

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Posthumanities Series

Gut Anthro

An Experiment in Thinking with Microbes

AMBER BENEZRA

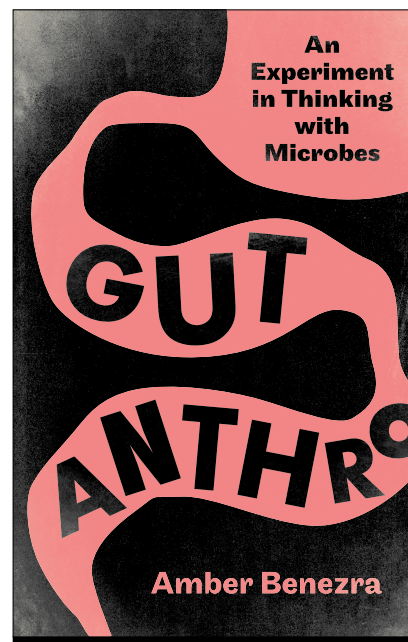
A fascinating ethnography of microbes that opens up new spaces for anthropological inquiry

The trillions of microbes in and on our bodies are determined by not only biology but also our social connections. *Gut Anthro* tells the fascinating story of how a sociocultural anthropologist developed a collaborative “anthropology of microbes” with a human microbial ecologist to address global health crises across disciplines. It asks: what would it mean for anthropology to act with science? Based partly at a preeminent U.S. lab studying the human microbiome, the Center for Genome Sciences at Washington University, and partly at a field site in Bangladesh studying infant malnutrition, the book examines how microbes travel between human guts in the “field” and in microbiome laboratories, influencing definitions of health and disease, and how the microbiome can change our views on evolution, agency, and life.

As lab scientists studied the interrelationships between gut microbes and malnutrition in resource-poor countries, Amber Benezra explored ways to reconcile the scale and speed differences between the lab, the

intimate biosocial practices of Bangladeshi mothers and their children, and the looming structural violence of poverty. In vital ways, *Gut Anthro* is about what it means to collaborate—with mothers, local field researchers in Bangladesh, massive philanthropic global health organizations, the microbiome scientists, and, of course, with microbes. It follows microbes through various enactments in scientific research—microbes as kin, as data, and as race. Revealing how racial categories are used in microbiome research, Benezra argues that microbial differences need transdisciplinary collaboration to address racial health disparities without reifying race as a straightforward biological or social designation.

Gut Anthro is a tour de force of science studies and medical anthropology as well as an intensely personal and deeply theoretical account of what it means to do anthropology today.



Amber Benezra is assistant professor of science and technology studies at the Stevens Institute of Technology in New Jersey.

ANTHROPOLOGY/SCIENCE AND TECHNOLOGY STUDIES

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JUNE

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

Nonhuman Humanitarians

Animal Interventions in Global Politics

BENJAMIN MEICHES

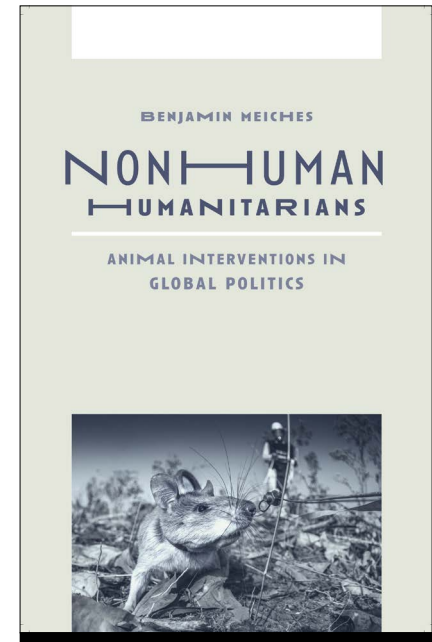
Examining the appearance of nonhuman animals laboring alongside humans in humanitarian operations

Both critical and mainstream scholarly work on humanitarianism have largely been framed from anthropocentric perspectives highlighting humanity as the rationale for providing care to others. In *Nonhuman Humanitarians*, Benjamin Meiches explores the role of animals laboring alongside humans in humanitarian operations, generating new ethical possibilities of care in humanitarian practice.

Nonhuman Humanitarians examines how these animals not only improve specific practices of humanitarian aid but have started to transform the basic tenets of humanitarianism. Analyzing case studies of mine-clearance dogs, milk-producing cows and goats, and disease-identifying rats, *Nonhuman Humanitarians* ultimately argues that nonhuman animal contributions problematize

foundational assumptions about the emotional and rational capacities of humanitarian actors as well as the ethical focus on human suffering that defines humanitarianism.

Meiches reveals that by integrating nonhuman animals into humanitarian practice, several humanitarian organizations have effectively demonstrated that care, compassion, and creativity are creaturely rather than human and that responses to suffering and injustice do not—and cannot—stop at the boundaries of the human.



Benjamin Meiches is associate professor of politics at the University of Washington-Tacoma. He is author of *The Politics of Annihilation: A Genealogy of Genocide* (Minnesota, 2019).

POLITICAL SCIENCE/ANIMALS AND SOCIETY

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JUNE

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Settling Nature

The Conservation Regime in Palestine-Israel

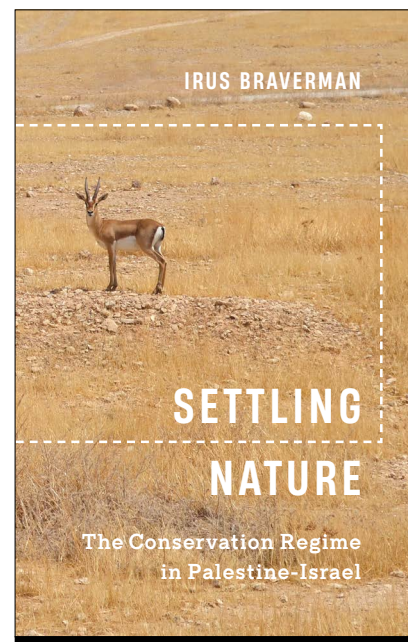
IRUS BRAVERMAN

Studying nature conservation in Palestine-Israel through the lens of settler colonialism

Nature management is much more central to the settler colonial project than is commonly recognized. In *Settling Nature*, Irus Braverman draws on more than a decade of ethnographic fieldwork to document how the administration of nature in Palestine-Israel advances the Zionist project of Jewish settlement alongside the corresponding dispossession of non-Jews from this space. The book proceeds through two intersecting lines of inquiry: it first studies the protection of land through its designation by the settler state as a national park or nature reserve; then, it documents the settler state's protection of animals and plants, which often exceeds the boundaries of the protected territories. Braverman argues that this dual protection scheme lies at the heart of the extensive yet overlooked conservation regime in Palestine-Israel, which she terms "settler ecologies."

The territorial reach of nature protection in Palestine-Israel is remarkable. To date, nearly 25 percent of the country's total land mass

has already been designated as a nature reserve or a national park. Alongside this sovereign enclosure of land, Israel's settler ecologies center on the biopolitical protection of fauna and flora, leading to widespread ecological warfare. Recruited to the front lines are fallow deer, gazelles, wild asses, griffon vultures, pine trees, and cows on the Israeli side against goats, camels, olive trees, hybrid goldfinches, and akkoub on the Palestinian side. These nonhuman soldiers are all the more effective because nature camouflages their tactical deployment. Highlighting the violent repercussions of Israel's conservation regime, *Settling Nature* plants the seeds for possible reimaginings of nature that transcend the grip of the state's settler ecologies.



Irus Braverman is professor of law and adjunct professor of geography at the State University of New York at Buffalo. She is author of several books, including *Planted Flags: Trees, Land, and Law in Israel/Palestine*; *Zooland: The Institution of Captivity*; and *Coral Whisperers: Scientists on the Brink*.

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APRIL

344 pages 47 b&w illustrations 5 1/2 x 8 1/2

The Quiet Violence of Empire

How USAID Waged Counterinsurgency in Afghanistan

WESLEY ATTEWELL

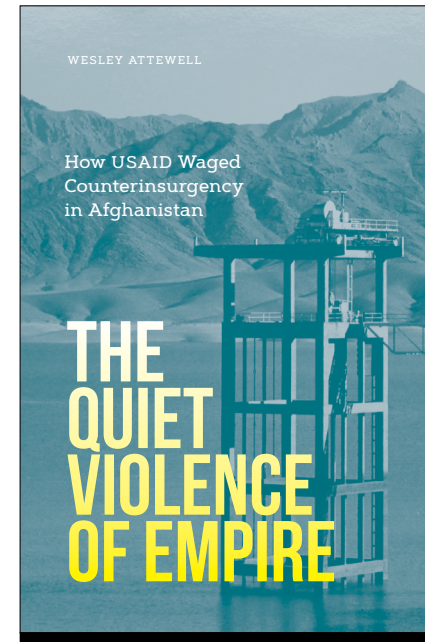
How the U.S. empire-state transformed post-1945 Afghanistan into a key site for reimagining development

Established in 1961 by President Kennedy, the United States Agency for International Development (USAID) is often viewed as an extension of the security state, playing a constant role on the ground in Afghanistan since the early sixties. *The Quiet Violence of Empire* traces USAID's long and bloody history of development work in the region, revealing an empirically rich account of the transnational entanglements of imperialism and racial capitalism.

Wesley Attewell carefully analyzes three chronological moments of development as counterinsurgency in action: the Helmand Valley Project, the Soviet–Afghan conflict, and the post-9/11 occupation in Afghanistan. These case studies expose how USAID's very public commitment to bringing seemingly inclusionary forms of self-help, technical assistance, and market development to

Afghanistan has been undergirded by longer-standing infrastructures of race war and racial management. Attewell exposes how one of the net effects of USAID's development mission to Afghanistan has been to constrain the life chances of Afghan beneficiaries while simultaneously diverting development capital back to U.S. contractors, deftly underscoring the notion of development as a form of slow violence.

The Quiet Violence of Empire asks the critical question: how might we refuse the ruse of USAID and its endlessly deferred promise of development? Thinking relationally across the fields of human geography, global studies, and critical ethnic studies, it uncovers the explicitly racial underpinnings of international development theory and praxis.



Wesley Attewell is assistant professor of political geography at the University of Hong Kong.

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APRIL

328 pages 16 b&w illustrations 5 1/2 x 8 1/2

Betting on Macau

Casino Capitalism and China's Consumer Revolution

TIM SIMPSON

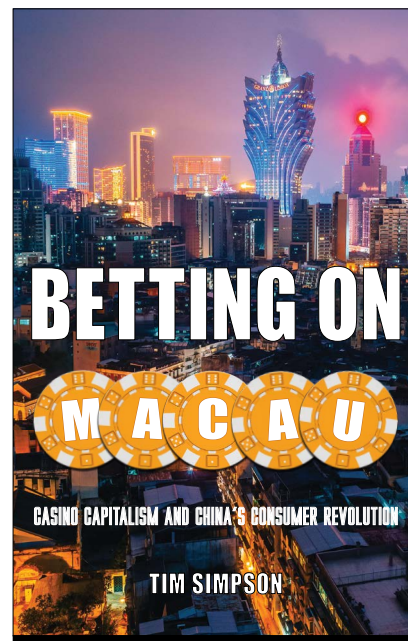
A comprehensive look into how Macau's recent decades of gambling-related growth have produced one of the wealthiest territories on the planet

Betting on Macau delves into the radical transformation of what was formerly the last remaining European territory in Asia, returned to the People's Republic of China in 1999 after nearly half a millennium of Portuguese rule. Examining the unprecedented scale of its development and its key role in China's economic revolution, Tim Simpson follows Macau's emergence from historical obscurity to become the most profitable casino gaming locale in the world.

Identified as a UNESCO World Heritage Site and renowned for its unique blend of Chinese and Portuguese colonial-era architecture, contemporary Macau has metamorphosed into a surreal, hypermodern urban landscape augmented by massive casino megaresorts, including two of the world's largest buildings.

Simpson situates Macau's origins as a strategic trading port and its ensuing history alongside the emergence of the global capitalist system, charting the massive influx of foreign investment, construction, and tourism in the past two decades that have helped generate the territory's enormous wealth.

Presented through a cross section of postcolonial studies and social theory with extensive insight into the global gambling industry, *Betting on Macau* uncovers the various roots of the territory's lucrative casino capitalism. In turn, its trenchant analysis provides a distinctive view into China's broader project of urbanization, its post-Mao economic reforms, and the continued rise of its consumer culture.



Tim Simpson is associate professor of communication at the University of Macau.

SOCIOLOGY/ARCHITECTURE

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APRIL

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

Globalization and Community Series, volume 35

Lively Cities

Reconfiguring Urban Ecology

MAAN BARUA

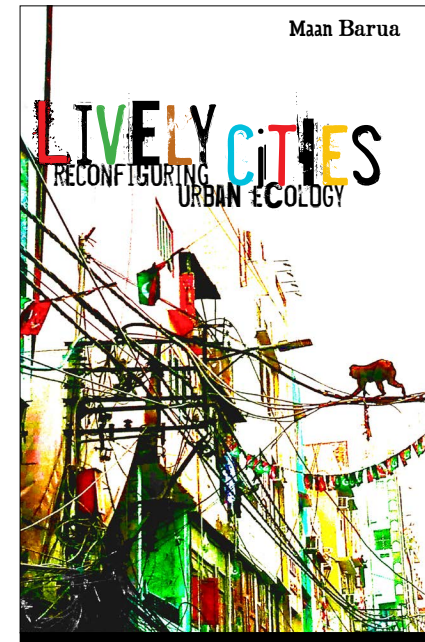
A journey through unexplored spaces that foreground new ways of inhabiting the urban

One of the fundamental dimensions of urbanization is its radical transformation of nature. Today domestic animals make up more than twice the biomass of people on the planet, and cities are replete with nonhuman life. Yet current accounts of the urban remain resolutely anthropocentric. *Lively Cities* departs from conventions of urban studies to argue that cities are lived achievements forged by a multitude of entities, drawing attention to a suite of beings—human and nonhuman—that make up the material politics of city making.

From macaques and cattle in Delhi to the invasive parakeet colonies in London, Maan Barua examines the rhythms, paths, and agency of nonhumans across the city. He reconceptualizes several key themes in urban thought, including infrastructure, the built environment, design, habitation, and everyday

practices of dwelling and provides a critical intervention in animal and urban studies. Generating fresh conversations between posthumanism, postcolonialism, and political economy, Barua reveals how human and nonhuman actors shape, integrate, subsume, and relate to urban space in fascinating ways.

Through novel combinations of ethnography and ethology, and focusing on interlocutors that are not the usual suspects animating urban theory, Barua's work considers nonhuman lifeworlds and the differences they make in understanding urbanicity. *Lively Cities* is an agenda-setting intervention, ultimately proposing a new grammar of urban life.



Maan Barua is a university lecturer in human geography at the University of Cambridge.

GEOGRAPHY/URBAN STUDIES

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JUNE

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

Expelling Public Schools

How Antiracist Politics Enable School Privatization in Newark

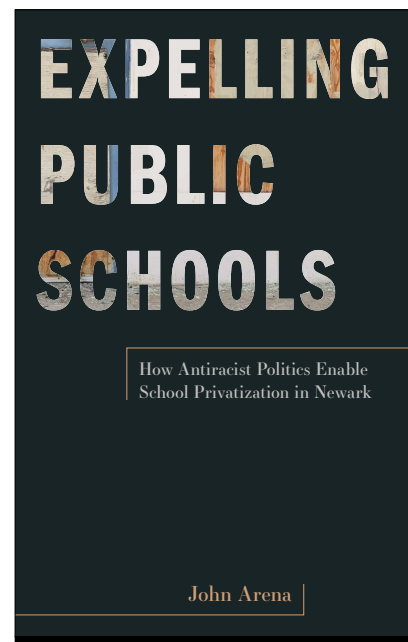
JOHN ARENA

Exploring the role of identitarian politics in the privatization of Newark's public school system

In *Expelling Public Schools*, John Arena examines the more than two-decade struggle to privatize public schools in Newark, New Jersey—a conflict that is raging in cities across the country—from the vantage point of elites advancing the pro-privatization agenda and their grassroots challengers.

Analyzing the unsuccessful effort of Cory Booker (Newark's leading pro-privatization activist and mayor) to generate popular support for the agenda, and Booker's rival and ultimate successor Ras Baraka's eventual galvanization of the charter movement, Arena argues that Baraka's Black radical politics cloaked a revanchist agenda of privatization.

Expelling Public Schools reveals the political rise of Booker and Baraka, their one-time rivalry and subsequent alliance, and what this particular case study illuminates about contemporary post-civil rights Black politics. Ultimately, *Expelling Public Schools* is a critique of Black urban regime politics and the way in which antiracist messaging obscures real class divisions, interests, and ideological diversity.



John Arena is associate professor of sociology at CUNY's College of Staten Island and author of *Driven from New Orleans: How Nonprofits Betray Public Housing and Promote Privatization* (Minnesota, 2012).

EDUCATION/POLITICAL SCIENCE

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JULY

360 pages 6 b&w illustrations, 2 maps, 1 table

5 1/2 x 8 1/2

American Indians and the American Dream

Policies, Place, and Property in Minnesota

KASEY R. KEELER

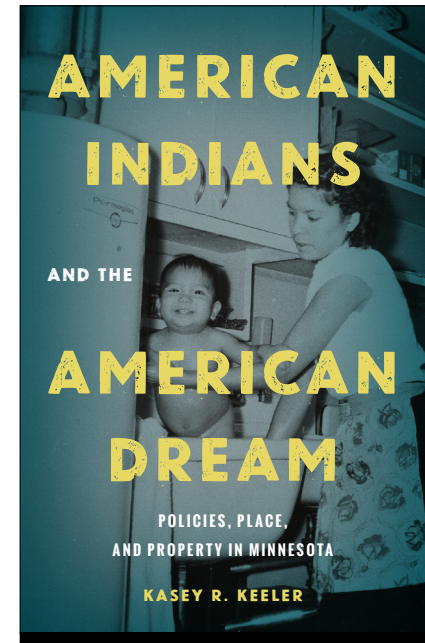
Understanding the processes and policies of urbanization and suburbanization in American Indian communities

Nearly seven out of ten American Indians live in urban areas, yet studies of urban Indian experiences remain scarce. Studies of suburban Natives are even more rare. Today's suburban Natives, the fastest-growing American Indian demographic, highlight the tensions within federal policies working in tandem to move and house differing groups of people in very different residential locations. In *American Indians and the American Dream*, Kasey R. Keeler examines the long history of urbanization and suburbanization of Indian communities in Minnesota.

At the intersection of federal Indian policy and federal housing policy, *American Indians and the American Dream* analyzes the dispossession of Indian land, property rights, and patterns of homeownership through programs and policies that sought to move

communities away from their traditional homelands to reservations and, later, to urban and suburban areas. Keeler begins this analysis with the Homestead Act of 1862, then shifts to the Indian Reorganization Act in the early twentieth century, the creation of Little Earth in Minneapolis, and Indian homeownership during the housing bubble of the early 2000s.

American Indians and the American Dream investigates the ways American Indians accessed homeownership, working with and against federal policy, underscoring American Indian peoples' unequal and exclusionary access to the way of life known as the American dream.



Kasey R. Keeler (Tuolumne Me-Wuk and Citizen Potawatomi) is assistant professor in the Department of Civil Society and Community Studies and in American Indian studies at the University of Wisconsin, Madison.

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JUNE

248 pages 28 b&w illustrations, 6 maps 5 1/2 x 8 1/2

Natives against Nativism

Antiracism and Indigenous Critique in Postcolonial France

OLIVIA C. HARRISON

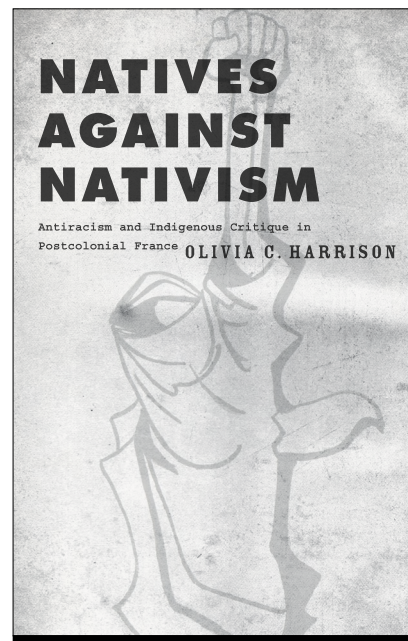
Examining the intersection of Palestine solidarity movements and antiracist activism in France from the 1970s to the present

For the past fifty years, the Palestinian question has served as a rallying cry in the struggle for migrant rights in postcolonial France, from the immigrant labor associations of the 1970s and Beur movements of the 1980s to the militant decolonial groups of the 2000s. In *Natives against Nativism*, Olivia C. Harrison explores the intersection of anticolonial solidarity and antiracist activism from the 1970s to the present.

Natives against Nativism analyzes a wide range of texts—novels, memoirs, plays, films, and militant archives—that mobilize the twin figures of the Palestinian and the American Indian in a crossed critique of Eurocolonial modernity. Harrison argues that anticolonial solidarity with Palestinians and Indigenous

Americans has been instrumental in developing a sophisticated critique of racism across imperial formations—in this case, France, the United States, and Israel.

Serving as the first relational study of antiracism in France, *Natives against Nativism* observes how claims to Indigeneity have been deployed in multiple directions, both in the ongoing struggle for migrant rights and racial justice, and in white nativist claims in France today.



Olivia C. Harrison is associate professor in the Department of French and Italian and the Department of Comparative Literature at the University of Southern California. She is author of *Transcolonial Maghreb: Imagining Palestine in the Era of Decolonization* and coeditor of *Souffles-Anfas: A Critical Anthology from the Moroccan Journal of Culture and Politics*.

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MAY

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Muslim International Series

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Rough Metaphysics

The Speculative Thought and Mediumship of Jane Roberts

PETER SKAFISH

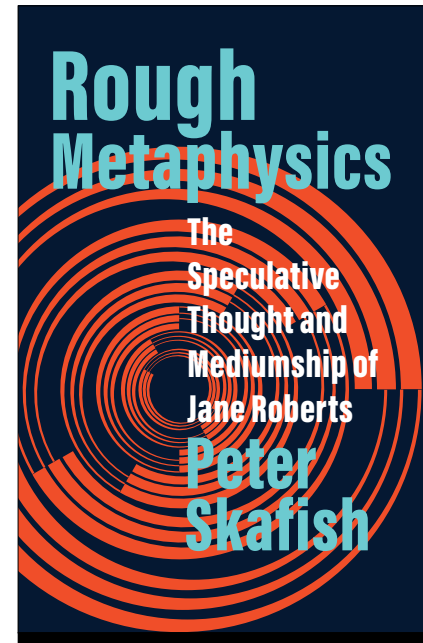
A powerful case for why anthropology should study outsiders of thought and their speculative ideas

What sort of thinking is needed to study anomalies in thought? In this trenchantly argued and beautifully written book, anthropologist Peter Skafish explores this provocative question by examining the writings of the medium and “rough metaphysician” Jane Roberts (1929–1984). Through a close interpretation of her own published texts as well as those she understood herself to have dictated for her cohort of channeled personalities—including one, named “Seth,” who would inspire the New Age movement—Skafish shows her intuitive and dreamlike work to be a source of rigorously inventive ideas about science, ontology, translation, and pluralism. Arguing that Roberts’s writings contain philosophies ahead of their time, he also asks: How might our understanding of speculative thinking change if we consider the way untrained writers, occult visionaries, and their counterparts in other cultural traditions

undertake it? What can outsider thinkers teach us about the limitations of even our most critical intellectual habits?

Rough Metaphysics is at once an ethnography of the books of a strange and yet remarkable writer, a commentary on the unlikely philosophy contained in them, and a call for a new way of doing (and undoing) philosophy through anthropology, and vice versa. In guiding the reader through Roberts’s often hallucinatory “world of concepts,” Skafish also develops a series of original interpretations of thinkers—from William James to Claude Lévi-Strauss to Paul Feyerabend—who have been vital to anthropologists and their fellow travelers.

Seductively written and surprising in its turns of thought, *Rough Metaphysics* is a feast for anyone who wants to learn how to think something new, especially about thought.



Peter Skafish is director of the Institute of Speculative and Critical Inquiry and of the social sciences division of the Sol Foundation. He has held research and teaching positions at the Collège de France; McGill University; the University of California, Berkeley; and the Bauhaus University, Weimar, and is translator and editor of Eduardo Viveiros de Castro’s *Cannibal Metaphysics* (Minnesota, 2014).

ANTHROPOLOGY/PHILOSOPHY

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APRIL

384 pages 6 b&w illustrations 5 1/2 x 8 1/2

The Comic Self

Toward Dispossession

TIMOTHY CAMPBELL AND GRANT FARRED

A provocative and unconventional call to dispossess the self of itself

Challenging the contemporary notion of “self-care” and the Western mania for “self-possession,” *The Comic Self* deploys philosophical discourse and literary expression to propose an alternate and less toxic model for human aspiration: a comic self. Timothy Campbell and Grant Farred argue that the problem with the “care of the self,” from Foucault onward, is that it reinforces identity, strengthening the relation between *I* and *mine*. This assertion of self-possession raises a question vital for understanding how we are to live with each other and ourselves: How can you care for something that is truly not yours?

The answer lies in the unrepresentable comic self. Campbell and Farred range across philosophy, literature, and contemporary comedy—engaging with Socrates, Burke, Hume, Hegel, Marx, Nietzsche, Heidegger,

Derrida, Deleuze, and Levinas; Shakespeare, Cervantes, Woolf, Kafka, and Pasolini; and Stephen Colbert, David Chappelle, and the cast of *Saturday Night Live*. They uncover spaces where the dispossession of self and, with it, the dismantling of the regime of self-care are possible. Arguing that the comic self always keeps a precarious closeness to the tragic self, while opposing the machinations of capital endemic to the logic of self-possession, they provide a powerful and provocative antidote to the tragic self that so dominates the tenor of our times.



Timothy Campbell is professor of Italian at Cornell University. He is the author of *Improper Life:*

Technology and Biopolitics from Heidegger to Agamben and *Wireless Writing in the Age of Marconi* (both from Minnesota).

Grant Farred is author of several books, including

An Essay for Ezra: Racial Terror in America; *Martin Heidegger Saved My Life*; and *Only a Black Athlete Can Save Us Now* (all from Minnesota).

THEORY/PHILOSOPHY

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APRIL

160 pages 5 1/2 x 8 1/2

Thinking Theory Series

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Subsurface

KAREN PINKUS

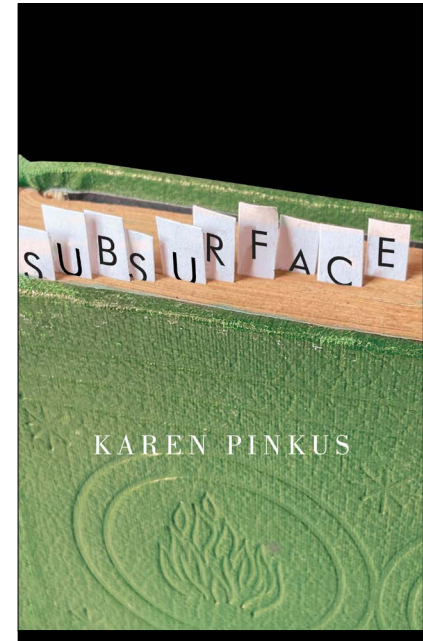
A bold new consideration of climate change between narratives of the Earth's layers and policy of the present

Long seen as a realm of mystery and possibility, the subsurface beneath our feet has taken on all-too-real import in the era of climate change. Can reading narratives of the past that take imaginative leaps under the surface better attune us to our present knowledge of a warming planet?

In *Subsurface*, Karen Pinkus looks below the surface of texts by Edgar Allan Poe, Arthur Conan Doyle, George Sand, E. T. A. Hoffmann, and Jules Verne to find the buried origins of capitalist fantasies in which humans take what they want from the earth. Putting such texts into conversation with narrative theory, critical theory, geology, and climate policy, she shows that the subsurface has been, in our past, a place of myth and stories of male voyages

down to gain knowledge—but it is also now the realm of fossil fuels. How do these two modes intertwine?

A highly original take on evocative terms such as extraction, burial, fossils, deep time, and speculative futurity, *Subsurface* questions the certainty of comfortable narrative arcs. It asks us to read literature with and against the figure of the geological column, with and against fossil fuels and the emissions warming our planet. As we see our former selves move into the distance, what new modes of imagination might we summon?



Karen Pinkus is professor of Romance studies and comparative literature at Cornell University. She is author of several books, including *Fuel: A Speculative Dictionary* (Minnesota, 2016).

LITERARY CRITICISM/ENVIRONMENTAL STUDIES

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APRIL

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Posthumanities Series

The Environmental Unconscious

Ecological Poetics from Spenser to Milton

STEVEN SWARBRICK

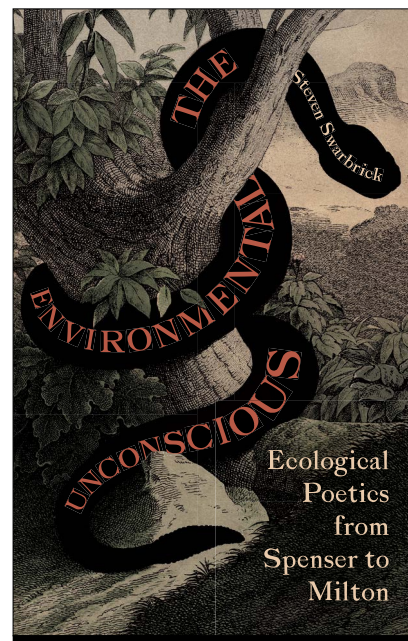
Bringing psychoanalysis to bear on the diagnosis of ecological crisis

Why has psychoanalysis long been kept at the margins of environmental criticism despite the many theories of eco-Marxism, queer ecology, and eco-deconstruction available today? What is unique, possibly even traumatic, about eco-psychoanalysis? *The Environmental Unconscious* addresses these questions as it provides an innovative and theoretical account of environmental loss focused on the counterintuitive forms of enjoyment that early modern poetry and psychoanalysis jointly theorize.

Steven Swarbrick urges literary critics and environmental scholars fluent in the new materialism to rethink notions of entanglement, animacy, and consciousness raising. He introduces concepts from psychoanalysis as keys to understanding the force of early modern ecopoetics. Through close readings of Edmund Spenser, Walter Raleigh, Andrew Marvell, and John Milton, he reveals a world of matter that is not merely

hyperconnected, as in the new materialism, but porous and off-kilter. And yet the loss these poets reveal is central to the enjoyment their works offer—and that nature offers.

As insightful as it is engaging, *The Environmental Unconscious* issues a provocative challenge to ecocriticism that, under the current regime of fossil capitalism in which everything solid interconnects, a new theory of disconnection is desperately needed. Tracing the propulsive force of the environmental unconscious from the early modern period to Freudian and post-Freudian theories of desire, Swarbrick not only puts nature on the couch in this book but also renews the psychoanalytic toolkit in light of environmental collapse.



Steven Swarbrick is assistant professor of English at Baruch College, City University of New York.

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MARCH

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Operational Images

From the Visual to the Invisual

JUSSI PARIKKA

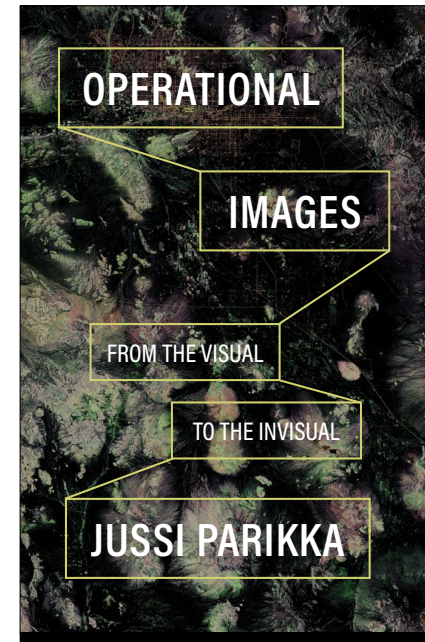
An in-depth look into the transformation of visual culture and digital aesthetics

First introduced by the German filmmaker Harun Farocki, the term *operational images* defines the expanding field of machine vision. In this study, media theorist Jussi Parikka develops Farocki's initial concept by considering the extent to which operational images have pervaded today's visual culture, outlining how data technologies continue to develop and disrupt our understanding of images beyond representation.

Charting the ways that operational images have been employed throughout a variety of fields and historical epochs, Parikka details their many roles as technologies of analysis, capture, measurement, diagramming, laboring, (machine) learning, identification, tracking, and destruction. He demonstrates how, though inextricable from issues of power and control,

operational images extend their reach far beyond militaristic and colonial violence and into the realms of artificial intelligence, data, and numerous aspects of art, media, and everyday visual culture.

Serving as an extensive guide to a key concept in contemporary art, design, and media theory, *Operational Images* explores the implications of machine vision and the limits of human agency. Through a wealth of case studies highlighting the areas where imagery and data intersect, this book gives unprecedented insight into the ever-evolving world of posthuman visuality.



Jussi Parikka is professor of digital aesthetics and culture at Aarhus University as well as professor at University of Southampton and visiting professor at FAMU, Prague. He is author of *A Geology of Media*, *Insect Media* (both from Minnesota), *Digital Contagions*, and *What Is Media Archaeology?*

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JULY

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The Birth of Computer Vision

JAMES E. DOBSON

A revealing genealogy of image-recognition techniques and technologies

Today's most advanced neural networks and sophisticated image-analysis methods come from 1950s and '60s Cold War culture—and many biases and ways of understanding the world from that era persist along with them. Aerial surveillance and reconnaissance shaped all of the technologies that we now refer to as computer vision, including facial recognition. *The Birth of Computer Vision* uncovers these histories and finds connections between the algorithms, people, and politics at the core of automating perception today.

James E. Dobson reveals how new forms of computerized surveillance systems, high-tech policing, and automated decision-making systems have become entangled, functioning together as a new technological apparatus of social control. Tracing the development of a series of important computer-vision algorithms, he uncovers the ideas, worrisome military origins, and lingering goals reproduced

within the code and the products based on it, examining how they became linked to one another and repurposed for domestic and commercial uses. Dobson includes analysis of the Shakey Project, which produced the first semi-autonomous robot, and the impact of student protest in the early 1970s at Stanford University, as well as recovering the computer vision-related aspects of Frank Rosenblatt's Perceptron as the crucial link between machine learning and computer vision.

Motivated by the ongoing use of these major algorithms and methods, *The Birth of Computer Vision* chronicles the foundations of computer vision and artificial intelligence, its major transformations, and the questionable legacy of its origins.



James E. Dobson is assistant professor of English and creative writing and director of the Institute for Writing and Rhetoric at Dartmouth College. His most recent books are *Critical Digital Humanities: The Search for a Methodology* and *Moonbit*.

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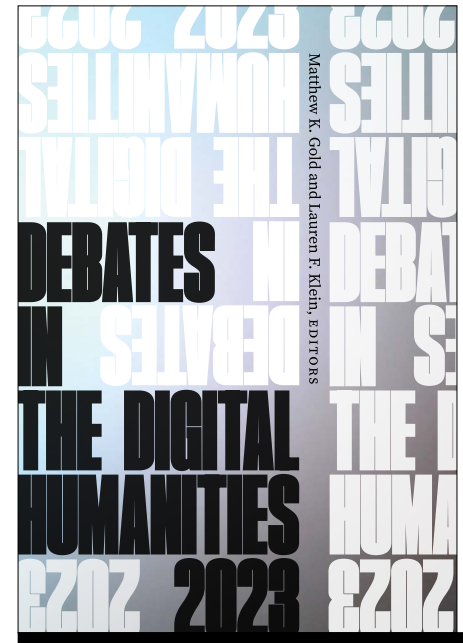
Debates in the Digital Humanities 2023

MATTHEW K. GOLD AND LAUREN F. KLEIN, EDITORS

A cutting-edge view of the digital humanities at a time of global pandemic, catastrophe, and uncertainty

Contributors: Harmony Bench, Ohio State U; Christina Boyles, Michigan State U; Megan R. Brett, George Mason U; Michelle Lee Brown, Washington State U; Patrick J. Burns, New York U; Kent K. Chang, U of California, Berkeley; Rico Devara Chapman, Clark Atlanta U; Marika Cifor, U of Washington; María Eugenia Cotera, U of Texas; T. L. Cowan, U of Toronto; Marlene L. Daut, U of Virginia; Quinn Dombrowski, Stanford U; Kate Elswit, U of London; Nishani Frazier, U of Kansas; Kim Gallon, Brown U; Patricia Garcia, U of Michigan; Lorena Gauthereau, U of Houston; Masoud Ghorbaninejad, University of Victoria; Abraham Gibson, U of Texas at San Antonio; Nathan P. Gibson, Ludwig-Maximilians-Universität, Munich; Kaiama L. Glover, Barnard College; Hilary N. Green, Davidson College; Jo Guldi, Southern Methodist U; Matthew N. Hannah, Purdue U Libraries; Jeanelle Horcasitas, DigitalOcean; Christy Hyman, Mississippi State U; Arun Jacob, U of Toronto; Jessica Marie Johnson, Johns Hopkins U and Harvard U; Martha S. Jones, Johns Hopkins U; Annette K. Joseph-Gabriel, Duke U; Mills Kelly, George Mason U;

Spencer D. C. Keralis, Digital Frontiers; Zoe LeBlanc, U of Illinois at Urbana-Champaign; Jason Edward Lewis, Concordia U; James Malazita, Rensselaer Polytechnic Institute; Alison Martin, Dartmouth College; Linda García Merchant, U of Houston Libraries; Rafia Mirza, Southern Methodist U; Mame-Fatou Niang, Carnegie Mellon U; Jessica Marie Otis, George Mason U; Marisa Parham, U of Maryland; Andrew Boyles Petersen, Michigan State U Libraries; Emily Pugh, Getty Research Institute; Olivia Quintanilla, UC Santa Barbara; Jasmine Rault, U of Toronto Scarborough; Anastasia Salter, U of Central Florida; Maura Seale, U of Michigan; Celeste Tường Vy Sharpe, Normandale Community College; Astrid J. Smith, Stanford U Libraries; Maboula Soumahoro, U of Tours; Mel Stanfill, U of Central Florida; Tonia Sutherland, U of Hawai'i at Mānoa; Gabriela Baeza Ventura, U of Houston; Carolina Villarroel, U of Houston; Melanie Walsh, U of Washington; Hēmi Whaanga, U of Waikato; Bridget Whearty, Binghamton U; Jeri Wieringa, U of Alabama; David Joseph Wrisley, NYU Abu Dhabi.



Matthew K. Gold is associate professor of English and digital humanities at CUNY Graduate Center. He is editor of *Debates in the Digital Humanities* and, with Lauren F. Klein, coeditor of *Debates in the Digital Humanities 2016* and *Debates in the Digital Humanities 2019* (all from Minnesota).

Lauren F. Klein is Winship Distinguished Research Professor and associate professor of English and quantitative theory and methods at Emory University. She is author of *An Archive of Taste* (Minnesota, 2020) and coauthor of *Data Feminism*.

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JULY

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Debates in the Digital Humanities Series

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The Solidarity Economy

JEAN-LOUIS LAVILLE

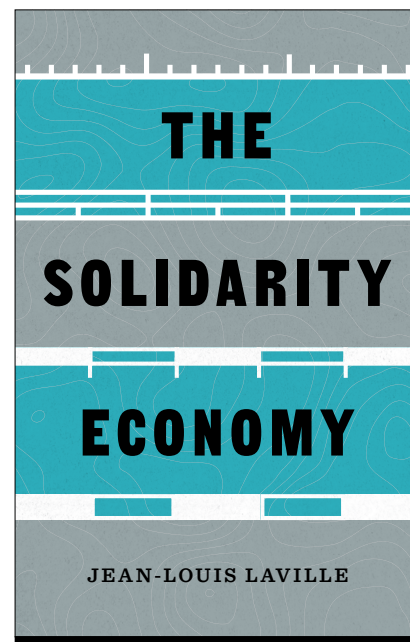
Questioning the boundaries between politics and economics

Jean-Louis Laville's large body of work has focused on an intellectual history of the concept of solidarity since the Industrial Revolution. In *The Solidarity Economy*, his most famous distillation of this work, Laville establishes how the formations of economic solidarities (unions, activism, and other forms of associationalism) reveal that the boundaries between politics and economics are porous and structured such that politics, ideally a pure expression of ethics and values, is instead integrated with economic concerns.

Exploring the possibilities and long histories of association, *The Solidarity Economy* identifies the power of contemporary social and solidarity movements and examines the history of postcapitalist practices in which democratic demands invade the heart of the

economy. *The Solidarity Economy* ranges in focus from workers associations in France dating back to the nineteenth century, to associations of African Americans and feminists in the United States in the late nineteenth and early twentieth century, to a Brazilian landless-worker coalition in the twentieth century.

Studying solidarity associations over time allows us to examine how we can recombine the economic and political spheres to address dependencies and inequalities. Ultimately, *The Solidarity Economy* has global scope and inspiring examples of associations that deepen democracy.



Jean-Louis Laville is professor at the National Conservatory of Arts and Crafts in Paris, where he holds a Chair in Solidarity Economy. He is author and editor of several books, most recently *Theory of Social Enterprise and Pluralism: Social Movements, Solidarity Economy, and Global South*; *Civil Society, the Third Sector, and Social Enterprise: Governance and Democracy*; *The Human Economy*; and *The Third Sector in Europe*.

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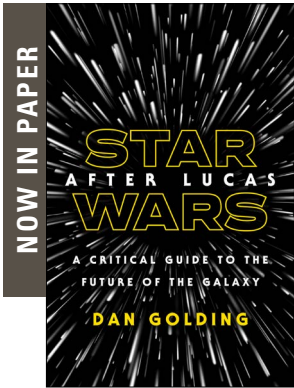
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AUGUST

336 pages 4 b&w illustrations 5 1/2 x 8 1/2

Diverse Economies and Livable Worlds Series



Star Wars after Lucas

A Critical Guide to the Future
of the Galaxy

DAN GOLDING

Politics, craft, and cultural nostalgia in the remaking of Star Wars

"*Star Wars* is almost too big a subject for any one mind to grasp, but Dan Golding's look at how the franchise maintains its nostalgic glow in the Disney era stays on target, excavating the unique combination of art and commerce that holds *Star Wars* together."

—Adam Rogers, senior tech correspondent at *Insider*

"Essential reading for anyone with an interest in media franchising, globalization, media industries, and entertainment in the Disney era."

—Dan Hassler-Forest, coeditor of *Star Wars and the History of Transmedia Storytelling*

A long time ago, in a galaxy far, far away, *Star Wars* seemed finished. Then in 2012 George Lucas sold the franchise to Disney. *Star Wars after Lucas* delves into the various responses and political uses of the new *Star Wars* in a wider context, as in reaction videos on YouTube and hate-filled, misogynistic online rants. In its granular textual readings, broad cultural scope, and insights into the complexities of the multimedia galaxy, this book is as entertaining as it is enlightening, an apt reflection of the enduring power of the *Star Wars* franchise.

Dan Golding is associate professor at the Swinburne University of Technology and an award-winning composer and writer.

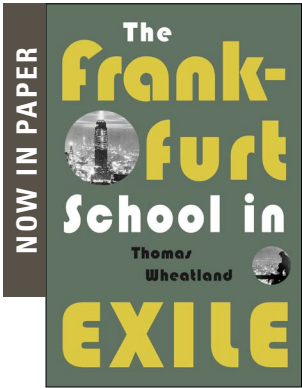
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JULY

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The Frankfurt School in Exile

THOMAS WHEATLAND

An examination of the influence of German intellectuals on postwar American thought

"An intellectual history of the period in which America grew up and joined the rest of the world. Worth the effort."

—Eric Alterman, *The Nation*

"Thomas Wheatland has produced a worthy successor to Martin Jay's *The Dialectical Imagination* and Rolf Wiggershaus's *The Frankfurt School*."

—*The Atlantic*

"An unusually thorough blend of intellectual and institutional history."

—Adam Kirsch, *Tablet*

The Frankfurt School in Exile uncovers an important but neglected dimension of the history of the Frankfurt School and adds immeasurably to our understanding of the contributions made by its émigré intellectuals to postwar intellectual life.

Thomas Wheatland is associate professor of German history at Assumption University and coauthor of *Learning from Franz L. Neumann: Law, Theory, and the Brute Facts of Political Life*.

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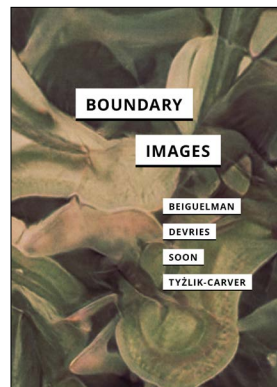
APRIL

440 pages 6 x 9



Digital Energetics

ANNE PASEK, CINDY KAIYING LIN,
ZANE GRIFFIN TALLEY COOPER,
AND JORDAN B. KINDER



Boundary Images

GISELLE BEIGUELMAN, MELODY
DEVRIES, WINNIE SOON,
MAGDALENA TYŽLIK-CARVER

Exploring the connections between energy and media—and what those connections mean for our current moment

Energy and media are the entangled middles of social life—and also of each other. This volume traces the contours of both a media analytic of energy and an energy analytic of media across the cultural, environmental, and economic relations they undergird. *Digital Energetics* argues that media and energy require joint theorization—not only in their potential to universalize but also in the many contingent and intermeshed relations that they bind together across contemporary informational and fossil regimes. Focusing specifically on digital operations, the coauthors analyze how data and energy have jointly modulated the character of the materiality and labor of digital systems in a warming world.

Anne Pasek is assistant professor and the Canada Research Chair in Media, Culture, and the Environment at Trent University. **Cindy Kaiying Lin** is assistant professor in the College of Information Sciences and Technology at Pennsylvania State University. **Zane Griffin Talley Cooper** is a PhD candidate at the Annenberg School for Communication at the University of Pennsylvania, a doctoral fellow at the Center for Advanced Research on Global Communication, and a sustainability researcher in Intel's Software and Advanced Technology Group. **Jordan B. Kinder** (Métis) is a postdoctoral fellow at the Mahindra Humanities Center, Harvard University.

MEDIA STUDIES

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JULY
152 pages 3 b&w illustrations 5 x 7

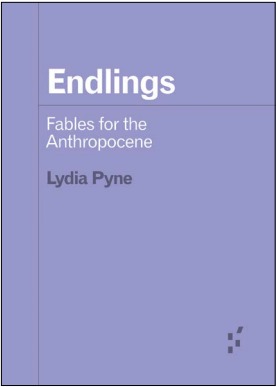
How are images made, and how should we understand their limits, capacities, and forces in digital media?

This book investigates images as well as the technologies that host them. Its three chapters discuss how images cross and blur the boundaries between the technological and biological and between humans, machines, and nature. It looks at the work images do and the ways they are political, material, and visual. While best known as representations or mediations of the political, images also act through technologies and social processes that they claim only to represent. Images can be innovative, but they can also reproduce harmful phenomena such as racism, misogyny, and conspiracy. Exploring the boundaries of images, this book places itself at the limits of the visual and beyond what can be seen, understanding these as starting points for the production of new and radically different ways of knowing about the world and its becomings.

Giselle Beiguelman is a media artist and professor at the School of Architecture and Urbanism of the University of Sao Paulo (FAU-USP). **Melody Devries** is a PhD candidate at Toronto Metropolitan University. **Winnie Soon** is an artist and associate professor at Aarhus University. **Magdalena Tyžlik-Carver** is associate professor of digital communication and culture at Aarhus University, curator of digital art and design, and arts and humanities scholar of critical data studies.

MEDIA STUDIES

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JUNE
158 pages 5 x 7



Endlings
Fables for the Anthropocene
LYDIA PYNE

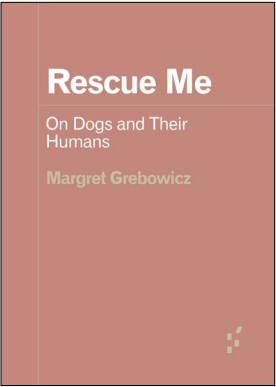
Amid the historical decimation of species around the globe, a new way into the language of loss

An endling is the last known individual of a species; when that individual dies, the species becomes extinct. These “last individuals” are poignant characters in the stories that humans tell themselves about today’s Anthropocene. In this evocative work, Lydia Pyne explores how discussion about endlings—how we tell their histories—draws on deep traditions of storytelling across a variety of narrative types that go well beyond the science of these species’ biology or their evolutionary history.

Endlings provides a useful and thoughtful discussion of species concepts: how species start and how (and why) they end, what it means to be a “charismatic” species, the effects of rewilding, and what makes species extinction different in this era. From Benjamin the thylacine to Celia the ibex to Lonesome George the Galápagos tortoise, endlings, Pyne shows, have the power to shape how we think about grief, mourning, and loss amid the world’s sixth mass extinction.

Lydia Pyne is a writer interested in the history of science, material culture, and extinction. Her work has appeared in *The Atlantic*, *Nautilus*, *Archaeology*, *History Today*, and *Hyperallergic*. Her most recent books include *Postcards: The Rise and Fall of the World’s First Social Network* and *Genuine Fakes: How Phony Things Can Teach Us about Real Stuff*.

ENVIRONMENTAL STUDIES/ANIMALS AND SOCIETY
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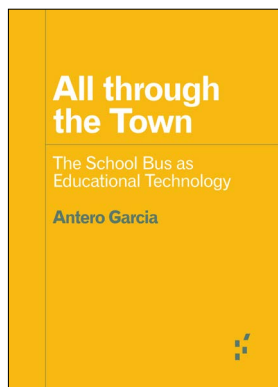
Rescue Me
On Dogs and Their Humans
MARGRET GREBOWICZ

What exactly is it we want from dogs today?

Our connection with dogs is the oldest relationship humans have cultivated with another large animal—in something like the original interspecies space, as old or older than any other practice that might be called human. But it’s also about the role of this relationship in the attrition of life—especially social life—in late capitalism. As we become more and more obsessed with imagining ourselves as benevolent rescuers of dogs, it is increasingly clear that dogs are rescuing us. But from what? And toward what? Exploring adoption, work, food, and training, this book considers the social as fundamentally more-than-human and argues that the future belongs to dogs—and the humans they are pulling along.

Margret Grebowicz is associate professor at the University of Silesia in Katowice, Poland. She is author of *Mountains and Desire: Climbing vs. the End of the World* and *Whale Song*.

PHILOSOPHY/ANIMALS AND SOCIETY
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AVAILABLE
80 pages 5 x 7



All through the Town

The School Bus as Educational Technology

ANTERO GARCIA

The role of the humble school bus in transforming education in America

Antero Garcia shows how the U.S. school bus, its form unaltered for decades, is the most substantial piece of educational technology to ever shape how schools operate. Particularly in light of buses being idled in pandemic times, *All through the Town* questions what we take for granted and what we overlook in public schooling in America, pushing for liberatory approaches to education that extend beyond notions of school equity.

Antero Garcia is associate professor in the Graduate School of Education at Stanford University. He has authored or edited more than a dozen books about the potential of literacies, play, and civics in transforming schooling in America.

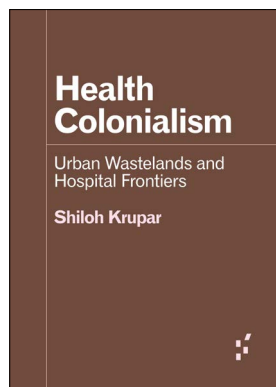
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JANUARY

100 pages 5 x 7



Health Colonialism

Urban Wastelands and Hospital Frontiers

SHILOH KRUPAR

The role of American hospital expansions in health disparities and medical apartheid

Health Colonialism considers how U.S. urban development policies contribute to the uneven and unjust distribution of health care in this country. Shiloh Krupar's pointed analysis reveals that decolonizing health care efforts must scrutinize the land practices of nonprofit medical institutions and the liberal foundations of medical apartheid perpetuated by globalizing American health care.

Shiloh Krupar is a geographer and Provost's Distinguished Associate Professor in the Culture and Politics Program at Georgetown University. She is author of *Hot Spotter's Report* and coauthor of *Deadly Biocultures* (both from Minnesota).

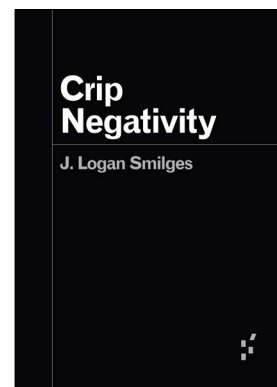
URBAN GEOGRAPHY/RACE AND ETHNICITY

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MARCH

116 pages 5 x 7



Crip Negativity

J. LOGAN SMILGES

Imagining anti-ableist liberation beyond the rubrics of access and inclusion

In the thirty years since the Americans with Disabilities Act was signed into law, the lives of disabled people have not improved nearly as much as activists and politicians had hoped. Leveling a strong critique of the category of disability and liberal disability politics, J. Logan Smilges asks and imagines what horizons might exist for the liberation of those oppressed by ableism—beyond access and inclusion. Inspired by models of negativity in queer studies, Black studies, and crip theory, Smilges proposes that bad crip feelings might help all of us to care gently for one another.

J. Logan Smilges is assistant professor of English language and literatures at the University of British Columbia and author of *Queer Silence: On Disability and Rhetorical Absence* (Minnesota, 2022).

DISABILITY STUDIES/AMERICAN STUDIES

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MAY

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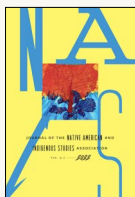
The Moving Image

Journal of the Association
of Moving Image Archivists

DEVIN ORGERON, EDITOR

Subscription rates: All members of the Association of Moving Image Archivists receive this journal. Individuals: \$32.50; Institutions: \$93.50. Outside USA: Individuals: \$37.50; Institutions: \$99.00.

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**KELLY McDONOUGH AND
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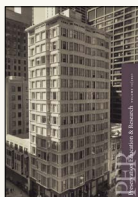
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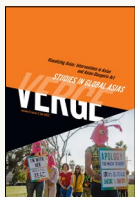


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