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Spring and Summer

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inside back cover.



Let Me Take You Down

Penny Lane and Strawberry Fields Forever

JONATHAN COTT

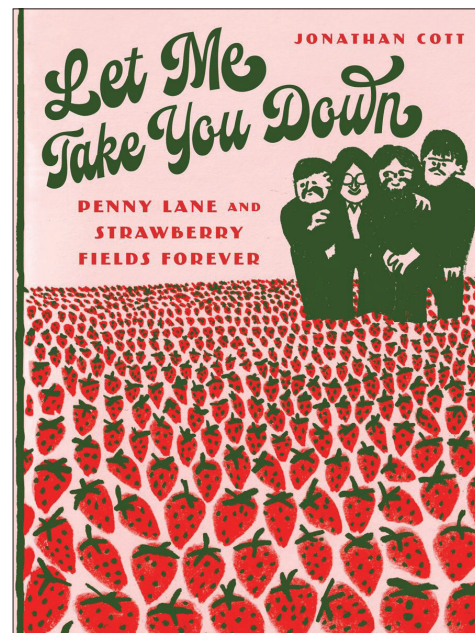
The conception, creation, recording, and significance of the Beatles' "Penny Lane" and "Strawberry Fields Forever"

John Lennon wrote "Strawberry Fields Forever" in Almería, Spain, in fall 1966, and in November, in response to that song, Paul McCartney wrote "Penny Lane" at his home in London. A culmination of what was one of the most life-altering and chaotic years in the Beatles' career, these two songs composed the 1967 double A-side 45 rpm record that has often been called the greatest single in the history of popular music and was, according to Beatles producer George Martin, "the best record we ever made."

In *Let Me Take You Down: Penny Lane and Strawberry Fields Forever*, Jonathan Cott recounts the conception and creation of these songs; describes the tumultuous events and experiences that led the Beatles to call it quits as a touring band and redefine themselves solely as recording artists; and details the complex, seventy-hour recording process that

produced seven minutes of indelible music. In writing about these songs, he also focuses on them as inspired artistic expressions of two unique ways of experiencing and being in the world, as Lennon takes us *down* to Strawberry Fields and McCartney takes us *back* to Penny Lane.

In order to gain new vistas and multiple perspectives on these multifaceted songs, Cott also engages in conversation with five remarkable people: media artist Laurie Anderson; guitarist Bill Frisell; actor Richard Gere; Jungian analyst Margaret Klenck; and urban planner, writer, and musician Jonathan F. P. Rose. The result is a wide-ranging, illuminating exploration of the musical, literary, psychological, cultural, and spiritual aspects of two of the most acclaimed songs in rock and roll history.



Jonathan Cott is author and editor of more than forty books and has written for *Rolling Stone*, the *New York Times*, *The New Yorker*, and the *Washington Post*. He is author of *Days That I'll Remember: Spending Time with John Lennon and Yoko Ono* and coauthor of the text for *The Beatles Get Back*, the book included in the original box set of the *Let It Be* album. Cott interviewed Paul McCartney for *Rolling Stone* on the occasion of the fiftieth anniversary of Buddy Holly's death, and he conducted a nine-hour interview with John Lennon three days before he died, which was originally published in *Rolling Stone* and later in *Listening: Interviews, 1970–1989* (Minnesota, 2020).

MUSIC

\$22.95 Cloth/jacket ISBN: 978-1-5179-1448-6

\$22.95 Retail e-book ISBN: 978-1-4529-7108-7

APRIL

152 pages 3 b&w illustrations 6 x 8

Medicine Wheel for the Planet

A Journey Toward Personal and Ecological Healing

JENNIFER GRENZ

A personal journey of bringing together Western science and Indigenous ecology to transform our understanding of the human role in healing our planet

"This beautiful book can completely change how we approach science, using both Indigenous and Western approaches, and how we can work collaboratively to help foster balance in nature."

—Suzanne Simard, bestselling author of *Finding the Mother Tree: Discovering the Wisdom of the Forest*

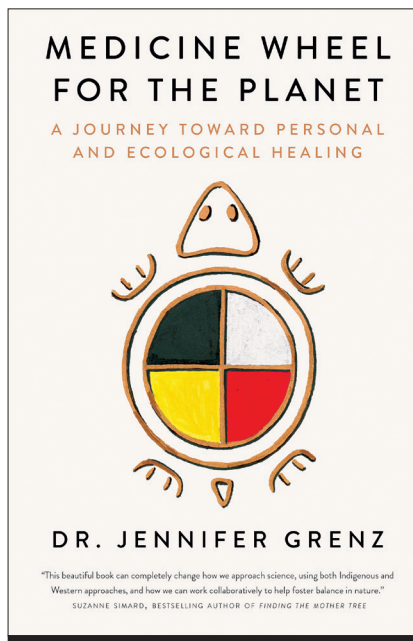
I used to be an ecologist. . . . Now, I am a community gatherer, working to help bring healing beyond just the land. I am a story-listener. I am a storyteller. I am a shaper of ecosystems. I work on bringing communities together, in circle, to listen to each other.

A farm kid at heart, and a Nlaka'pamux woman of mixed ancestry, Dr. Jennifer Grenz always felt a deep connection to the land. However, after nearly two decades of working as a restoration ecologist in the Pacific Northwest, she became frustrated that despite the best efforts of her colleagues and numerous volunteers, they weren't making the meaningful change needed for plant, animal, and human communities to adapt to

a warming climate. Restoration ecology is grounded in an idea that we must return the natural world to an untouched, pristine state, placing humans in a godlike role—a notion at odds with Indigenous histories of purposeful, reciprocal interaction with the environment. This disconnect sent Dr. Grenz on a personal journey of joining her head (Western science) and her heart (Indigenous worldview) to find a truer path toward ecological healing.

In *Medicine Wheel for the Planet*, building on sacred stories, field observations, and her own journey, Dr. Grenz invites readers to share in the teachings of the four directions of the medicine wheel: the North, which draws upon the knowledge and wisdom of elders; the East, where we let go of colonial narratives and see with fresh eyes; the South, where we apply new-old worldviews to envision a way forward; and the West, where a relational approach to land reconciliation is realized.

Eloquent, inspiring, and disruptive, *Medicine Wheel for the Planet* circles around an argument that we need more than a singular worldview to protect the planet and make the significant changes we are running out of time for.



Dr. Jennifer Grenz (Nlaka'pamux mixed ancestry) is an Indigenous ecologist and scholar with a PhD in Integrated Studies in Land and Food Systems. She is assistant professor in both the Faculty of Forestry and the Faculty of Land and Food Systems at the University of British Columbia, and she has traveled extensively across North America presenting keynote lectures on invasive species management issues, environmental policy, and effective environmental communication strategies to different professional organizations and government agencies.

ENVIRONMENTAL SCIENCE/CREATIVE NONFICTION

\$25.95 Cloth/jacket ISBN: 978-1-5179-1646-6

\$25.95 Retail e-book ISBN: 978-1-4529-7141-4

MAY

280 pages 5 1/2 x 8 1/4 USA

Prairie Edge

CONOR KERR

Set loose a herd of bison in downtown Edmonton: what could go wrong?

Métis cousins Isidore “Ezzy” Desjarlais and Grey Ginther have beef with their world. With the latest racist policy rolling out. With whatever new pipeline plowing through traditional territory. With the way a treaty (aka the army) forced the Papaschase Cree off their home on the prairie. And, on the other hand, with how Grey’s friends think if they all just went back to the Rez or the settlement, life would be so much better—pretty, like an Instagram ad. Then there’s the warming planet. And their future, which they seem to be screwing up quite well on their own. Being alive can’t be all cribbage, Lucky Lager, and swiping the occasional catalytic converter.

One night, the cousins hatch a plan to capture a herd of bison from a nearby national park and release the animals in downtown Edmonton. They want to be seen, to be heard, and to disrupt the settler routines of the city, yet they have no idea what awaits them

or what the fateful consequences of their actions will be. Balancing wit and sorrow with satire, social commentary, and whip-smart storytelling, *Prairie Edge* follows Ezzy and Grey’s inspired misadventures as their zealous ideas about bringing about real change do indeed elicit change, just in unexpected and sometimes disastrous ways.

Conor Kerr imagines a web of Métis relationships strained by dislocation, poverty, violence, and cultural drift, but he also laces the ties that bind Ezzy and Grey—and forever bind the Métis to the land—to explore the radical possibility that a couple of inspired miscreants might actually have the power to make a difference.



Conor Kerr is a Métis/Ukrainian writer living in Edmonton. A member of the Métis Nation of Alberta, he is descended from the Lac Ste. Anne Métis and the Papaschase Cree Nation. His Ukrainian family are settlers in Treaty 4 and 6 territories in Saskatchewan. Kerr grew up in Saskatoon, Edmonton, and other prairie towns and cities. He is author of the poetry collections *An Explosion of Feathers* and *Old Gods* and the novel *Avenue of Champions*, which was shortlisted for the 2022 Amazon Canada First Novel Award, longlisted for the 2022 Giller Prize, and won the 2022 ReLit Award. In 2022, he was named one of CBC’s Writers to Watch.

FICTION

\$25.95 Cloth/jacket ISBN: 978-1-5179-1723-4

\$25.95 Retail e-book ISBN: 978-1-4529-7128-5

JUNE

272 pages 5 1/2 x 8 1/4 USA

Traveling without Moving

Essays from a Black Woman Trying to Survive in America

TAIYON J. COLEMAN

A stunning lyrical commentary on the constructions of race, gender, and class in the fraught nexus of a Black woman's personal experience and cultural history

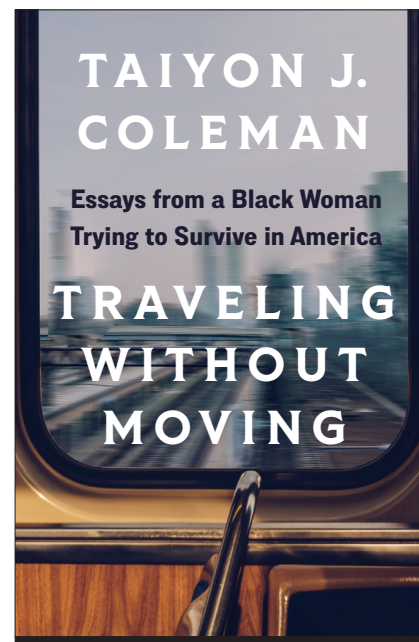
"Hope is a nest of yellowjackets in this collection of personal essays. Taiyon J. Coleman hammers the page to make sense of a world that refuses to make sense of her. She writes into the break and the crack and the tectonic plates of love and loss. The searchlights of institutional racism follow everybody home. Everybody."

—Nikky Finney, author of *Love Child's Hotbed of Occasional Poetry*

The Fair Housing Act passed in 1968, and more than fifty years later, yours seems to be the only Black family on your block in Minneapolis. You and your Black African husband, both college graduates, make less money than some white people with a felony record and no high school diploma. You're the only Black student in your graduate program. *You just aren't working hard enough. You're too sensitive.* Sandra Bland? George Floyd? *Don't take everything so personally.* Amid the white smiles of Minnesota Nice and the Minnesota Paradox—the insidious racism of an ostensibly inclusive place to live—what do you do? If you're Taiyon J. Coleman, you write.

In *Traveling without Moving*, Coleman shares intimate essays from her life: her childhood in Chicago—growing up in poverty with four siblings and a single mother—and the empowering decision to leave her first marriage. She writes about being the only Black student in a prestigious and predominantly white creative writing program, about institutional racism and implicit bias in writing instruction, about the violent legacies of racism in the U.S. housing market, about the maternal health disparities seen across the country and their implication in her own miscarriage. She explores what it means to write her story and that of her family—an act at once a responsibility and a privilege—bringing forth the inherent contradictions between American ideals and Black reality.

Using a powerful blend of perspectives that move between a first-person lens of lived experience and a wider-ranging critique of U.S. culture, policy, and academia, Coleman's writing evinces how a Black woman in America is always on the run, always Harriet Tubman, traveling with her babies in tow, seeking safety, desperate to survive, thrive, and finally find freedom.



Taiyon J. Coleman is a poet, writer, and educator whose work has been anthologized widely. A Cave Canem and VONA fellow, she is a 2017 recipient of a McKnight Foundation Artist Fellowship in Creative Prose and is one of twelve emerging children's writers of color selected as a recipient of the 2018–19 Mirrors and Windows Fellowship funded by the Loft Literary Center and the Jerome Foundation in Minnesota. She is associate professor of English and women's studies at St. Catherine University in St. Paul, Minnesota.

CREATIVE NONFICTION/ESSAYS/RACE

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\$18.95 Retail e-book ISBN: 978-1-4529-7135-3

MAY

160 pages 5 1/2 x 8 1/4

Retail e-book files for this title are screen-reader friendly.

The Rage of Replacement

Far Right Politics and Demographic Fear

MICHAEL FEOLA

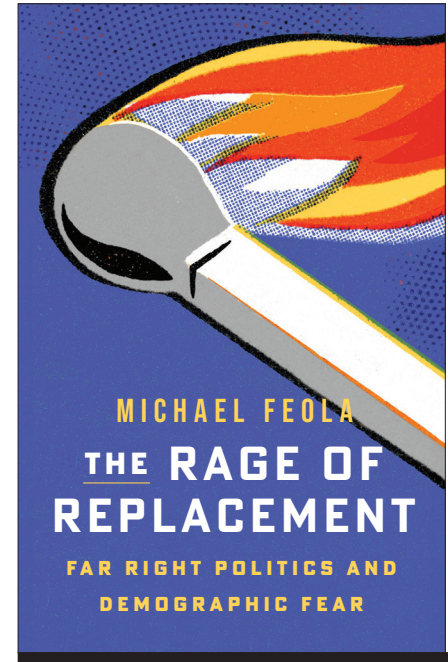
Tracing how the “Great Replacement” narrative has shaped far right extremism and propelled its dangerous political projects and acts of violence

The “Great Replacement” narrative, which imagines that historic white majorities are being intentionally replaced through immigration policies crafted by global elites, has effectively mobilized racist, nationalist, and nativist movements in the United States and Europe. *The Rage of Replacement* tracks how this narrative has shaped the politics and worldview of the far right, binding its various camps into a community of rage obsessed with nostalgia for a white-supremacist past.

Showing how the replacement narrative has found significant purchase in recent mainstream discourse through the rise of Trumpism, right-wing media figures like Tucker Carlson, and events such as 2017’s “Unite the Right” rally in Charlottesville, Virginia, Michael Feola diagnoses the dangers this racist theory poses as it shapes the far right imagination,

expands through civil society, and deforms political culture. In particular, he tracks how the replacement narrative has given rise to malignant political strategies designed to “take back” the nation from its perceived enemies—by force if deemed necessary.

Identifying the Great Replacement narrative as a central force behind the rise and expansion of far right extremism, Feola shows how it has motivated a variety of dangerous political projects in pursuit of illiberal, antidemocratic futures. From calls for the creation of segregated white ethnostates to extremist violence such as the mass shootings in Christchurch, El Paso, and Buffalo, *The Rage of Replacement* makes clear that replacement theory poses a dire threat to democracy and safety.



Michael Feola is associate professor of government and law at Lafayette University and author of *The Powers of Sensibility: Aesthetic Politics through Adorno, Foucault, and Rancière*. He has written on politics for the *Washington Post*, *Slate*, and *The Guardian*.

AMERICAN POLITICS/RACE

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JUNE

232 pages 10 b&w illustrations 5 1/2 x 8 1/2

Honeymoons in Temporary Locations

ASHLEY SHELBY

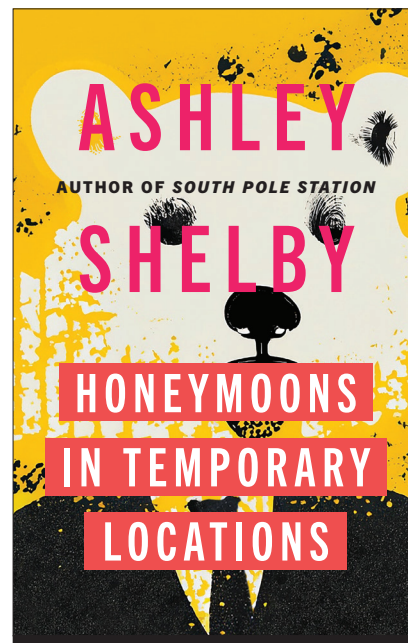
Eclectic, experimental, and wildly imaginative climate fictions from a familiar world hauntingly transformed

Climate disaster-induced fugue states, mutinous polar bears, support groups for recently displaced millionaires, men who hear trees, and women who lose their wives on environmental refugee resettlement trips. In these dispatches from a weirding world, the absurd and fantastic are increasingly indistinguishable from reality. Exploring this liminal moment, Ashley Shelby's collection of climate fictions imagines a near future that is both unnervingly familiar and subversively strange.

Set in a post-climate-impact era, these stories range from playfully satirical to poignantly humane, bending traditional narrative forms and coming together into a brilliant and unusual contemplation of our changing world. Featuring the Hugo-nominated novelette "Muri," *Honeymoons in Temporary Locations* processes the unthinkable through riotous

inventions like guided tours of submerged cities, Craigslist ads placed by climate refugees, and cynical pharmaceutical efforts to market a drug to treat *solastalgia*, the existential distress caused by environmental change.

Shelby reengineers the dystopic bleakness that characterizes so much climate fiction by embracing an eclectic experimentalism leavened with humor, irony, and the inevitable bathos that characterizes the human experience. Unexpected and clever, this innovative collection confirms her status as a visionary writer whose work expands the forms, attitudes, and possibilities of climate fiction.



Ashley Shelby is a novelist, short story writer, and former environmental journalist. Her debut novel, *South Pole Station*, was a *New York Times* Editor's Pick, a *Shelf Awareness* Book of the Year, and winner of the Lascaux Prize in Fiction. She is also author of the nonfiction book *Red River Rising: The Anatomy of a Flood and the Survival of an American City*. She lives in the Twin Cities.

FICTION/ENVIRONMENT

\$22.95 Cloth/jacket ISBN: 978-1-5179-1707-4

\$22.95 Retail e-book ISBN: 978-1-4529-7148-3

MAY

152 pages 5 1/2 x 8 1/4

Tove Jansson

Life, Art, Words

BOEL WESTIN

TRANSLATED BY SILVESTER MAZZARELLA

An in-depth, perceptive account of the unconventional life of the Moomins' beloved creator, now available in the United States

"An affectionate account of how an anti-fascist visionary created the hugely popular tales."

—*The Guardian*

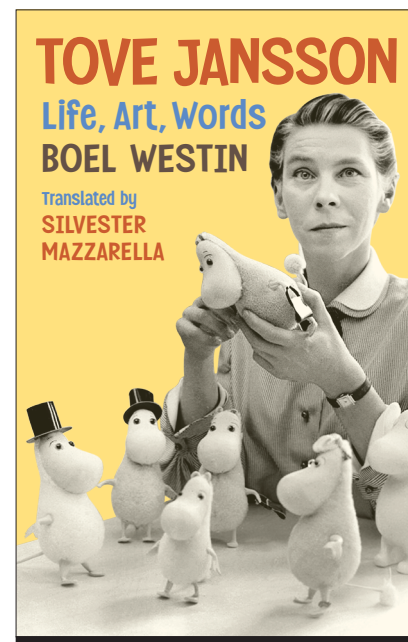
"This is a model biography, racy, unprurient, insightful, delightfully illustrated, true to its subject but also true to its own cleverly modulated narrative."

—*The Herald*

Tove Jansson achieved fame as the creator of the Moomins, beloved by generations of readers around the world. Remarkably, the Moomins were only part of the prodigious creative output of this Finnish-Swedish writer and artist. Jansson's work also includes short stories and five novels for adults, as well as paintings, murals, and book illustrations. In this acclaimed biography, Boel Westin relies on numerous conversations with Jansson and unprecedented access to her journals, letters, and personal archives to present an engrossing and comprehensive review of the life and world of Scandinavia's best-loved author.

As Westin's meticulous research makes clear, Jansson's artistic and literary works reflected what was most important to her: the love of family and nature and the desire to pursue her art. Guided by her personal motto, "Love and work," Jansson seized both with uncompromising joy. And while her romantic relationships with men proved unfulfilling, she found those with women—especially with her longtime partner, the artist Tuulikki Pietilä—both grounding and inspiring.

Westin weaves together the many threads of Jansson's rich, complex life: an education interrupted to help her family; the bleak war years and her emergence as a painter; the decades of Moominmania across books, newspaper comic strips, merchandise, and adaptations; her later fictions, including her popular *The Summer Book*; and her time with Pietilä on the solitary island of Klovharu. *Tove Jansson: Life, Art, Words* offers fans and admirers around the world the most complete portrait of the writer Philip Pullman described as "a genius, a woman of profound wisdom and great artistry."



Boel Westin is professor emerita of literature at Stockholm University and chair of the jury for the world's largest children's literature prize, the Astrid Lindgren Memorial Award.

Silvester Mazzarella is a translator of Italian and Swedish literature. His translations include Tove Jansson's *The Woman Who Borrowed Memories*.

BIOGRAPHY/SCANDINAVIAN STUDIES

\$29.95 Cloth/jacket ISBN: 978-1-5179-1729-6

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MARCH

528 pages 162 b&w illustrations 21 color plates
6 x 9 1/4 NAM

Chris Marker

Early Film Writings

CHRIS MARKER

EDITED AND WITH AN INTRODUCTION BY STEVEN UNGAR

TRANSLATED BY SALLY SHAFTO

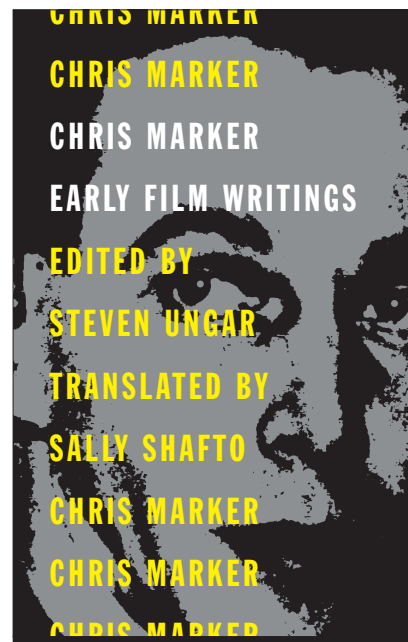
Formative writings by French avant-garde filmmaker Chris Marker

It is hard to imagine French cinema without *La Jetée* (1962), the time-travel short feature by the reclusive French filmmaker Christian François Bouche-Villeneuve, better known as Chris Marker. He not only influenced artists ranging from David Bowie to J. G. Ballard but also inspired the cult film *12 Monkeys*. Marker's impact expanded beyond his own films through his writings for the French monthly *Esprit* as well as anthologies and newly founded film publications.

This first English translation of Marker's early writings on film brings together reviews and essays, published between 1948 and 1955, that span the topics of film style, adaptation, and ideology, as well as animation and the debates surrounding 3-D and wide-screen technologies, ranging from late silent-era films to postwar Hollywood's efforts to contend with the rise of television. Readers will find

commentary on Laurence Olivier's 1944 screen adaptation of *Henry V*, a scathing review of Robert Montgomery's *Lady in the Lake* (1947), critiques of Walt Disney productions, a discussion of the pitfalls of prioritizing commercial success over aesthetic values, and more.

An indispensable resource for cinephiles and scholars, these texts document the emergence of Marker's critical voice and situate him alongside such contemporaries as André Bazin and Eric Rohmer, as well as the future French New Wave figures Jean-Luc Godard and François Truffaut. This collection shows how Marker's commentary on individual films opens onto his engagement with films as social and cultural phenomena.



Chris Marker (1921–2012) was a French filmmaker and writer. Often associated with the directors Agnès Varda and Alain Resnais, he experimented with filmmaking as early as 1947. He is best known for his films *La Jetée*, *A Grin without a Cat*, and *Sans Soleil*.

Steven Ungar is professor emeritus of cinematic arts, French, and comparative literature at the University of Iowa. He is author of *Critical Mass: Social Documentary in France from the Silent Era to the New Wave* (Minnesota, 2018).

Sally Shafto is assistant professor of English at Framingham State University. She is editor and translator of *Writings* by Jean-Marie Straub and Danièle Huillet.

FILM STUDIES

\$21.95 Paper ISBN: 978-1-5179-1319-9

\$21.95 Retail e-book ISBN: 978-1-4529-7168-1

AUGUST

248 pages 38 b&w illustrations 5 1/2 x 8 1/2

Mevlido's Dreams

A Post-Exotic Novel

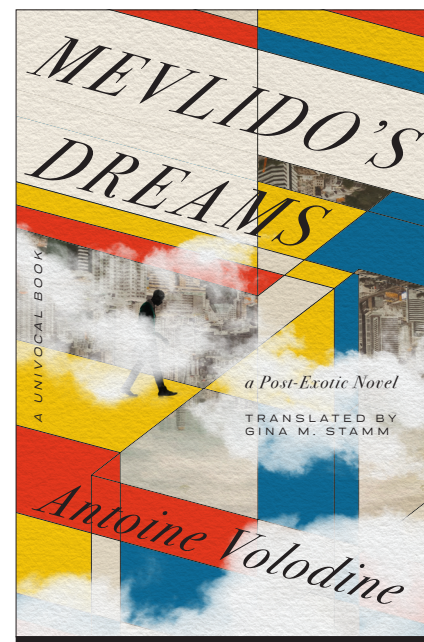
ANTOINE VOLODINE

TRANSLATED BY GINA M. STAMM

A postapocalyptic noir that asks if love and political ideals can survive civilizational collapse

A meditative, postapocalyptic noir, *Mevlido's Dreams* is an urgent communiqué from a far-future reality of irreversible environmental damage and civilizational collapse. Mevlido is a double agent working for the police and living in the last habitable city on the planet, a sprawling abyssal ruin marked by war and ruled by criminals. Suspended in the bardo between his loyalty to the surveillance state and to the anarchists, communists, and other rebels he monitors, Mevlido clings to life and hope—barely—in the city's vast slums, haunted by the memory of the wife he failed to save during the last war and dreaming of a mysterious mission he is told he must accomplish. At the same time, an enigmatic organization existing elsewhere—the Organs—observes Mevlido's actions and debates its responsibility to him and to humanity as a whole.

Asking what it means to love and care for others at the end of the world, this dense, brilliantly detailed postcollapse reality imagined by Antoine Volodine is one that grows ever more relevant amid our current intensifying climate and political catastrophes. A key work in Volodine's post-exotic fictional universe, *Mevlido's Dreams* envisions a world changed beyond recognition and ruled under irrational authoritarianism in which dreams nest within dreams and the boundaries between life and death are fluid and uncertain.



Antoine Volodine is the primary pseudonym of a French-Russian writer who has published twenty books under this name, of which several are available in English translation: *Minor Angels*, *Radiant Terminus*, *Bardo or Not Bardo*, *Writers*, and *Solo Viola* (Minnesota, 2021).

Gina M. Stamm is assistant professor of French at the University of Alabama.

FICTION

\$22.95 Paper ISBN: 978-1-5179-1714-2

\$22.95 Retail e-book ISBN: 978-1-4529-7146-9

JUNE

352 pages 5 3/8 x 8

Univocal Series

Retail e-book files for this title are screen-reader friendly.

Anishinaabe Songs for a New Millennium

MARCIE R. RENDON

Poem-songs summon the voices of Anishinaabe ancestors and sing to future generations

"This collection undoubtedly sings through and for generations to come! These powerful poems ask us to trust the wind to catch and carry our songs and prayers. Through each page, Marcie R. Rendon guides us to radically dream a future of strength and reminds us that 'Win or lose, there's dancing to be done.'"

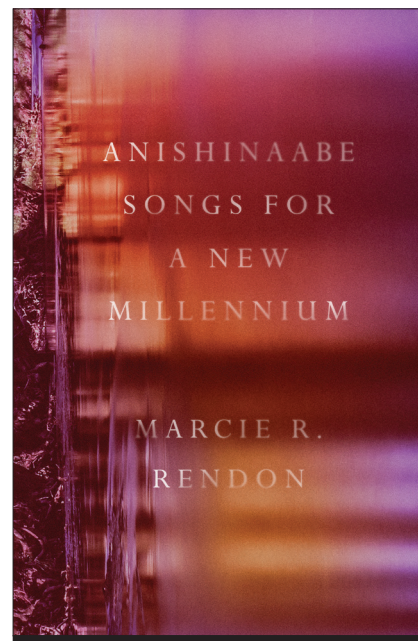
—Tanaya Winder, author of *Words Like Love*

The ancestors who walk with us sing us our song. When we get quiet enough, we can hear them sing and make them audible to people today.

In *Anishinaabe Songs for a New Millennium*, Marcie R. Rendon, a member of the White Earth Nation, summons those ancestors' songs, and so begins the dream singing for generations yet to come. "The Anishinaabe heard stories in their dream songs," Ojibwe author Gerald Vizenor wrote, and like those

stories once inscribed in pictographs on birchbark scrolls, Rendon's poem-songs evoke the world still unfolding around us, reflecting our place in time for future generations.

Through dream-songs and poem-songs responding to works of theater, choral music, and opera, Rendon brings memory to life, the senses to attention—to see the moonbeams blossoming on the windowsill, to feel the hold of the earth, to hear the echo of grandmother's breath, to lie on the bones of ancestors and feel the rhythms of silence running deep. Her singing, breaking the boundaries that time would impose, carries the Anishinaabe way of life forward in the world.



Marcie R. Rendon, White Earth Ojibwe, was included on Oprah Winfrey's 2020 list of thirty-one Native American authors to read. She has written numerous works of fiction and nonfiction, including the Cash Blackbear mystery series, the third volume of which, *Sinister Graves*, was a 2023 Minnesota Book Award finalist. In 2020, she received Minnesota's McKnight Distinguished Artist Award, and in 2017, with poet Diego Vazquez, she received the Loft Spoken Word Immersion Fellowship for their work with incarcerated women in the county jail system.

POETRY

\$16.95 Paper ISBN: 978-1-5179-1743-2

\$16.95 Retail e-book ISBN: 978-1-4529-7137-7

MAY

88 pages 3 b&w plates 6 x 9

Solar Adobe

Energy, Ecology, and Earthen Architecture

ALBERT NARATH

How a centuries-old architectural tradition reemerged as a potential solution to the political and environmental crises of the 1970s

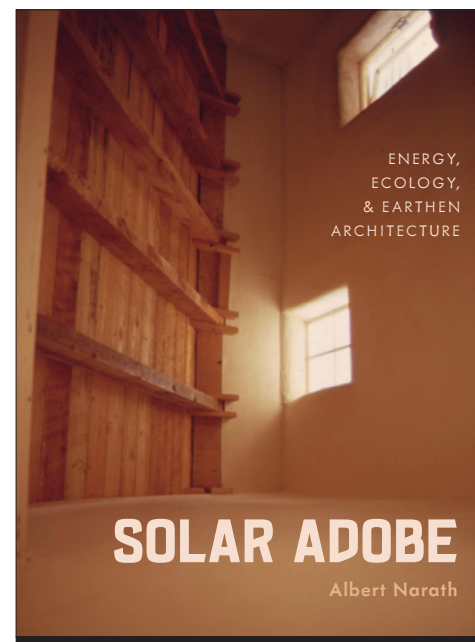
"When the Pueblo ancestors from Chaco, Mesa Verde, and Bandelier moved to the lowlands, a new technology—called adobe—emerged. In *Solar Adobe*, Albert Narath brings forth a forgotten era when modernization was trumped by a few visionaries who chose to 'look backwards toward the future.' They gave evidence that this ancestral technology is equal to high design and, perhaps, even more critical in a world now reeling from climate change and warming."

—Theodore (Ted) Jojola, director, Indigenous Design + Planning Institute, The University of New Mexico

Against the backdrop of a global energy crisis, a widespread movement embracing the use of raw earth materials for building construction emerged in the 1970s. *Solar Adobe* examines this new wave of architectural experimentation in the United States, detailing how an ancient tradition became a point of convergence for issues of environmentalism, architecture, technology, and Indigenous resistance.

Utilized for centuries by the Pueblo people of the American Southwest and by Spanish colonialists, adobe construction received renewed interest as various groups contended with the troubled legacies of modern architecture and an increasingly urgent need for sustainable design practices. During this period of critical experimentation, design networks that included architects, historians, counterculture communities, government weapons laboratories, and Indigenous activists all looked to adobe as a means to address pressing environmental and political issues.

Albert Narath charts the unique capacities of adobe construction across a wide range of contexts, consistently troubling simple distinctions between traditional and modern technologies, high design and vernacular architecture. Drawing insightful parallels between architecture, environmentalism, and movements for Indigenous sovereignty, *Solar Adobe* stresses the importance of considering the history of the built environment in conjunction with architecture's larger impact on the natural world.



Albert Narath is associate professor of art history and visual culture at the University of California, Santa Cruz.

ARCHITECTURAL HISTORY/ENVIRONMENTAL STUDIES

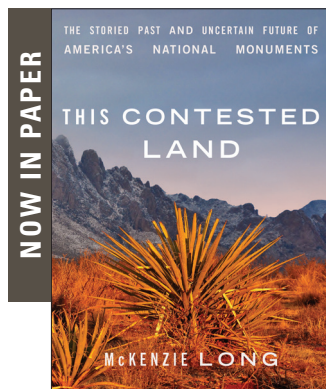
\$32.95 Paper ISBN: 978-1-5179-1407-3

\$132.00xx Cloth ISBN: 978-1-5179-1406-6

\$32.95 Retail e-book ISBN: 978-1-4529-7076-9

MARCH

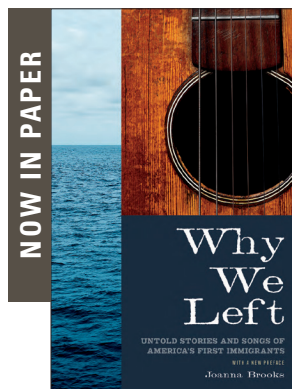
296 pages 56 b&w illustrations 6 x 8



This Contested Land

The Storied Past and Uncertain Future of America's National Monuments

MCKENZIE LONG



Why We Left

Untold Stories and Songs of America's First Immigrants

JOANNA BROOKS

One woman's enlightening trek through the natural histories, cultural stories, and present perils of thirteen national monuments, from Maine to Hawaii—now available in paperback

"This book is a must-read for anyone interested in national monuments today, their values, and the issues surrounding them."

—*National Parks Traveler*

"With painterly language, superb historical research, and engaging boots-on-the-ground storytelling, this book explores crevices for meaning and truth in what for many is a gray area between politics and place. Vivid, smart, and overdue."

—Kathryn Aalto, author of *Writing Wild*

An eye-opening exploration of thirteen national monuments: the stories these natural sites tell, the passions they stir, and the controversies surrounding them today. In essays both contemplative and resonant, *This Contested Land* confronts an unjust past and imagines a collaborative future that bears witness to these regions' enduring Indigenous connections.

Foreword INDIES Award: Gold Winner, Ecology and Environment

McKenzie Long is a graphic designer and writer who lives in the Sierra Nevada.

CREATIVE NONFICTION/AMERICAN HISTORY

\$19.95 Paper ISBN: 978-1-5179-1536-0

\$19.95 Retail e-book ISBN: 978-1-4529-6741-7

MAY

392 pages 20 b&w illustrations 14 maps 6 x 8 1/4

A grounded, tender, and mournful reckoning with the catastrophes that launched poor white Anglos into their role as itinerant foot soldiers for modern imperialism—now with a new preface

"*Why We Left* draws creatively on early folk ballads of England and America to make a surprising, bold, and brilliant contribution to our understanding of why people crossed the Atlantic to live in a strange new world."

—Marcus Rediker, author of *The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom*

"Riveting and harrowing, *Why We Left* will forever change the way we listen to 'folk music.'"

—Charles McGovern, College of William and Mary

Why We Left reveals the dislocation, violence, and deforestation that propelled seventeenth- and eighteenth-century working-class English emigration, offering a powerful restorying of the journey to our present moment of precarity and rootlessness. Following American folk ballads back across the Atlantic, Joanna Brooks shares a scholarly and personal account of the intergenerational traumas that shape the history of white Anglos on Turtle Island.

Joanna Brooks is an award-winning scholar and writer whose work tends to catastrophes of human belonging in American history. The author or editor of ten books on race, religion, colonialism, and social movements, her writing has been featured in global media, including the BBC, NPR, the *Daily Show*, CNN, MSNBC, and the *Washington Post*.

AMERICAN HISTORY

\$23.00x Paper ISBN: 978-0-8166-8126-6

\$23.00 Retail e-book ISBN: 978-0-8166-8409-0

MAY

224 pages 5 1/2 x 8 1/2



Chaos and the Automaton

FRANCO "BIFO" BERARDI

Facing real threats of extinction and futurelessness, a search for new ground on which to build projects toward emancipation

Chaos and the Automaton is the first volume to collect Franco "Bifo" Berardi's extensive collaboration with e-flux, which has become one of his primary English-language publishers since 2010. This selection of key essays presents Berardi's prescient interventions into more than a decade of social turmoil, offering a tour through cataclysms that have rocked the foundations of global order since the 2008 financial crisis, from European austerity, Occupy, the Arab Spring, and Anonymous through the ascendance of Pope Francis, Brexit, Covid-19, the Trump–Biden sequence, the U.S. Capitol riots, and the Russian invasion of Ukraine—as well as bizarre new cultural occurrences that were consequences.

Berardi draws not only from current events but also movements and figures at the firmament of his thought, such as Guattari, Pasolini, and Italian street art of the 1970s. His essays represent a sustained and singular effort to reveal the psychic and material underpinnings of a society in which history came roaring back at the same moment as any vision of a sustainable future receded from sight.

Franco Berardi, aka "Bifo," founder of Radio Alice in Bologna and an important figure in the Italian Autonomia movement, is a writer, media theorist, and social activist.

THEORY/PHILOSOPHY

\$30.00x Paper ISBN: 978-1-5179-1711-1

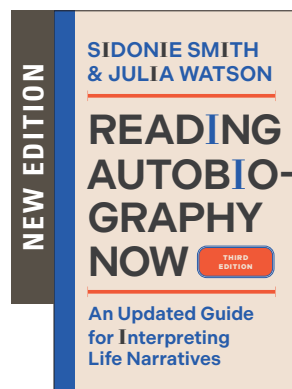
\$120.00xx Cloth ISBN: 978-1-5179-1710-4

\$30.00 Retail e-book ISBN: 978-1-4529-7178-0

FEBRUARY

200 pages 10 b&w illustrations 5 1/2 x 8 1/2

Distributed for e-flux



Reading Autobiography Now

An Updated Guide for Interpreting Life Narratives, Third Edition

SIDONIE SMITH AND JULIA WATSON

A user-friendly guide to reading, writing, and theorizing autobiographical texts and practices

The boom in autobiographical narratives continues apace. It now encompasses a global spectrum of texts and practices in such media as graphic memoir, auto-photography, performance and plastic arts, film and video, and online platforms. *Reading Autobiography Now* offers both a critical engagement with life narrative in historical perspective and a theoretical framework for interpreting texts and practices in this wide-ranging field. Hailed upon its initial publication as "the Whole Earth Catalog of autobiography studies," this essential book has been updated, reorganized, and expanded in scope to serve as an accessible and contemporary guide for scholars, students, and practitioners.

In this new edition, Sidonie Smith and Julia Watson address emergent topics such as autotheory, autofiction, and autoethnography; expand the discussions of identity, relationality, and agency; and introduce new material on autobiographical archives and the profusion of "I"s in contemporary works. Smith and Watson also provide a helpful toolkit of strategies for reading life narrative and an extensive glossary of mini-essays analyzing key theoretical concepts and dozens of autobiographical genres.

Sidonie Smith is Lorna G. Goodison Distinguished University Professor Emerita of English and women's and gender studies at the University of Michigan. **Julia Watson** is Academy Professor Emerita of comparative studies at The Ohio State University.

WRITING/REFERENCE

\$27.00x Paper ISBN: 978-1-5179-1688-6

\$108.00xx Cloth ISBN: 978-1-5179-1687-9

\$27.00 Retail e-book ISBN: 978-1-4529-7201-5

JULY

400 pages 5 1/2 x 8 1/2

Good Pictures Are a Strong Weapon

Laura Gilpin, Queerness, and Navajo Sovereignty

LOUISE SIDDONS

What are the limits of political solidarity, and how can visual culture contribute to social change?

A fundamental dilemma exists in documentary photography: can white artists successfully portray Indigenous lives and communities in a manner that neither appropriates nor romanticizes them? With an attentive and sensitive eye, Louise Siddons examines lesbian photographer Laura Gilpin's classic 1968 book *The Enduring Navaho* to illuminate the intersectional politics of photography, Navajo sovereignty, and queerness over the course of the twentieth century.

Gilpin was a New York-trained fine arts photographer who started working with Navajo people when her partner accepted a job as a nurse in Arizona. She spent more than three decades documenting Navajo life and creating her book in collaboration with Navajo friends and colleagues. Framing her lesbian identity and her long relationship with the Navajo people around questions of allyship, *Good Pictures Are a Strong Weapon* addresses

the long and problematic history of white photographers capturing images of Native life. Simultaneously, Siddons uses Gilpin's work to explore the limitations of white advocacy in a political moment that emphasized the need for Indigenous visibility and voices.

Good Pictures Are a Strong Weapon introduces contemporary Diné artists as interlocutors, critics, and activists whose work embodies and extends the cultural sovereignty politics of earlier generations and makes visible the queerness often left implicit in Gilpin's photographs. Siddons puts their work in conversation with Gilpin's, taking up her mandate to viewers and readers of *The Enduring Navaho* to address Navajo aesthetics, traditions, politics, and people on their own terms.

GOOD PICTURES ARE A STRONG WEAPON

LAURA GILPIN,
QUEERNESS,
AND NAVAJO
SOVEREIGNTY

LOUISE
SIDDONS



Louise Siddons is professor of visual politics and head of the Department of Art and Media Technology at Winchester School of Art, University of Southampton. She is author of *Centering Modernism: J. Jay McVicker and Postwar American Art*.

ART HISTORY/PHOTOGRAPHY

\$34.95 Paper ISBN: 978-1-5179-1073-0

\$140.00xx Cloth ISBN: 978-1-5179-1072-3

\$34.95 Retail e-book ISBN: 978-1-4529-6522-2

JULY

320 pages 56 b&w illustrations 16 color plates 7 x 10

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

Deeper Blues

The Life, Songs, and Salvation of Cornbread Harris

ANDREA SWENSSON

AFTERWORD BY JIMMY JAM

The emotional, epic story of James “Cornbread” Harris—a self-proclaimed “blessed dude” and one of Minneapolis’s most influential musicians

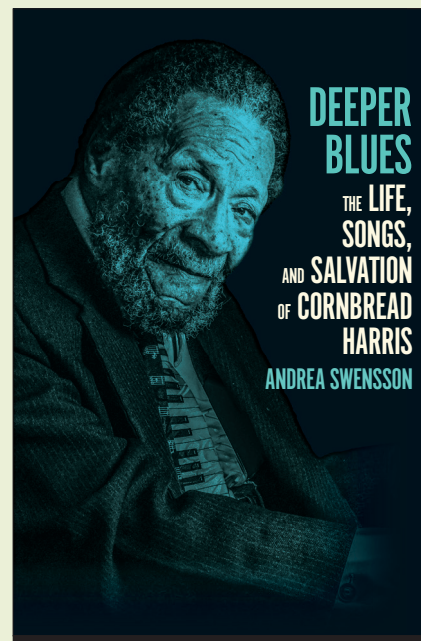
From the heart of the Minnesota blues comes the story of James “Cornbread” Harris Jr., the songwriter, pianist, and consummate bluesman whose seventy years making music helped to shape the Minneapolis Sound. “I am a blessed dude,” Cornbread tells Andrea Swensson, taking us along on his musical journey from a first “gig” entertaining his fellow soldiers during World War II to his subsequent years playing music for audiences across Minnesota. Following Cornbread’s extraordinary life story, *Deeper Blues* is a unique history of Minnesota music that evolves into a heartfelt tale of reconciliation and forgiveness, all to the tune of the legendary musician’s signature sound.

Cornbread’s career started in the 1950s, when he played with the Augie Garcia Quintet and cowrote their hit “Hi Ho Silver.” A tireless entertainer, he has been performing live ever since, influencing an entire generation of musicians credited with putting Minneapolis on the map in the 1980s—including his long-estranged son, Grammy-winning Rock and Roll

Hall of Famer James “Jimmy Jam” Harris III. Going beyond the music, *Deeper Blues* turns toward family, atonement, and peace when Cornbread reunites with Jimmy Jam after a five-decade separation and they perform together on stage.

Through conversations with Cornbread, Jimmy Jam, and many others, Swensson reveals a story of perseverance and unfailing grace, a firsthand account of making music in the face of racism and segregation, and a hard-won acceptance of the personal sacrifices that are often required when dedicating one’s life to making music. As the man himself says, “All of my hardships ended up to be blessings.”

A rich mix of present-day anecdotes and historical vignettes, animated by voices from Cornbread’s life and the Twin Cities music scene, underscored by the bluesman’s original lyrics of heartache and hope, and featuring never-before-seen photographs of Cornbread and Jimmy Jam, *Deeper Blues* tells a singular story—one imprinted on the history, heart, and soul of the Minneapolis Sound.



Andrea Swensson is an author, podcast host, and music journalist in Minneapolis. She hosts the *Official Prince Podcast* and has written for numerous publications, including *NPR Music*, *Pitchfork*, the *Star Tribune*, *City Pages*, and Minnesota Public Radio’s *The Current*, where she previously hosted “The Local Show.” Her first book, *Got to Be Something Here: The Rise of the Minneapolis Sound*, also from the University of Minnesota Press, won a 2018 Minnesota Book Award.

James “Jimmy Jam” Harris III, the son of Minnesota blues legend James “Cornbread” Harris, is a Grammy-winning songwriter and producer from Minneapolis. He and Terry Lewis, known as Jam and Lewis, were inducted into the Rock and Roll Hall of Fame in 2022.

MUSIC/BIOGRAPHY

\$22.95 Cloth/jacket ISBN: 978-1-5179-1502-5
 \$22.95 Retail e-book ISBN: 978-1-4529-7170-4
 JUNE
 200 pages 50 b&w illustrations 6 x 9

Appetite for Change

Soulful Recipes from a North Minneapolis Kitchen

APPETITE FOR CHANGE

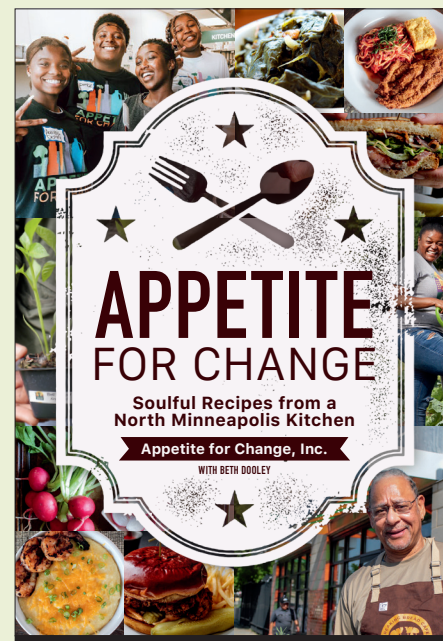
Delicious recipes and community spirit make Appetite For Change a force for good in North Minneapolis

Feed someone a delicious meal, and you've satisfied a moment's hunger. Show someone how to cultivate, cook, and share good food, and you satisfy the hungry soul of a whole community. Feeding the soul is what Appetite For Change does, working to improve the foodscape in its Northside community through youth-led urban gardens and farmers markets, cooking workshops and a meal box delivery service, and the Breaking Bread Cafe. Sharing both enticing recipes and heartfelt stories of sustenance, *Appetite for Change* is filled with soul food classics that feature light twists and local touches and show how multiple cultures can commingle within one cookbook—and even one plate.

There are recipes here for everyone: side dishes like Caribbean Coleslaw, Okra Succotash, and Curried Potato Bites; salads, including Purple Rain Salad and Beet It Salad, both created by AFC youth to sell at Minnesota Twins baseball games; small

plates, from Jackfruit Nachos to Fried Green Tomatoes; and family-favorite soups and stews like Lentil Sweet Potato Stew and Jambalaya. Breakfast options include Jerk Shrimp and Cheese Grits, Banana Pecan Bread, and a Big, Beautiful Frittata—and desserts range from Flourless Chocolate Cake to Cranberry Cream Cheese Bars. When it's time to feed a crowd, look no further than the "Community Feasts" chapter, chock full of recipes as familiar as Fried Chicken and as singular as Delicata Squash and Black Bean Tacos.

Healthy, affordable, easy, and delicious, all of these recipes connect with stories of how the people and purpose behind Appetite For Change bring nourishing hope and new life to an entire community.



Founded by LaTasha Powell, Michelle Horovitz, and Princess Titus in 2011 in the historically Black Northside neighborhood of Minneapolis, **Appetite For Change** is a nonprofit social enterprise dedicated to using food to build health, wealth, and social change in the Twin Cities.

COOKBOOKS/REGIONAL

\$22.95 Paper ISBN: 978-1-5179-0981-9

\$22.95 Retail e-book ISBN: 978-1-4529-7150-6

JULY

224 pages 66 color plates 7 x 10

Exploring the St. Croix River Valley

Adventures on and off the Water

ANGIE HONG

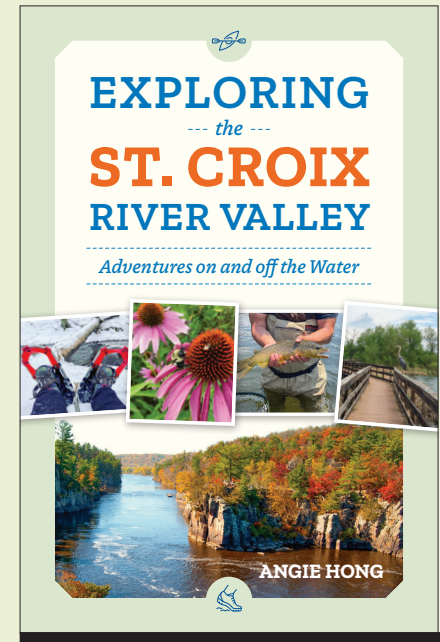
An authoritative, accessible, and entertaining nature recreation guide to one of the most beautiful and awe-inspiring areas in the Midwest

The St. Croix River is a 169-mile ribbon of blue that cleaves the land between Minnesota and Wisconsin. In the surrounding area, you can find small towns vibrant with local art, music, and dining. Set off in a kayak or canoe, however, and you could easily spend an entire day on the water without seeing another person. Close enough to the Twin Cities to be a pleasant day trip, yet vast enough to lose yourself for a week if you wish, the St. Croix River Valley is at once accessible and wild, beckoning adventurers, serious students of nature, family fun seekers, and sport enthusiasts all year round.

For readers of every inclination, *Exploring the St. Croix River Valley* provides a tour of the St. Croix Riverway and its 8,000-square-mile watershed. Environmental educator Angie Hong recommends specific places to explore the varied habitats—including prairies, forests, and lakes—and shows us myriad ways to get out and enjoy by hiking, paddling, biking, skiing, fishing, and more. As she travels from

headwaters to tributaries, Hong takes in the Arcola High Bridge (with a side of freshwater mussel lore), searches for the perfect lakeside supper club, and talks to wildlife pros and volunteers restoring prairies, oak savanna, streams, and woodland habitats.

With stops at Standing Cedars Community Land Conservancy, Sunfish Lake Park, and the Chequamegon–Nicolet National Forest, readers will learn about the landscape and its history—groundwater geology and riverside land formations, ephemeral wildflowers and forests lost to logging—and the local fauna such as skinks and osprey, red-headed woodpeckers, grouse, and elk. Along the way, Hong has her own stories to tell, from paddling the Namekagon and wild ricing on the Moosehorn to planting trees with school kids. With its mix of stories, photographs, and practical information, *Exploring the St. Croix River Valley* makes an engaging companion for anyone venturing to this extraordinary place—as a visitor or as a reader.



Angie Hong has been a conservation educator for more than twenty years. As coordinator for Minnesota's East Metro Water Education Program, she works with thirty local government partners to implement education programs focused on teaching and inspiring communities to protect water resources. Her tips and tales about keeping water clean are featured regularly in columns in the *Stillwater Gazette*, *Forest Lake Times*, and other Minnesota newspapers, as well as online at eastmetrowater.org. She has a large following on Instagram and TikTok @mnnature_awesome.

NATURAL HISTORY/REGIONAL

\$34.95 Paper ISBN: 978-1-5179-1640-4

\$34.95 Retail e-book ISBN: 978-1-4529-7200-8

JUNE

368 pages 243 color plates 8 maps 6 x 9

Perennial Ceremony

Lessons and Gifts from a Dakota Garden

TERESA PETERSON

Travel through a garden's seasons toward healing, reclamation, and wholeness—for us, and for our beloved relative, the Earth

"Perennial Ceremony is a powerful, necessary gift for our times. Teresa Peterson writes with passionate grace of Dakota practices and teachings that nourish our world and transformed her life. With compassion, humor, wisdom, and courage, she offers a path through the disastrous fires of our own making. A book I'll return to again and again for solace, guidance, delectable recipes, and most of all: inspiration."

—Mona Susan Power, author of *A Council of Dolls*

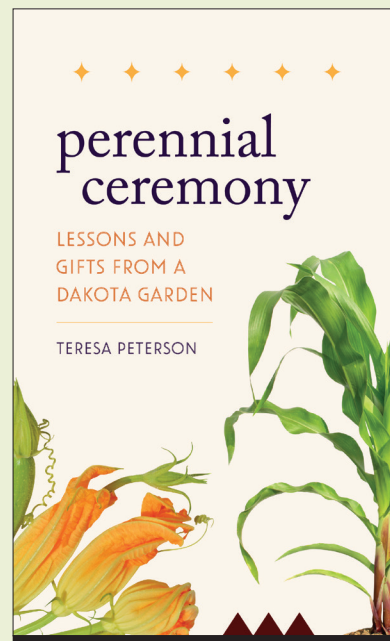
"Equally inspiring for gardeners and cooks and readers who love a good story, Teresa Peterson's generous-hearted sharing of her spiritual journey through gardening is both nourishing and uplifting. Her tender gleaning of practical, seasonal wisdom invites us to remember a relationship with the land that is ceremony, a life-sustaining, daily communion with creation."

—Diane Wilson, author of *The Seed Keeper*

In this rich collection of prose, poetry, and recipes, Teresa Peterson shares how she found refuge from the struggle to reconcile her Christianity and Dakota spirituality, discovering solace and ceremony in communing with the earth. Observing and

embracing the cycles of her garden, she awakens to the constant affirmation that healing and wellness can be attained through a deep relationship with land, plants, and waters. Dakota people call this way of seeing and being in the world *mitakuye owasin*: all my relations. *Perennial Ceremony* brings us into this relationship, as Peterson guides us through the Dakota seasons to impart lessons from her life as a gardener, gatherer, and lover of the land.

We see the awakening of *Wetu* (spring), a transitional time when nature comes alive and sweet sap flows from maples, and the imperfect splendor of *Bdoketu* (summer), when rain becomes a needed and nourishing gift. We share in the harvesting wisdom of *Ptanyetu* (fall), a time to savor daylight and reap the garden's abundance, and the restorative solitude of *Waniyetu* (winter), when snow blankets the landscape and sharpens every sound. Through it all, Peterson walks with us along the path that both divides and joins Christian doctrine, everyday spiritual experience, and the healing powers of Indigenous wisdom and spirituality.



Teresa Peterson, Utuhu Cistinna Win, is Sisseton Wahpeton Dakota and citizen of the Upper Sioux Community. She is author, with her uncle Walter LaBatte Jr., of *Voices from Pejuhutazizi: Dakota Stories and Storytellers*. She also wrote the children's book *Grasshopper Girl* and is a contributor to *Voices Rising: Native Women Writers*.

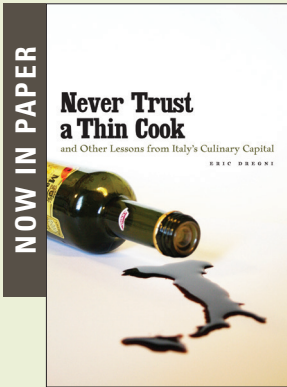
CREATIVE NONFICTION/NATURE

\$25.95 Cloth/jacket ISBN: 978-1-5179-1702-9

\$25.95 Retail e-book ISBN: 978-1-4529-7104-9

MAY

224 pages 34 b&w illustrations 5 1/4 x 8 1/2



Never Trust a Thin Cook and Other Lessons from Italy's Culinary Capital

ERIC DREGNI

The food-obsessed chronicle of an American's three years in Italy—now available in paperback

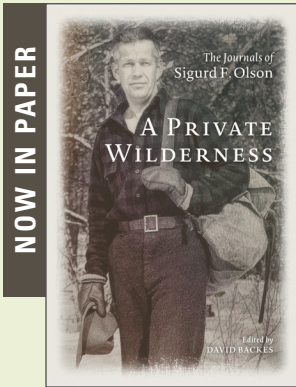
"This witty and evocative culinary memoir will appeal to food lovers, those interested in Italy and Italian culture, and anyone who enjoys a good travel narrative."
—*Library Journal*

"Each of the book's brief, energetic chapters will make you feel as if you're taking a moment out of the day to have a shot of espresso with a dear friend."
—*Italian American Magazine*

I simply want to live in the place with the best food in the world. This dream led Eric Dregni to Modena, the birthplace of balsamic vinegar, Ferrari, and Luciano Pavarotti. *Never Trust a Thin Cook* brims with adventures, awkward social moments, and, most important, very good food. What begins as a gastronomical quest soon becomes a revealing, authentic portrait of how Italians live and a hilarious demonstration of how American and Italian cultures differ. Dregni dishes up the sometimes wild experiences of living abroad alongside the simple pleasures of Italian culture in perfect, complementary portions.

Eric Dregni is author of twenty books, including *In Cod We Trust*, *Vikings in the Attic*, and *For the Love of Cod*, all from Minnesota. He is professor of English, journalism, and Italian at Concordia University in St. Paul, Minnesota, and dean of the Italian Concordia Language Village.

TRAVEL/MEMOIR
\$15.95 Paper ISBN: 978-0-8166-6746-8
\$15.95 Retail e-book ISBN: 978-1-4529-1499-2
AVAILABLE
240 pages 1 map 5 3/8 x 8 1/2



A Private Wilderness

The Journals of Sigurd F. Olson

SIGURD F. OLSON
EDITED BY DAVID BACKES

The personal diaries of one of America's best-loved naturalists, revealing his difficult and inspiring path to finding his voice and becoming a writer—now available in paperback

"There is an innocent romance in Olson's essays, a sincere touch of the spiritual."
—*The Wall Street Journal*

"A revelation of Olson's personal diaries and his struggles to balance his life's passion—writing about nature, about the outdoors—with his job as a teacher, his responsibilities as a husband and father, and his role as a national leader in the growing movement to preserve wild places."
—*Duluth News Tribune*

Written mostly between 1930 and 1941, Sigurd F. Olson's journals describe the dreams and frustrations of an aspiring writer honing his skills, pursuing recognition, and facing doubt. Author of Olson's definitive biography, editor David Backes brings a deep knowledge of the writer to these journals, providing critical context, commentary, and insights to accompany Olson's reflections.

Northeastern Minnesota Book Award: Honorable Mention, Memoir

Sigurd F. Olson (1899–1982) was president of the Wilderness Society and the National Parks Association. **David Backes** (1957–2022) was author of *A Wilderness Within* and editor of Olson's *The Meaning of Wilderness*, both from Minnesota.

NATURE/MEMOIR
\$22.95 Paper ISBN: 978-1-5179-1096-9
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JUNE
376 pages 74 b&w illustrations 1 map 6 1/8 x 9 1/4

Distracted

A Philosophy of Cars and Phones

ROBERT ROSENBERGER

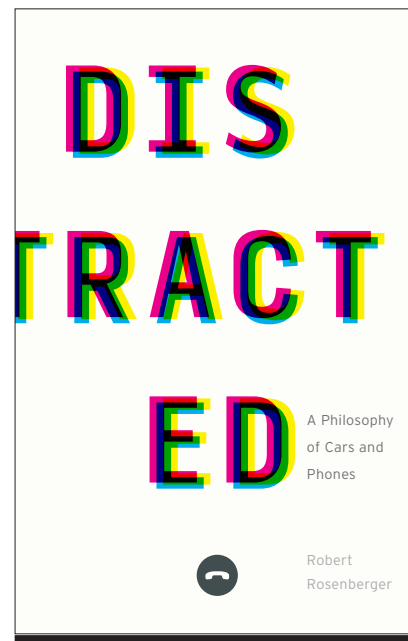
Applying insights from philosophy and cognitive science to address the urgent issue of smartphone-induced distracted driving

Although the dangers of texting while driving are widely known, many people resist the idea that phone usage will impair their driving. And connectivity features in new cars have made using technology behind the wheel only more tempting. What will it take to change people's minds and behavior? Robert Rosenberger contends that a better understanding of *why* this combination of technologies is so dangerous could effectively adjust both habits and laws.

Rosenberger brings together ideas from philosophy and cognitive science to leverage a postphenomenological perspective that reveals how our smartphones make us such bad drivers. Reviewing decades of empirical studies in cognitive science, he shows that we

have developed habits of perception regarding our compulsive technology use—habits that may wrest our attention away from the road.

Distracted develops innovative concepts for understanding technology-related habits and the ways that our relationships to our devices influence how we perceive the world. In turn, these ideas can help drivers be more cognizant of the effect of smartphone usage on their perceptions, better inform efforts to enact stricter regulations, and help us all to reflect more about the technologies that shape our lives.



Robert Rosenberger is associate professor in the School of Public Policy at the Georgia Institute of Technology and president of the Society for Philosophy and Technology. He is author of *Callous Objects: Designs against the Homeless* (Minnesota, 2017), editor of *The Critical Ihde*, and coeditor of *Postphenomenological Investigations: Essays on Human–Technology Relations and Postphenomenology and Imaging: How to Read Technology*.

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Worlds Built to Fall Apart

Versions of Philip K. Dick

DAVID LAPOUJADE

TRANSLATED BY ERIK BERANEK

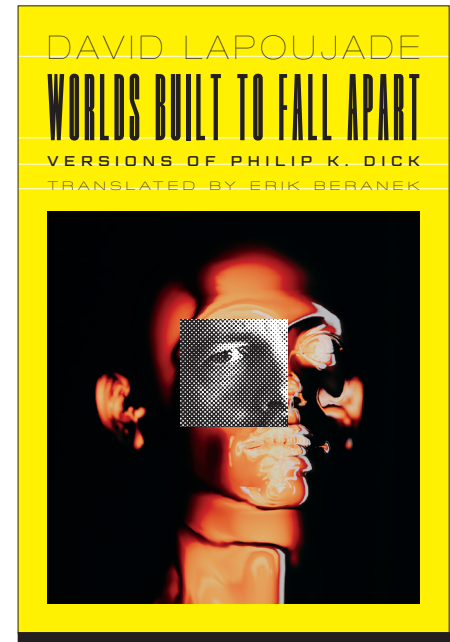
Philosophically analyzing the work of one of the twentieth century's most popular and peculiar science fiction authors

Despite his enduring popularity, Philip K. Dick (1928–1982)—whose short stories and novels were adapted into or influenced many major films and television shows, including *Blade Runner*, *Total Recall*, *The Truman Show*, and *The Man in the High Castle*—has long been a marginal figure in American literature, even in the science fiction genre he helped revolutionize. Here, an influential French philosopher offers a major new perspective on an author who was known as much for his eccentricities and excesses as for his writing. For David Lapoujade, it is precisely the many ways in which Dick's works seem to hover on the brink of losing all touch with reality that make him such a singular figure, both as a sci-fi author and as a thinker of contemporary life.

In *Worlds Built to Fall Apart*, Lapoujade defines sci-fi as a way of thinking through the creation of worlds and argues that Dick does so by creating worlds that fall rapidly to pieces. Whatever his mechanism to bring this about (drugs or madness, alien satellite transmissions or encroaching parallel

universes), the effect is always to reveal reality to be a construction, in which certain people determine what appears as *real* to the rest of us. Orienting Dick within philosophy and drawing connections to a wide variety of other thinkers and artists, this remarkable reading shows how he proposes unstable, fluctuating futures in which tinkering with reality has become the best means of resisting total control.

Engaging with most of Philip K. Dick's published works, as well as with several of his essays and his notorious psychic autobiography *The Exegesis*, Lapoujade hones in on the "war of the psyches" that underlies Dick's critique of reality. He puts Dick's work in conversation with a vast array of subjects—from cybernetics to schizoanalysis, and from Pop art to David Lynch, J. G. Ballard, and William S. Burroughs—revealing Dick's oeuvre to comprise a profound reality defined by artifice, precarity, and control.



David Lapoujade is professor of philosophy at Université Paris 1 Panthéon-Sorbonne. His many books include *The Lesser Existences: Étienne Souriau, an Aesthetics for the Virtual* and *Powers of Time: Versions of Bergson* (both from Minnesota).

Erik Beranek is a writer and editor and has translated works by Jacques Rancière, Étienne Souriau, and Michel Foucault.

THEORY/PHILOSOPHY/LITERARY CRITICISM

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JUNE

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Anime's Knowledge Cultures

Geek, Otaku, Zhai

JINYING LI

Unlocking the technosocial implications of global geek cultures

Why has anime, a “low-tech” medium from the past century, suddenly become the cultural “new cool” in the information age? Through the lens of anime and its transnational fandom, Jinying Li explores the meanings and logics of “geekdom” as one of the most significant sociocultural groups of our time. In *Anime's Knowledge Cultures*, Li shifts the center of global geography in knowledge culture from the computer boys in Silicon Valley to the anime fandom in East Asia.

Drawing from film studies, animation studies, media theories, fan studies, and area studies, she provides broad cultural and theoretical explanations of anime's appeal to a new body of tech-savvy knowledge workers and consumers commonly known as geeks, otaku, or *zhai*. Examining the forms, techniques, and aesthetics of anime, as well as the

organization, practices, and sensibilities of its fandom, *Anime's Knowledge Cultures* is at once a theorization of anime as a media environment as well as a historical and cultural study of transnational geekdom as a knowledge culture. Li analyzes anime culture beyond the national and subcultural frameworks of Japan or Japanese otaku, instead theorizing anime's transnational, transmedial network as the epitome of the postindustrial knowledge culture of global geekdom.

By interrogating the connection between the anime boom and global geekdom, Li reshapes how we understand the meanings and significance of anime culture in relation to changing social and technological environments.



Jinying Li is assistant professor of modern culture and media at Brown University.

MEDIA STUDIES/ASIAN STUDIES

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MARCH

344 pages 57 b&w illustrations 5 1/2 x 8 1/2

Architecture against Democracy

Histories of the Nationalist International

REINHOLD MARTIN AND CLAIRE ZIMMERMAN, EDITORS

Examining architecture's foundational role in the repression of democracy

Reinhold Martin and Claire Zimmerman bring together essays from an array of scholars exploring the troubled relationship between architecture and antidemocratic politics. Comprising detailed case studies throughout the world spanning from the early nineteenth century to the present, *Architecture against Democracy* analyzes crucial occasions when the built environment has been harnessed as an instrument of authoritarian power.

Alongside chapters focusing on paradigmatic episodes from twentieth-century German and Italian fascism, the contributors examine historic and contemporary events and subjects that are organized thematically, including the founding of the Smithsonian Institution, Ellis Island infrastructure, the aftermath of the Paris Commune, Cold War West Germany and Iraq, Frank Lloyd Wright's domestic architecture, and Istanbul's Taksim Square. Through the range and depth of these accounts, *Architecture against Democracy* presents a selective overview of antidemocratic processes as they unfold in the built

environment throughout Western modernity, offering an architectural history of the recent "nationalist international."

As new forms of nationalism and authoritarian rule proliferate across the globe, this timely collection offers fresh understandings of the role of architecture in the opposition to democracy.

Contributors: Esra Akcan, Cornell U; Can Bilsel, U of San Diego; José H. Bortoluci, Getulio Vargas Foundation; Charles L. Davis II, U of Texas at Austin; Laura diZerega; Eve Duffy, Duke U; María González Pendás, Cornell U; Paul B. Jaskot, Duke U; Ana María León, Harvard U; Ruth W. Lo, Hamilton College; Peter Minosh, Northeastern U; Itohan Osayimwese, Brown U; Kishwar Rizvi, Yale U; Naomi Vaughan; Nader Vossoughian, New York Institute of Technology and Columbia U; Mabel O. Wilson, Columbia U.



**Architecture
against
Democracy**

**Histories
of the Nationalist
International**

Reinhold Martin
and Claire Zimmerman,
Editors



Reinhold Martin is professor of architecture at Columbia University.

Claire Zimmerman is associate professor of architecture at the University of Michigan.

ARCHITECTURAL HISTORY/POLITICAL THEORY

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MAY

408 pages 76 b&w illustrations 7 x 10

Assembly by Design

The United Nations and Its Global Interior

OLGA TOULOUMI

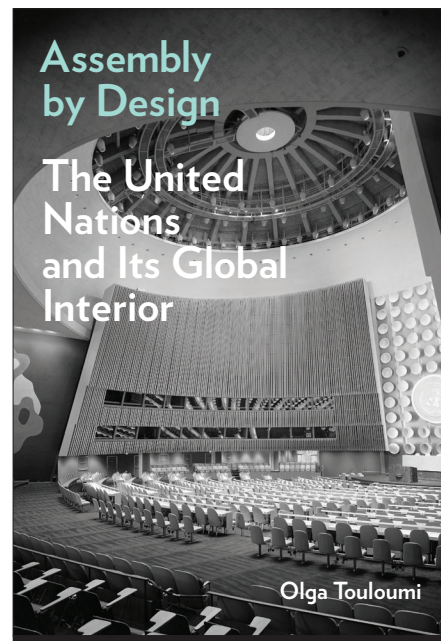
The first book to address the United Nations headquarters as the architectural instrument and broadcast medium of global diplomacy

For almost seven years after World War II, a small group of architects took on an exciting task: to imagine the spaces of global governance for a new political organization called the United Nations (UN). To create the iconic headquarters of the UN in New York City, these architects experimented with room layouts, media technologies, and design in tribunal courtrooms, assembly halls, and council chambers. The result was the creation of a new type of public space, the global interior.

Assembly by Design shows how this space leveraged media to help the UN communicate with the world. With its media infrastructure, symbols, acoustic design, and architecture, the global interior defined political assembly both inside and outside the UN headquarters, serving as the architectural medium to organize multilateral encounters of international publics around the globe.

Demonstrating how aesthetics have long held sway over political work, Olga Touloumi posits that the building framed diplomacy on the ground amid a changing political landscape that brought the United States to the forefront of international politics, destabilizing old and establishing new geopolitical alliances.

Uncovering previously closed institutional and family archives, *Assembly by Design* offers new information about the political and aesthetic decisions that turned the UN headquarters into a communications organism. It looks back at a moment of hope, when politicians, architects, and diplomats—believing that assembly was a matter of design—worked together to deliver platforms for global democracy and governance.



Olga Touloumi is associate professor of architectural history at Bard College. She is coeditor of *Computer Architectures: Constructing the Common Ground*.

ARCHITECTURAL HISTORY/POLITICAL SCIENCE

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AUGUST

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This Is Not My World

Art and Public Space in Socialist Zagreb

ADAIR ROUNTHWAITE

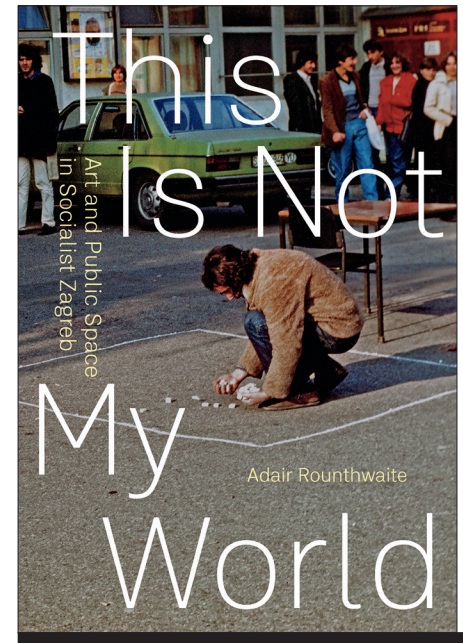
A close-up history of the Yugoslav artists who broke down the boundaries between public and private

In the decades leading up to the dissolution of socialist Yugoslavia, a collective of young artists based in Zagreb used the city's public spaces as a platform for radical individual expression. *This Is Not My World* presents a detailed account of the Group of Six Authors and their circle in the prolific and experimental period from 1975 to 1985, highlighting the friction between public and private that was the foundation of their innovative practices.

Looking to circumvent the rigid bureaucracy of official art institutions, this freewheeling group of conceptual artists and their peers brought artistic activities directly to an unwitting public by staging provocative performances, exhibiting artworks, and interacting with passersby on the streets. Exploring artworks such as Vlasta Delimar's act of tying herself to a tree in a busy pedestrian area, Željko Jerman's production of a giant banner declaring "Intimate Inscription" in the city's central square, and Vlado Martek's creation of an artwork on a seaside beach using women's underwear, Adair Rounthwaite examines the work of these artists as a site of tension

between the intimacy of artistic expression and the political structure of the public sphere under state socialism.

Many histories of modern and contemporary art in formerly socialist countries tend to be dominated by discussions of ideology and resistance, but *This Is Not My World* focuses on the affective aspects of the creative activities, using artist interviews and extensive documentation to bring the reader closer to the felt experience of the public interventions. Situating the art within the context of broader developments in conceptualism and theories of the avant-garde, Rounthwaite provides a fresh consideration and newly detailed account of this marginalized episode in global art history.



Adair Rounthwaite is associate professor of art history at the University of Washington and author of *Asking the Audience: Participatory Art in 1980s New York* (Minnesota, 2017).

ART/URBAN STUDIES/HISTORY

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JANUARY

288 pages 81 b&w illustrations 19 color plates
7 x 10

The Apathy of Empire

Cambodia in American Geopolitics

JAMES A. TYNER

What America's intervention in Cambodia during the Vietnam War tells us about Cold War-era U.S. national security strategy

The Apathy of Empire reveals just how significant Cambodia was to U.S. policy in Indochina during the Vietnam War, broadening the lens to include more than the often-cited incursion in 1970 or the illegal bombing after the Paris Peace Accords in 1973.

This theoretically informed and thoroughly documented case study argues that U.S. military intervention in Cambodia evinced America's efforts to construct a hegemonic spatial world order.

James A. Tyner documents the shift of America's post-1945 focus from national defense to national security. He demonstrates that America's expansionist policies abroad, often bolstered by military power, were not so much about occupying territory but instead constituted the construction of a new normal for the exercise of state power. During the Cold War, Vietnam became the geopolitical

lodestar of this unfolding spatial order. And yet America's grand strategy was one of contradiction: to build a sovereign state (South Vietnam) based on democratic liberalism, it was necessary to protect its boundaries—in effect, to isolate it—through both covert and overt operations in violation of Cambodia's sovereignty. The latter was deemed necessary for the former.

Questioning reductionist geopolitical understandings of states as central or peripheral, Tyner explores this paradox to rethink the formulation of the Cambodian war as sideshow, emphasizing instead that it was a crucial site for the formation of this new normal.

THE APATHY OF EMPIRE

CAMBODIA IN AMERICAN GEOPOLITICS

James A. Tyner



James A. Tyner is professor of geography at Kent State University. His books include *Dead Labor: Toward a Political Economy of Premature Death* and *The Alienated Subject: On the Capacity to Hurt* (both from Minnesota).

POLITICAL GEOGRAPHY/ASIAN STUDIES

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MARCH

360 pages 5 1/2 x 8 1/2

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Microbial Resolution

Visualization and Security in the War against Emerging Microbes

GLORIA CHAN-SOOK KIM

Why the global health project to avert emerging microbes continually fails

In 1989, a group of U.S. government scientists met to discuss some surprising findings: new diseases were appearing around the world, and viruses that they thought long vanquished were resurfacing. Their appearance heralded a future perpetually threatened by unforeseeable biological risks, sparking a new concept of disease: the “emerging microbe.” With the Cold War nearing its end, American scientists and security experts turned to confront this new “enemy,” redirecting national security against its risky horizons. In order to be fought, emerging microbes first needed to be made perceptible—but how could something immaterial, unknowable, and ever mutating be coaxed into visibility, knowability, and operability?

Microbial Resolution charts the U.S.-led war on the emerging microbe to show how these microbes with their uncertain futures were transformed into objects of global science and security. Moving beyond familiar accounts that link scientific knowledge production to optical practices of visualizing the invisible,

Gloria Chan-Sook Kim develops a theory of “microbial resolution” to analyze the complex problematic that arises when dealing with these entities: what can be seen when there is nothing to see? Through a syncretic analysis of data mining, animal-tracking technologies, media networks, computer-modeled futures, and global ecologies and infrastructures, she shows how a visual impasse—the impossibility of seeing microbial futures—forms the basis for new modes of perceiving, knowing, and governing in the present.

Timely and thought provoking, *Microbial Resolution* opens up the rich paradoxes, irreconcilabilities, and failures inherent in this project and demonstrates how these tensions profoundly animate twenty-first-century epistemologies, aesthetics, affects, and ecologies.



Gloria Chan-Sook Kim is assistant professor of media and culture at the University of California, Riverside. Her work has been published in the journals *Configurations: A Journal of Literature, Science, and Technology* and *Journal for Consumption, Markets, and Culture*.

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JUNE

256 pages 54 b&w illustrations 5 1/2 x 8 1/2

Proximities Series

American Disgust

Racism, Microbial Medicine, and the Colony Within

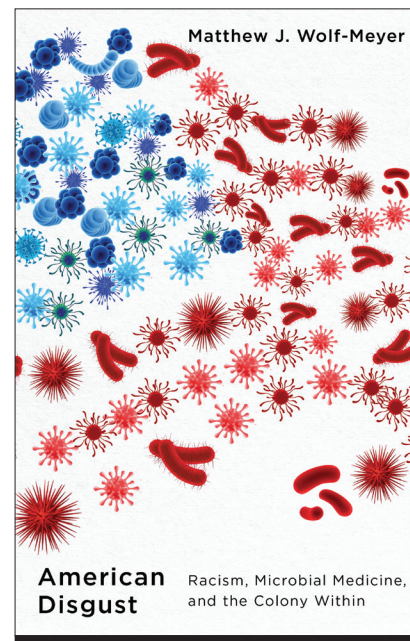
MATTHEW J. WOLF-MEYER

Examining the racial underpinnings of food, microbial medicine, and disgust in America

American Disgust shows how perceptions of disgust and fears of contamination are rooted in the country's history of colonialism and racism. Drawing on colonial, corporate, and medical archives, Matthew J. Wolf-Meyer argues that microbial medicine is closely entwined with changing cultural experiences of digestion, excrement, and disgust that are inextricably tied to the creation of whiteness.

Ranging from nineteenth-century colonial encounters with Native people to John Harvey Kellogg's ideas around civilization and bowel movements to mid-twentieth-century diet and parenting advice books, Wolf-Meyer analyzes how embedded racist histories of digestion and disgust permeate contemporary debates around fecal microbial transplants and other bacteriotherapeutic treatments for gastrointestinal disease.

At its core, *American Disgust* wrestles with how changing cultural notions of digestion—what goes into the body and what comes out of it—create and impose racial categories motivated by feelings of disgust rooted in American settler-colonial racism. It shows how disgust is a changing, yet fundamental, aspect of American subjectivity and that engaging with it—personally, politically, and theoretically—opens up possibilities for conceptualizing health at the individual, societal, and planetary levels.



Matthew J. Wolf-Meyer is professor of science and technology studies at Rensselaer Polytechnic University. He is author of *The Slumbering Masses: Sleep, Medicine, and Modern American Life*; *Theory for the World to Come: Speculative Fiction and Apocalyptic Anthropology*; and *Unraveling: Remaking Personhood in a Neurodiverse Age* (all from Minnesota).

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MAY

296 pages 5 1/2 x 8 1/2

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Caring for Life

A Postdevelopment Politics of Infant Hygiene

KELLY DOMBROSKI

The transformational possibilities of everyday hygiene and care practices

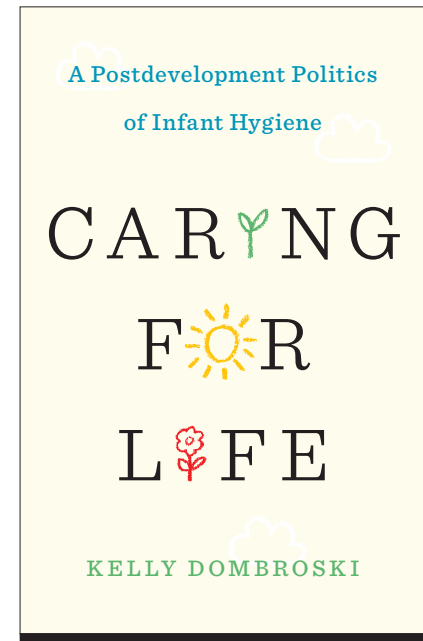
In order to mitigate the worst forecasts of climate change, many of us need to make drastic adjustments to how we live and what we consume. For Kelly Dombroski, these changes must also happen in the home: in rethinking routines of care and hygiene that still rely on disposable and plastic products.

Caring for Life examines the remarkable evolution in Asia-Pacific hygiene practices and amplifies the creative work of ordinary people guarding human and more-than-human life in their everyday practices of care.

Dombroski develops the concept of “guarding life,” a viewpoint that counters homogenous cultural practices and imposed sanitation standards and instead embraces diverse hygiene practices that are networked across varying wisdoms and bodies. She traces how the Chinese diaper-free infant toilet training practice of *baniao* has traveled to Australia and New Zealand, and she explores the practice of

“elimination communication,” in which babies learn to communicate to their caregivers when they need to eliminate, thus removing the need for diapers. A mother herself, Dombroski conducted ethnographic research while mothering to examine how collectives of mothers draw on Chinese knowledge and their own embodied practices of childcare to create new hybrid forms of infant care.

Caring for Life is a call to action, a theory of change, and a fascinating account of the transformational possibilities of care practices. It shows how experiments in personal care can lead to collective, widespread change, ultimately providing a practical and hopeful vision for environmental action.



Kelly Dombroski is associate professor in geography at Te Kunenga ki Pūrehuroa Massey University, Palmerston North, New Zealand.

GEOGRAPHY/SOCIOLOGY

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MARCH

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Diverse Economies and Livable Worlds Series

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The Promise of Youth Anti-citizenship

Race and Revolt in Education

KEVIN L. CLAY AND KEVIN LAWRENCE HENRY JR., EDITORS

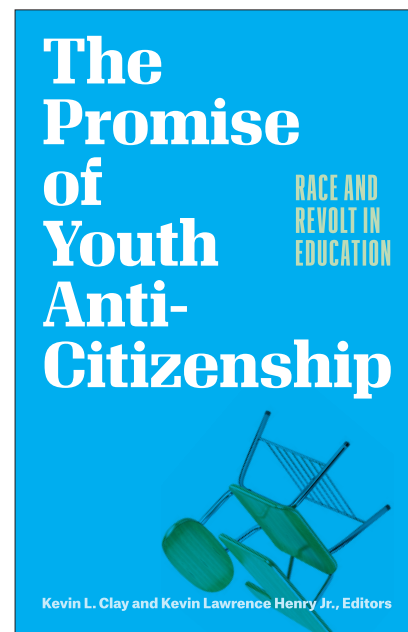
When inclusion into the fold of citizenship is conditioned by a social group's conceit to ritual violence, humiliation, and exploitation, what can anti-citizenship offer us?

The Promise of Youth Anti-citizenship argues that Black youth—and all youth of color—have been cast as anti-citizens, disenfranchised from the social, political, and economic mainstream of American life. Instead of asking youth to conform to a larger societal structure undergirded by racial capitalism and antiblackness, the volume's contributors propose that the collective practice of anti-citizenship opens up a liberatory space for youth to challenge the social order.

The chapters cover an array of topics, including Black youth in the charter school experiment in post-Katrina New Orleans; racial capitalism, the queering of ethnicity, and the 1980s Salvadoran migration to South Central Los Angeles; and the decolonization of classrooms through Palestinian liberation

narratives. Through a range of methodological approaches and conceptual interventions, this collection illuminates how youth negotiate and exercise anti-citizenship as either resistance or refusal in response to coercive patriotism, cultural imperialism, and predatory capitalism.

Contributors: Karlyn Adams-Wiggins, Portland State U; Ariana Brazier; Julio Cammarota, U of Arizona; Michael Davis, U of Wisconsin–Madison; Damaris C. Dunn, U of Georgia; Diana Gamez, U of California, Irvine; Rachel F. Gómez, Virginia Commonwealth U; Luma Hasan; Gabriel Rodriguez, Iowa State U; Christopher R. Rogers, U of Pennsylvania; Damien M. Sojoyner, U of California, Irvine.



Kevin L. Clay is assistant professor of Black studies in education at Rutgers University.

Kevin Lawrence Henry Jr. is assistant professor of educational leadership and policy analysis at the University of Wisconsin–Madison.

EDUCATION/RACE AND ETHNICITY

\$28.00x Paper ISBN: 978-1-5179-1247-5

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MAY

248 pages 5 1/2 x 8 1/2

Retail e-book files for this title are screen-reader friendly.

Good Boys, Bad Hombres

The Racial Politics of Mentoring Latino Boys in Schools

MICHAEL V. SINGH

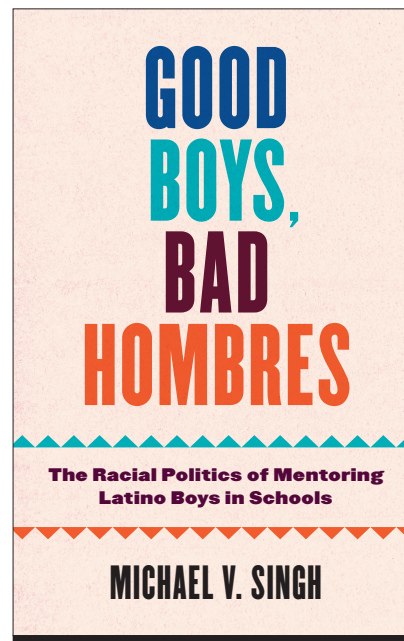
The unintended consequences of youth empowerment programs for Latino boys

Educational research has long documented the politics of punishment for boys and young men of color in schools—but what about the politics of empowerment and inclusion? In *Good Boys, Bad Hombres*, Michael V. Singh focuses on this aspect of youth control in schools, asking on whose terms a positive Latino manhood is envisioned.

Based on two years of ethnographic research in an urban school district in California, *Good Boys, Bad Hombres* examines Latino Male Success, a school-based mentorship program for Latino boys. Instead of attempting to shape these boys' lives through the threat of punishment, the program aims to provide an "invitation to a respectable and productive masculinity" rooted in traditional Latinx signifiers of manhood. Singh argues, however, that the promotion of this aspirational form of Latino masculinity is based in neoliberal

multiculturalism, heteropatriarchy, and anti-Blackness, and that even such empowerment programs can unintentionally reproduce attitudes that paint Latino boys as problematic and in need of control and containment.

An insightful gender analysis, *Good Boys, Bad Hombres* sheds light on how mentorship is a reaction to the alleged crisis of Latino boys and is governed by the perceived remedies of the neoliberal state. Documenting the ways Latino men and boys resist the politics of neoliberal empowerment for new visions of justice, Singh works to deconstruct male empowerment, arguing that new narratives and practices—beyond patriarchal redemption—are necessary to reimagine Latino manhood in schools and beyond.



Michael V. Singh is assistant professor in the Department of Chicana/o Studies at the University of California, Davis.

EDUCATION/RACE AND ETHNICITY

\$29.00x Paper ISBN: 978-1-5179-1298-7

\$116.00xx Cloth ISBN: 978-1-5179-1297-0

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APRIL

272 pages 5 1/2 x 8 1/2

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Knowing Silence

How Children Talk about Immigration Status in School

ARIANA MANGUAL FIGUEROA

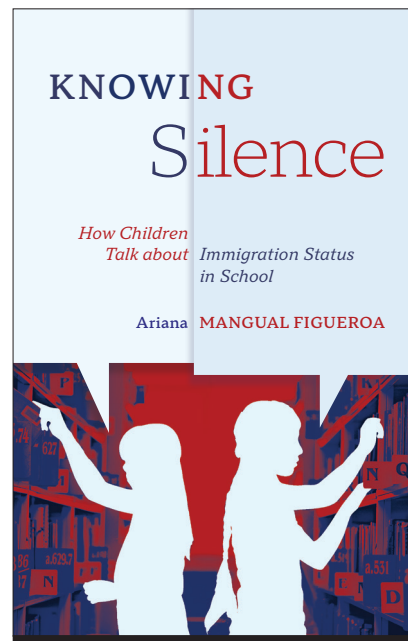
Learning from children about citizenship status and how it shapes their school experience

There is a persistent assumption in the field of education that children are largely unaware of their immigration status and its implications. In *Knowing Silence*, Ariana Mangual Figueroa challenges this “myth of ignorance.” By listening carefully to both the speech and significant silences of six Latina students from mixed-immigration-status families, from elementary school into middle school and beyond, she reveals the complex ways young people understand and negotiate immigration status and its impact on their lives.

Providing these children with iPod Touches to record their own conversations, Mangual Figueroa observes when and how they choose to talk about citizenship at home, at school, and in public spaces. Analyzing family conversations about school forms, in-class writing assignments, encounters with the police, and applications for college, she demonstrates that children grapple with

the realities of citizenship from an early age. Educators who underestimate children’s knowledge, Mangual Figueroa shows, can marginalize or misunderstand these students and their families.

Combining significant empirical findings with reflections on the ethical questions surrounding research and responsibility, Mangual Figueroa models new ways scholars might collaborate with educators, children, and families. With rigorous and innovative ethnographic methodologies, *Knowing Silence* makes audible the experiences of immigrant-origin students in their own terms, ultimately offering teachers and researchers a crucial framework for understanding citizenship in the contemporary classroom.



A former teacher in New York City public schools,

Ariana Mangual Figueroa is associate professor of urban education and Latin American, Iberian, and Latino cultures at the Graduate Center of the City University of New York.

EDUCATION/LATINX STUDIES/ETHNOGRAPHY

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APRIL

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

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Cultivating Livability

Food, Class, and the Urban Future in Bengaluru

CAMILLE FRAZIER

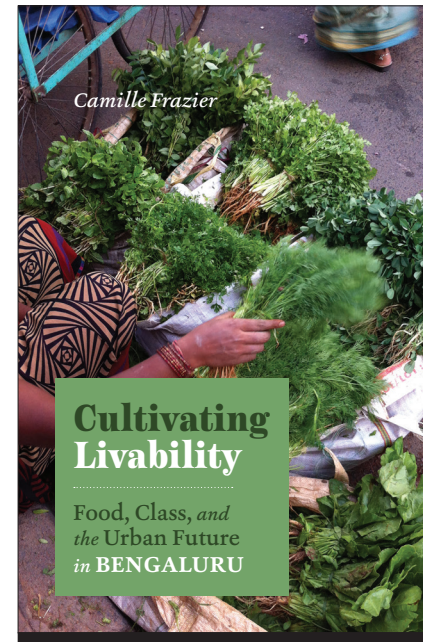
What urban food networks reveal about middle class livability in times of transformation

In recent years, the concept of “livability” has captured the global imagination, influencing discussions about the implications of climate change on human life and inspiring rankings of “most livable cities” in popular publications. But what really makes for a livable life, and for whom?

Cultivating Livability takes Bengaluru, India, as a case study—a city that is alternately described as India’s most and least livable megacity, where rapid transformation is undergirded by inequalities evident in the food networks connecting peri-urban farmers and the middle-class public. Anthropologist Camille Frazier probes the meaning of “livability” in Bengaluru through ethnographic work

among producers and consumers, corporate intermediaries and urban information technology professionals.

Examining the varying efforts to reconfigure processes of food production, distribution, retail, and consumption, she demonstrates how these intersections are often rooted in and exacerbate ongoing forms of disenfranchisement that privilege some lives at the expense of others.



Camille Frazier is assistant professor of anthropology at Clarkson University.

ANTHROPOLOGY/ASIAN STUDIES

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MAY

224 pages 18 b&w illustrations 5 1/2 x 8 1/2

The Digital and Its Discontents

ADEN EVENS

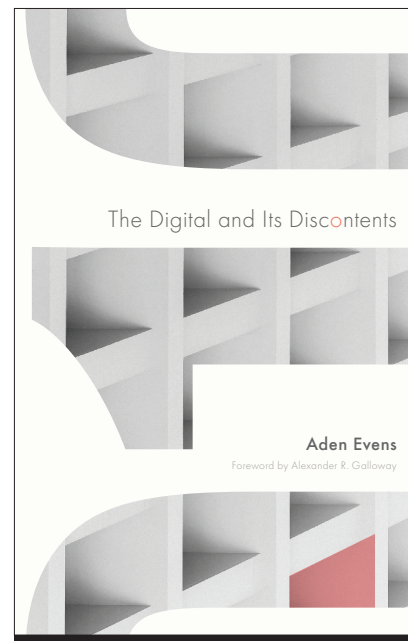
FOREWORD BY ALEXANDER R. GALLOWAY

A groundbreaking critique of the digital world that analyzes its universal technological foundations

Whence that nagging sense that something in the digital is amiss—that, as wonderful as our devices are, time spent on smartphones and computers leaves us sour, enervated, alienated? *The Digital and Its Discontents* uniquely explains that worry and points us toward a more satisfying relationship between our digital lives and our nondigital selves, one that requires a radical change in how we incorporate technology into our lives.

Aden Evens analyzes universal technological principles—in particular, the binary logic—to show that they encourage certain ways of thinking while making others more challenging or impossible. What is out of reach for any digital machine is *contingency*, the ontological principle that refuses every rule. As humans engage ourselves and our world ever more through digital machines, we lose touch with contingency and so banish from our lives the accidental and unexpected that fuel our most creative and novel possibilities for living.

Taking cues from philosophy rather than cultural or media theory, Evens argues that the consequences of this erosion of contingency are significant yet often overlooked because the same values that make the digital seem so desirable also make contingency seem unimportant: without contingency the digital is confined to what has already been thought, and yet the digital's ubiquity has allowed it to disguise this inherent sterility. Responsive only to desires that meet the demands of its narrow logic, the digital requires its users to practice those same ideological dictates, instituting a hegemony of thought and value sustained by the pervasive presence of digital mechanisms. Interweaving technical and philosophical concepts, *The Digital and Its Discontents* advances a powerful and urgent argument about the impact of the digital on our lives.



Aden Evens is associate professor of English at Dartmouth College. He is author of *Sound Ideas: Music, Machines, and Experience* (Minnesota, 2005) and *Logic of the Digital*.

Alexander R. Galloway is professor of media, culture, and communication at New York University, Steinhardt.

DIGITAL CULTURE/PHILOSOPHY

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FEBRUARY

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

Electronic Mediations Series, volume 62

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The Memory of the World

Deep Time, Animality, and Eschatology

TED TOADVINE

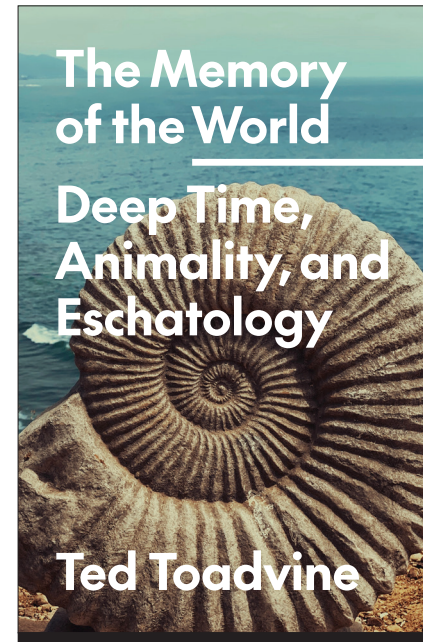
Advancing a phenomenological approach to deep time

Our imagination today is dominated by the end of the world, from sci-fi and climate fiction to actual predictions of biodiversity collapse, climate disruption, and the emergence of the Anthropocene. This obsession with the world's precarity, *The Memory of the World* contends, relies on a flawed understanding of time that neglects the past and present with the goal of managing the future. Not only does this mislead sustainability efforts, it diminishes our encounters with the world and with human and nonhuman others.

Ted Toadvine takes a phenomenological approach to deep time to show how our apocalyptic imagination forgets the sublime and uncanny dimensions of the geological past and far future. Guided by original readings of Maurice Merleau-Ponty, Emmanuel Levinas, Jacques Derrida, Jean-Luc Nancy, and others, he suggests that reconciling our embodied

lives with the memory of the earth transforms our relationship with materiality, other forms of life, and the unprecedented future.

Integrating insights from phenomenology, deconstruction, critical animal studies, and new materialism, *The Memory of the World* argues for a new philosophy of time that takes seriously the multiple, pleated, and entangled temporal events spanning cosmic, geological, evolutionary, and human durations.



Ted Toadvine is Nancy Tuana Director of the Rock Ethics Institute and associate professor of philosophy at The Pennsylvania State University. He is author of *Merleau-Ponty's Philosophy of Nature* and editor or translator of six books, including *The Merleau-Ponty Reader* and *Eco-Phenomenology: Back to the Earth Itself*.

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MAY

344 pages 5 1/2 x 8 1/2

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Petroturfing

Refining Canadian Oil through Social Media

JORDAN B. KINDER

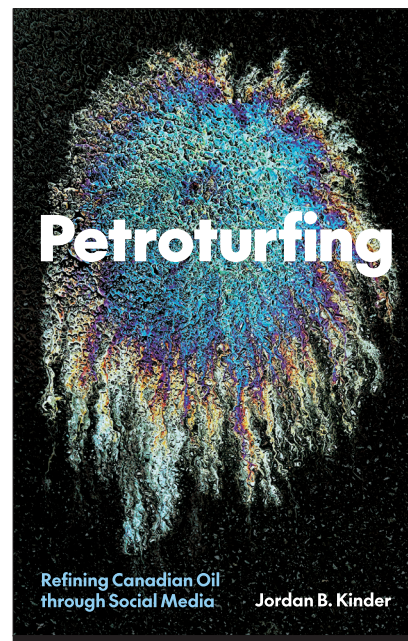
How social media has become a critical tool for advancing the interests of the Canadian oil industry

Petroturfing presents an incisive look into how Canada's pro-oil movement has leveraged social media to rebrand the extractive economy as a positive force. Adapting its title from the concept of astroturfing, which refers to the practice of disguising political and corporate media campaigns as grassroots movements, the book exposes the consequences of this mutually informed relationship between social media and environmental politics.

Since the early 2010s, an increasingly influential network of pro-oil groups, organizations, and campaigns has harnessed social media strategies originally developed by independent environmental organizations in order to undermine resistance to the fossil fuel industry. Situating these actions within the broader oil culture wars that have developed as an outgrowth of contemporary right-wing

media, *Petroturfing* details how this coalition of groups is working to reform the public view of oil extraction as something socially, economically, and ecologically beneficial.

By uncovering these concerted efforts to influence the "energy consciousness," Jordan B. Kinder reveals the deep divide between Canada's environmentally progressive reputation and the economic interests of its layers of government and private companies operating within its borders. Drawing attention to the structures underlying online political expression, *Petroturfing* highlights the limitations of social media networks in the work of promoting environmental justice and contributing to a more equitable future.



Jordan B. Kinder is assistant professor in the Department of Communication Studies at Wilfrid Laurier University.

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JUNE

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

Indigenous Archival Activism

Mohican Interventions in Public History and Memory

ROSE MIRON

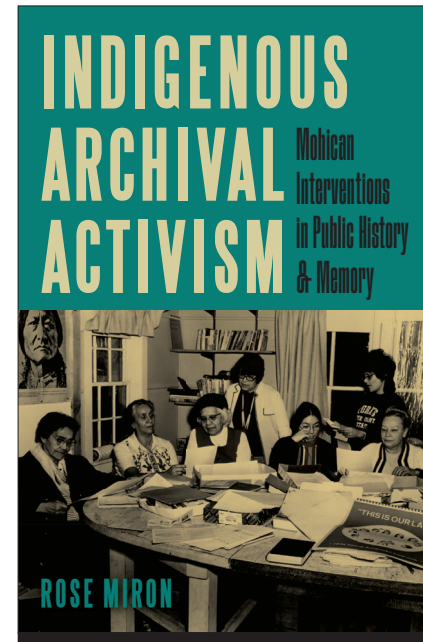
Who has the right to represent Native history?

The past several decades have seen a massive shift in debates over who owns and has the right to tell Native American history and stories. For centuries, non-Native actors have collected, stolen, sequestered, and gained value from Native stories and documents, human remains, and sacred objects. However, thanks to the work of Native activists, Native history is now increasingly repatriated back to the control of tribes and communities. *Indigenous Archival Activism* takes readers into the heart of these debates by tracing one tribe's fifty-year fight to recover and rewrite its history.

Rose Miron tells the story of the Stockbridge–Munsee Mohican Nation and its Historical Committee, a group composed mostly of Mohican women who have been collecting and reorganizing historical materials since 1968. She shows how their work is exemplary of how tribal archives can strategically shift how Native history is accessed, represented,

written, and, most important, controlled. Based on a more than decade-long reciprocal relationship with the Stockbridge–Munsee Mohican Nation, Miron's research and writing are shaped primarily by materials found in the tribal archive and ongoing conversations and input from the Stockbridge–Munsee Historical Committee.

Miron is not Mohican and is careful to consider her own positionality and reflects on what it means for non-Native researchers and institutions to build reciprocal relationships with Indigenous nations in the context of academia and public history, offering a model both for tribes undertaking their own reclamation projects and for scholars looking to work with tribes in ethical ways.



Rose Miron is director of the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library. In the creation of this book, she worked closely with the Stockbridge–Munsee Mohican Nation, especially the tribe's Historical Committee, whose members wrote the Foreword.

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APRIL

312 pages 34 b&w illustrations 3 maps 5 1/2 x 8 1/2

Producing Sovereignty

The Rise of Indigenous Media in Canada

KARRMEN CREY

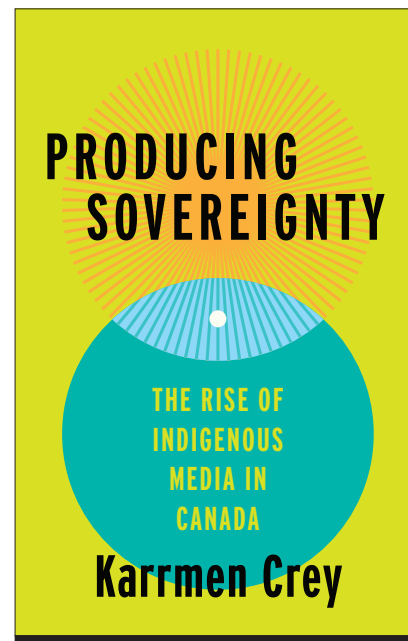
Exploring how Indigenous media has flourished across Canada from the 1990s to the present

In the early 1990s, Indigenous media experienced a boom across Canada, resulting in a vast landscape of film, TV, and digital media. Coinciding with a resurgence of Indigenous political activism, Indigenous media highlighted issues around sovereignty and Indigenous rights for broader audiences in Canada. In *Producing Sovereignty*, Karmen Crey considers the conditions—social movements, state policy, and evolutions in media technologies and infrastructure—that enabled this proliferation.

Exploring the wide field of media culture institutions, Crey pays particular attention to those that Indigenous media makers engaged during this cultural moment, including state film agencies, arts organizations, and provincial broadcasters. *Producing Sovereignty* ranges from the formation of the Aboriginal Film and Video Art Alliance in the early 1990s and its partnership with the Banff Centre for the Arts to the Canadian Broadcasting Corporation's 2016 production of *Highway*

of Tears (an immersive 360-degree short film directed by Anishinaabe filmmaker Lisa Jackson), examining works by Indigenous creators along the way.

Crey focuses on institutions with limited scholarly attention, such as educational broadcasters and independent production companies that create programming for the Aboriginal Peoples Television Network. She models institutional analysis to interpret Indigenous media, a framework that looks at how Indigenous media makers critically intervene in the representational conventions and media genres used by different institutions, transforming them to make them meaningful to Indigenous perspectives. Through its refusal to treat Indigenous media simply as a set of cultural aesthetics, *Producing Sovereignty* offers a revealing media history of this cultural moment.



Karmen Crey is Stó:lō from Cheam First Nation and is associate professor in the School of Communication at Simon Fraser University.

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MARCH

224 pages 25 b&w illustrations 5 1/2 x 8 1/2

Indigenous Americas Series

Stardust

Cinematic Archives at the End of the World

HANNAH GOODWIN

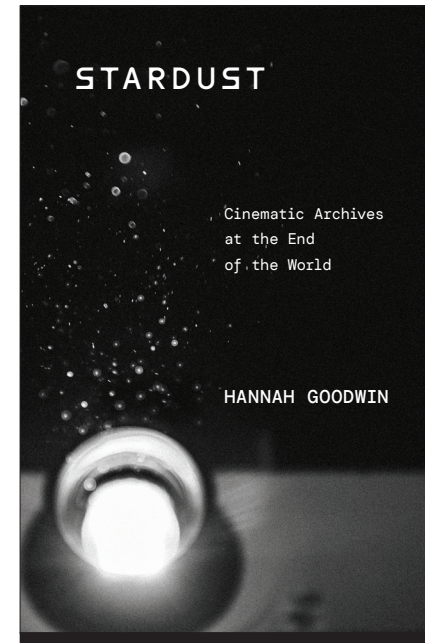
An exploration of the fundamental bond between cinema and the cosmos

The advent of cinema occurred alongside pivotal developments in astronomy and astrophysics, including Albert Einstein's theories of relativity, all of which dramatically altered our conception of time and provided new means of envisioning the limits of our world. Tracing the many aesthetic, philosophical, and technological parallels between these fields, *Stardust* explores how cinema has routinely looked toward the cosmos to reflect our collective anxiety about a universe without us.

Employing a "cosmocinematic gaze," Hannah Goodwin uses metaphorical frameworks from astronomy to posit new understandings of cinematic time and underscore the role of light in generating archives for an uncertain future. Surveying a broad range of films, including silent-era educational movies, avant-garde experimental works, and contemporary

blockbusters, she carves out a distinctive area of film analysis that extends its reach far beyond mainstream science fiction to explore films that reckon with a future in which humans are absent.

This expansive study details the shared affinities between cinema and the stars in order to demonstrate how filmmakers use cosmic imagery and themes to respond to the twentieth century's moments of existential dread, from World War I to the atomic age to our current moment of environmental collapse. As our outlook on the future continues to change, *Stardust* illuminates the promise of cinema to bear witness to humanity's fragile existence within the vast expanse of the universe.



Hannah Goodwin is assistant professor of film and media studies at Mount Holyoke College.

FILM STUDIES/MEDIA THEORY

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MAY

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

Movies under the Influence

JOCELYN SZCZEPANIAK-GILLECE

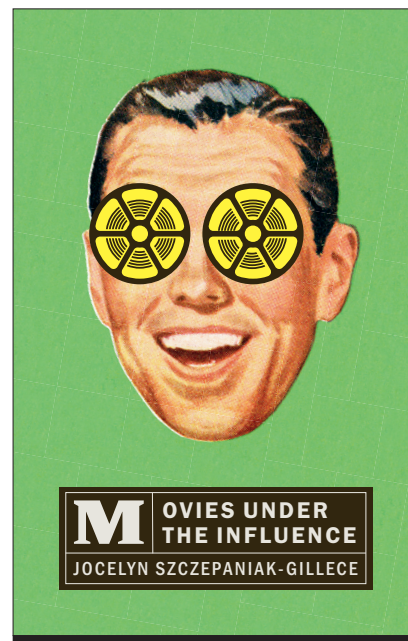
A cultural history of the enduring relationship between film spectatorship and intoxicating substances

Movies under the Influence charts the entangled histories of moviegoing and mind-altering substances from early cinema through the psychedelic 1970s. Jocelyn Szczepaniak-Gillece examines how the parallel trajectories of these two enduring aspects of American culture, linked by their ability to influence individual and collective consciousness, resulted in their being treated and regulated in similar ways. Rather than looking at representations of drug use within film, she regards cinema and intoxicants as kindred experiences of immersion subject to corresponding forces of ideology and power.

Exploring the effects of intoxicants such as caffeine, nicotine, alcohol, marijuana, and psychedelics on film spectatorship, Szczepaniak-Gillece demonstrates how American movie theaters sought to cultivate a dual identity: as both a place of wholesome entertainment and a shadowy zone of

illicit behavior. *Movies under the Influence* highlights the various legislative, legal, and corporate powers that held sway over the darkened anonymity of theaters, locating the convergence of moviegoing and drug use as a site of mediation and social control in America.

As much as substances and cinema are points where power intervenes, they are also settings of potential transcendence, and *Movies under the Influence* maintains this paradox as a necessary component of American film history. Recontextualizing a wide range of films, from Hollywood to the avant-garde, this book examines the implicit relationship intoxicants suggest between mass media, spectatorship, and governmental regulation and offers a new angle from which to understand cinema's lasting role in evolving American culture.



Jocelyn Szczepaniak-Gillece is associate professor of English and film studies and director of film studies at the University of Wisconsin–Milwaukee.

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AUGUST

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

The Flesh of Animation

Bodily Sensations in Film and Digital Media

SANDRA ANNETT

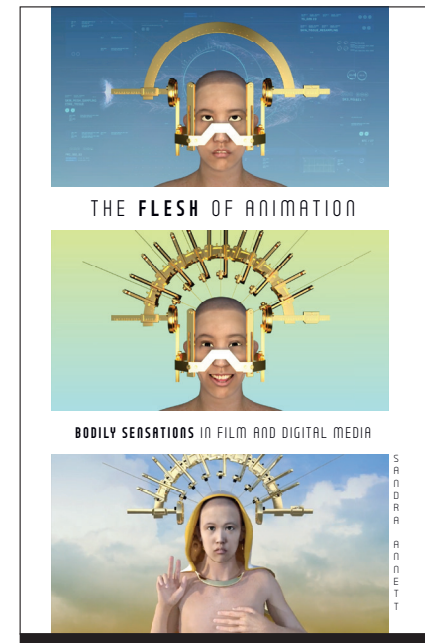
How animation can reconnect us with bodily experiences

Film and media studies scholarship has often argued that digital cinema and CGI provoke a sense of disembodiment in viewers; they are seen as merely fantastic or unreal. In her in-depth exploration of the phenomenology of animation, Sandra Annett offers a new perspective: that animated films and digital media in fact evoke vivid embodied sensations in viewers and connect them with the lifeworld of experience.

Starting with the emergence of digital technologies in filmmaking in the 1980s, Annett argues that contemporary digital media is indebted to the longer history of animation. She looks at a wide range of animation—from Disney films to anime, electro swing music videos to Vocaloids—to explore how animation, through its material forms and visual styles, can evoke bodily sensations of touch, weight, and orientation in space. Each chapter discusses well-known forms

of animation from the United States, France, Japan, South Korea, and China, examining how they provoke different sensations in viewers, such as floating and falling in *Howl's Moving Castle* and *My Beautiful Girl Mari*, and how the body is mediated in films that combine animation and live action, as seen in *Who Framed Roger Rabbit* and *Song of the South*. These films set the stage for an exploration of how animation and embodiment manifest in contemporary global media, from CGI and motion capture in Disney's "live action remakes" to new media installations by artists such as Lu Yang.

Leveraging an array of case studies through a new approach to film phenomenology, *The Flesh of Animation* offers an enlightening discussion of why animation provides a sensational experience for viewers not replicable through other media forms.



Sandra Annett is associate professor of film studies at Wilfrid Laurier University. She is coeditor-in-chief of the journal *Mechademia: Second Arc*, published by the University of Minnesota Press.

CINEMA AND MEDIA STUDIES/POPULAR CULTURE

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APRIL

288 pages 23 b&w illustrations 5 1/2 x 8 1/2

Interactive Cinema

The Ambiguous Ethics of Media Participation

MARINA HASSAPOPOULOU

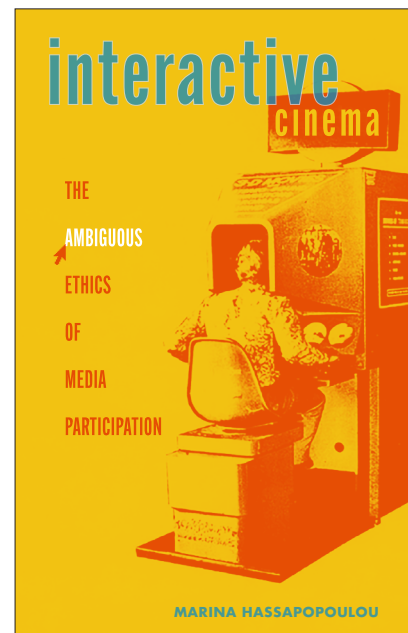
Connecting interactive cinema to media ethics and global citizenship

Interactive Cinema explores cinematic practices that work to transform what is often seen as a primarily receptive activity into a participatory, multimedia experience. Surveying a multitude of unorthodox approaches throughout the history of motion pictures, Marina Hassapopoulou offers insight into a range of largely ephemeral and site-specific projects that consciously assimilate viewers into their production.

Analyzing examples of early cinema, Hollywood B movies, museum and gallery installations, virtual-reality experiments, and experimental web-based works, Hassapopoulou travels across numerous platforms, highlighting a diverse array of strategies that attempt to unsettle the allegedly passive spectatorship of traditional cinema. Through an exploration of these radically inventive approaches to the medium, many of which emerged out of sociopolitical

crises and periods of historical transition, she works to expand notions of interactivity by considering it in both technological and phenomenological terms.

Deliberately revising and expanding Eurocentric scholarship to propose a much broader, transnational scope, the book emphasizes the ethical dimensions of interactive media and their links to larger considerations around community building, citizenship, and democracy. By combining cutting-edge theory with updated conventional film studies methodologies, *Interactive Cinema* presses at the conceptual limits of cinema and offers an essential road map to the rapidly evolving landscape of contemporary media.



Marina Hassapopoulou is assistant professor of cinema studies at New York University's Tisch School of the Arts.

FILM STUDIES/DIGITAL CULTURE

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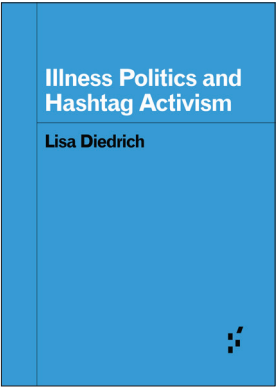
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JUNE

328 pages 37 b&w illustrations 5 1/2 x 8 1/2

Electronic Mediations Series, volume 63



Illness Politics and Hashtag Activism

LISA DIEDRICH

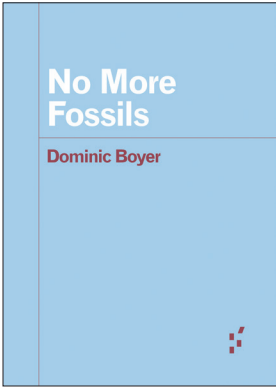
How illness on social media reveals the struggle against ableism and stigma for care and access

Illness Politics and Hashtag Activism explores illness and disability in action on social media, analyzing several popular hashtags as examples of how illness figures in recent U.S. politics. Lisa Diedrich shows how illness- and disability-oriented hashtags serve as portals into how and why illness and disability are sites of political struggle and how illness politics is informed by, intersects with, and sometimes stands in for sexual, racial, and class politics. She argues that illness politics is central—and profoundly important—to both mainstream and radical politics, and she investigates the dynamic intersection of media and health and health-activist practices to show how their confluence affects our perception and understanding of illness.

Lisa Diedrich is professor of women's, gender, and sexuality studies at Stony Brook University. She is author of *Indirect Action: Schizophrenia, Epilepsy, AIDS, and the Course of Health Activism* and *Treatments: Language, Politics, and the Culture of Illness* (both from Minnesota).

DISABILITY STUDIES/DIGITAL CULTURE

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MARCH
150 pages 6 b&w illustrations 5 x 7
Forerunners: Ideas First Series



No More Fossils

DOMINIC BOYER

Explores ecological impasses and opportunities of our fossil-fueled civilization

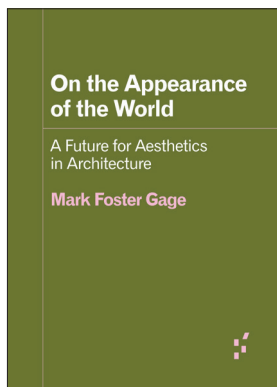
It is more and more obvious that our fossilized civilization has no sustainable future. It is an ecological Ponzi scheme stealing away the lives of countless species and the wellbeing of future generations in exchange for contemporary conveniences and the luxuries of a small subset of the human population. Yet a civilization wholly beyond fossils still seems difficult to grasp.

In *No More Fossils*, Dominic Boyer tells the story of the rise of fossil civilization through successive phases of sucropolitics (plantation sugar), carbopolitics (industrial coal), and petropolitics (oily automobility and plasticity), showing what tethers us to the ecocidal trajectory of petroculture today and what it will take to overcome the forces that mire us in place. He also looks ahead toward the world that the rapid electrification of vehicles, buildings, and power is creating. What can we do to make electroculture more just and sustainable than the petroculture we are leaving behind?

Dominic Boyer is an anthropologist, media maker, and environmental researcher who teaches at Rice University, where he was founding director of Rice's Center for Environmental Studies. His recent books include *Energopolitics: Wind and Power in the Anthropocene* and *Hyposubjects: On Becoming Human*.

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MARK FOSTER GAGE

How can architecture develop better aesthetic directions for the twenty-first-century built environment?

Our world, increasingly defined by efficient but unconsidered architecture and cities, seems to be getting uglier. In *On the Appearance of the World*, Mark Foster Gage asks why. He imagines a future scenario where architectural design and ideas from aesthetic philosophy align toward the production of a built world that is more humane, habitable, beautiful, and just.

Mark Foster Gage is principal of Mark Foster Gage Architects in New York City and the Robert A. M. Stern Professor of Architecture at Yale University. He has published nine books.

ARCHITECTURAL THEORY/PHILOSOPHY

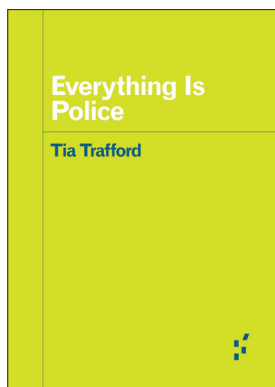
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FEBRUARY

80 pages 5 x 7

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Everything Is Police

TIA TRAFFORD

How institutional and interpersonal policing have been central to worldmaking

Policing is constitutive of colonial modernity: normalizing, internalizing, and legalizing anti-Black violence as the ongoing condition for white life and freedom. The result, Tia Trafford argues here, is a situation where we cannot practically experience or even imagine worlds free from policing. From the plantation to the prison, global apartheid, and pandemic control, this book examines why and how policing has become the most ingrained, commonsense—and insidious—way of managing our world.

Tia Trafford is reader in philosophy and design at University for the Creative Arts in London. They are author of *The Empire at Home* and coeditor of *Alien Vectors*.

RACE AND ETHNICITY/PHILOSOPHY

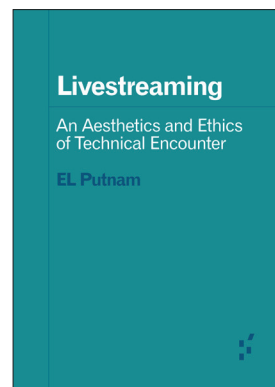
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JANUARY

112 pages 5 x 7

Forerunners: Ideas First Series



Livestreaming

An Aesthetics and Ethics of Technical Encounter

EL PUTNAM

An inquiry into how livestreaming can help us meaningfully connect

Livestreaming is ubiquitous in our Covid-19-inflected era. In this book, EL Putnam takes up the implications of this technology, arguing that livestreamed broadcasts perform aesthetic and ethical encounters that invite distinctive means of relating to others. Treating humans and technologies as inherently relational, Putnam considers how livestreaming constitutes new patterns of being together that are complex, ambivalent, and transformative.

EL Putnam is assistant professor of digital media at Maynooth University in Ireland and author of *The Maternal, Digital Subjectivity, and the Aesthetics of Interruption*.

DIGITAL CULTURE

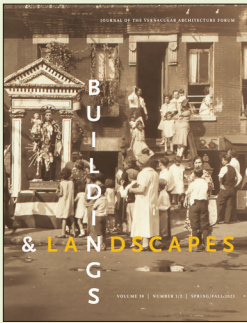
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JANUARY

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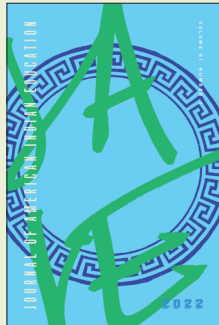
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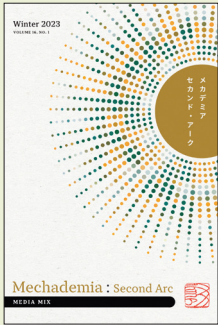
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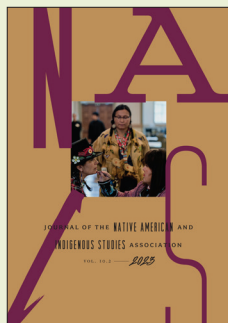
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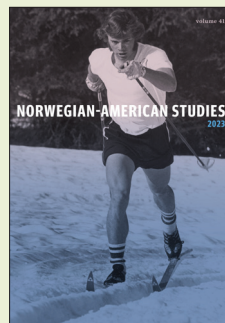


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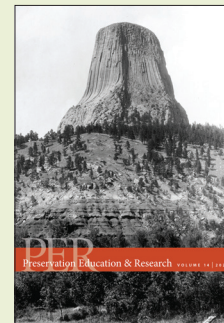
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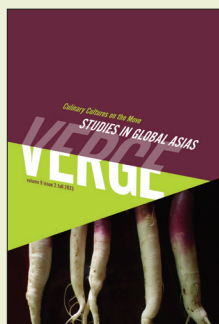


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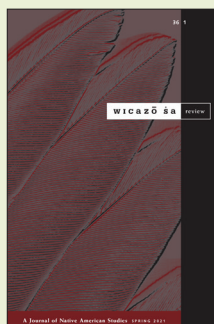
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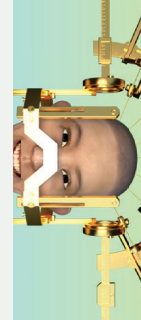
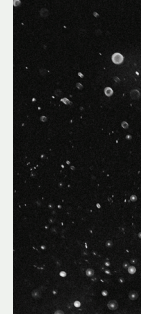
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