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The Complete and Original Norwegian Folktales of Asbjørnsen and Moe

PETER CHRISTEN ASBJØRNSEN AND JØRGEN MOE

TRANSLATED BY TIINA NUNNALLY

FOREWORD BY NEIL GAIMAN

A new, definitive English translation of the celebrated story collection regarded as a landmark of Norwegian literature and culture

“Like the Grimms before them, Peter Christen Asbjørnsen and Jørgen Moe applied countless fine calibrations to make their stories, paradoxically, a perfect capture of folk traditions. Tiina Nunnally set out to make their tales sing in English translation, and *presto!* Trolls, griffins, Ash Lads, and all the wonders of the Norwegian imagination spring to life with renewed cultural energy and élan.”

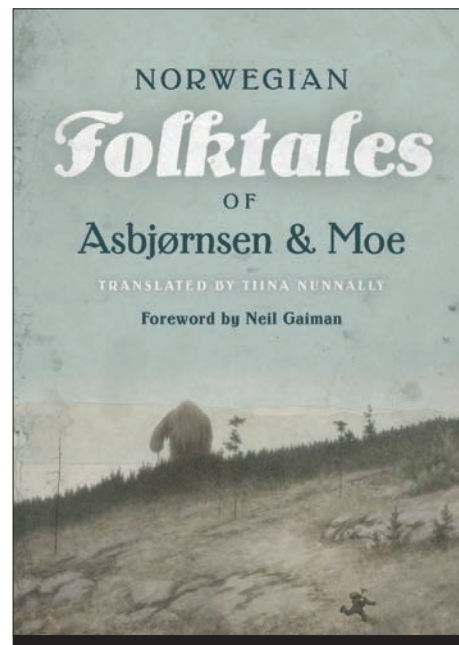
—Maria Tatar, editor of *The Annotated Brothers Grimm*

The extraordinary folktales collected by Peter Christen Asbjørnsen and Jørgen Moe began appearing in Norway in 1841. Over the next two decades the publication of subsequent editions under the title *Norske folkeeventyr* made the names Asbjørnsen and Moe synonymous with Norwegian storytelling traditions. Tiina Nunnally’s vivid translation of their monumental collection is the first new English translation in more than 150 years—and the first ever to include all sixty original tales.

These stories, set in Norway’s majestic landscape of towering mountains and dense forests, are filled with humor, mischief, and sometimes surprisingly cruel twists of fate. All are rendered in the deceptively simple narrative style perfected by Asbjørnsen and Moe—now translated into an English that is as finely tuned to the modern ear as it is true to the original Norwegian.

Included here—for the very first time in English—are Asbjørnsen and Moe’s Forewords and Introductions to the early Norwegian editions of the tales. Asbjørnsen gives us an intriguing glimpse into the actual collection process and describes how the stories were initially received, both in Norway and abroad. Equally fascinating are Moe’s views on how central characters might be interpreted and his notes on the regions where each story was originally collected. Nunnally’s informative Translator’s Note places the tales in a biographical, historical, and literary context for the twenty-first century.

The Norwegian folktales of Asbjørnsen and Moe are timeless stories that will entertain, startle, and enthrall readers of all ages.



Peter Christen Asbjørnsen (1812–1885) and **Jørgen Moe** (1813–1882) were best known for their monumental collection *Norske folkeeventyr* (*Norwegian Folktales*), which introduced the lively traditions of Norwegian storytelling to readers around the world.

Tiina Nunnally is an award-winning translator of Norwegian, Danish, and Swedish literature. Her many translations include Sigrid Undset’s *Marta Oulie*; the Minnesota Trilogy by Vidar Sundstøl; and Ola Larsmo’s *Swede Hollow*. Her translation of *Kristin Lavransdatter: The Cross* by Sigrid Undset won the PEN/Book-of-the-Month Club Translation Prize.

Neil Gaiman is a *New York Times* best-selling author of award-winning titles including *Norse Mythology*, *American Gods*, *Good Omens*, and the groundbreaking *Sandman* graphic novels.

FOLKLORE/SCANDINAVIAN

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SEPTEMBER

320 pages 2 b&w illustrations 6 x 8 1/4

Reclaiming Life

BY SHANNON GIBNEY
AND KAO KALIA YANG

Miscarriage. Stillbirth. Neonatal loss. Fetal and infant death.

None of these words were new to us. We were writers. We were women. We were daughters. We were mothers, we were on our way to becoming mothers. And yet, our knowing the words could not prepare us for the experience of them. None of who we had been could have prepared us for who we would become in the wake of these words.

Grief is a lonely place we have all visited by ourselves, occasionally with others. Some of us have built homes to house our grief. Others shiver in the storms that break, unsure of where to hide, how to hide, whether they want to hide. Each of us, in our own ways and for many of us through our words, have encountered grief. All of us have awoken from despair only to find ourselves forsaken on the shores. . . .

There is a growing body of research that confirms that the stress from racism that black mothers—and we can assume other women of color and indigenous women experiencing systemic oppression in this country—experience throughout their lifetimes makes it more difficult to carry their babies to full term. While the research is confirming what many of us women of color know about our



Kristine Heykants

“Pregnancy loss is a most enigmatic human sorrow, unique to every woman who suffers it. These stories of resilience, grief, and restoration are essential, for to understand is to heal.”

—LOUISE ERDRICH

bodies and our lives in a landscape where white supremacy’s reach goes far and deep, it also points to the historical and ongoing medical research gender gap.

We know far less about women’s health, including pregnancy, because women have been historically and persistently excluded from toxicology or biomedical research. Funding for studies focused on women’s health issues in particular are few and far between. All of these issues are critical and



Shea Yang

must be tackled in earnest if we are to get to the bottom of disproportionate infant loss and miscarriage among women of color in this country, much less have any chance of changing it. . . .

We raise our voices together, indigenous women and women of color from across the expanse of this country, across the generations of women, to speak to our experiences of miscarriage and infant loss not simply to fill a void but to build bridges of hope and healing from that void, to say to each other: we are *here*.

Here, where we are important and our children matter profoundly to us, in the space where they were and where they continue to be.

**EXCERPTED FROM
THE INTRODUCTION**

What God Is Honored Here?

Writings on Miscarriage and Infant Loss by and for
Native Women and Women of Color

SHANNON GIBNEY AND KAO KALIA YANG, EDITORS

Pain, revelations, and hope after the traumas of miscarriage and infant loss

"What God Is Honored Here?" is the hardest and most important book I've read about parenting, loss, and imagination. It's also the most frightening book in my world, but not because it is horrific: it is about the terrifying possibilities of love."

—Kiese Laymon, author of *Heavy*

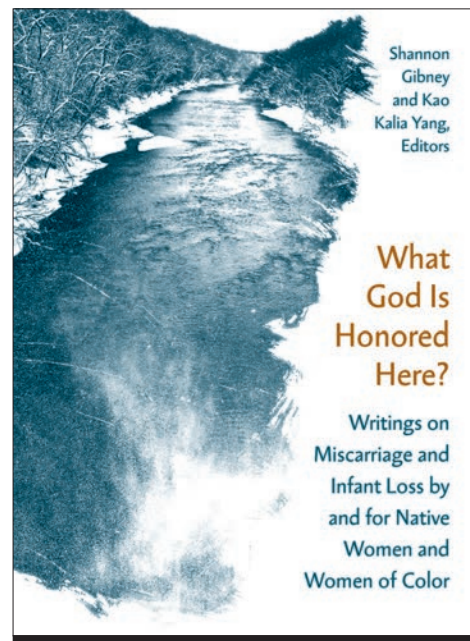
"These writers have pierced the silence that too often surrounds miscarriage and infant loss. As readers we witness the heart-mending love of mothers as they share memories of their lost babies, and in the telling offer solace in community."

—Diane Wilson, author of *Spirit Car and Beloved Child*

What God Is Honored Here? is the first book of its kind—and urgently necessary. This is a literary collection of voices of Indigenous women and women of color who have undergone miscarriage and infant loss, experiences that disproportionately affect women who have often been cast toward the margins in the United States of America.

From the story of dashed cultural expectations in an interracial marriage to poems that speak of loss across generations, from harrowing accounts of misdiagnoses, ectopic pregnancies, and late-term stillbirths to the poignant chronicles of miscarriages and mysterious infant deaths, *What God Is Honored Here?* brings women together to speak to one another about the traumas and tragedies of womanhood. In its heartbreaking beauty, this book offers an integral perspective on how culture and religion, spirit and body, unite in the reproductive lives of women of color and Indigenous women as they bear witness to loss and claim for themselves and others their fundamental humanity. Powerfully and with brutal honesty, they write about what it means to reclaim life in the face of death.

Contributors: Jennifer Baker, Michelle Borok, Lucille Clifton, Sidney Clifton, Taiyon J. Coleman, Arfah Daud, Rona Fernandez, Sarah Agaton Howes, Honorée Fanonne Jeffers, Soniah Kamal, Diana Le-Cabrera, Janet Lee-Ortiz, Maria Elena Mahler, Chue Moua, Jami Nakamura Lin, Jen Palmares Meadows, Dania Rajendra, Marcie Rendon, Seema Reza, 신 선 영 Sun Yung Shin, Kari Smalkoski, Catherine R. Squires, Elsa Valmidiano.



Shannon Gibney is a writer, educator, activist, and the author of *See No Color*, a young adult novel that won the Minnesota Book Award in Young People's Literature and the critically acclaimed novel *Dream Country*. She is faculty in English at Minneapolis College, where she teaches writing.

Kao Kalia Yang is author of *The Latehomecomer: A Hmong Family Memoir*, winner of two Minnesota Book Awards and a finalist for the PEN USA Award in Creative Nonfiction and the Asian Literary Award in Nonfiction. Her second book, *The Song Poet*, won a Minnesota Book Award and was a finalist for several other prestigious prizes.

ESSAYS/WOMEN'S HEALTH/RACE & ETHNIC STUDIES

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OCTOBER

256 pages 5 b&w illustrations 6 x 8



Queenstown, Cork, Ireland

JUNE 1897

Anna Klar found it strange that the fog lay so thick over the sea and land even though the sun was already up and clearly visible in the sky. She hadn't seen anything like it since she was a child. And she recalled, right then and there, a morning when she was very young and had gone out before getting properly dressed. At that moment she'd imagined that she could gather up the heavy fog like an armful of wool she might hold close and carry back to show her mother. Even though she was freezing, she had gone all the way out to the ditch, which was a good distance beyond the fence. In the fog she saw a couple of long-legged silhouettes, and she took several steps forward with her arms spread wide but didn't manage to clasp anything at all. In the winter-hardened field stood two birds, tall as men, with slender necks that slowly, as if in a dream, swiveled in her direction. Their eyes were shiny black buttons. She looked at them and then turned and silently ran back to the house. She had never seen such big birds before. Later she found out they were cranes.

Now, inside the white fog, Anna could hear the shriek of gulls. She and the others sat in silence along the rail of the vessel's foredeck, where they had gained free access after the seamen had opened the hatch and rolled

away the sailcloth that otherwise covered the opening. Although it was early June, the morning was unexpectedly chilly. She was already hungry and would soon return below deck to wake the others, who seemed to have settled into the sort of clammy sleep that can come over people in stuffy, cramped spaces with not enough air. The panic she had initially felt when she opened her eyes in the stifling darkness had slowly dissipated out here under the white vault of the sky.

She was sitting with three of the older women whose names she hadn't yet learned and whose language she didn't speak. She thought they might be from England. Or maybe Germany. They didn't say a word as they looked toward land, their eyes focused on something she couldn't see. One of them was smoking a pipe. All three had dark shawls draped over their shoulders. They had looked up and nodded, neither friendly nor unfriendly, before turning their gaze once more toward the invisible coastline.

A blast from the big steam whistle high overhead shattered the silence. And as if the sound had somehow set the air moving, a very tall and pointed church tower took shape out of nothing.

This was her time alone. Soon she would clamber down to the steerage deck on the worn wooden ladder, blackened from thousands of hands, and make sure the others were awake for the morning porridge. The seagulls glided out of the fog on rigid outspread wings, looking exactly like the gulls back home. So far nothing had happened. This was the first morning after they had left England behind.

Swede Hollow

A Novel

OLA LARSMO

TRANSLATED BY TIINA NUNNALLY

A riveting family saga immersed in the gritty, dark side of Swedish immigrant life in America in the early twentieth century

"Ola Larsmo presents a sober and realistic portrayal of the suffering and hardships that awaited Swedish immigrants after they arrived in America. *Swede Hollow* is a moving, at times harrowing, always convincing novel on a truly epic scale."

—Steve Sem-Sandberg, author of *The Emperor of Lies*

"Ola Larsmo writes with sympathy and grace, and his tale is a quiet epic, full of wonder and dreams and loss. Not to be missed."

—Larry Millett, author of *Metropolitan Dreams*

"Ola Larsmo has animated a singular place and moment in the story of Minnesota's settlement by Europeans. Larsmo is a faithful storyteller, rooted in historical incident, hearing the voices and breathing life into people who risked everything to forge new beginnings and raise up families by sweat, fist, and the ragged, life-giving fabric of clan."

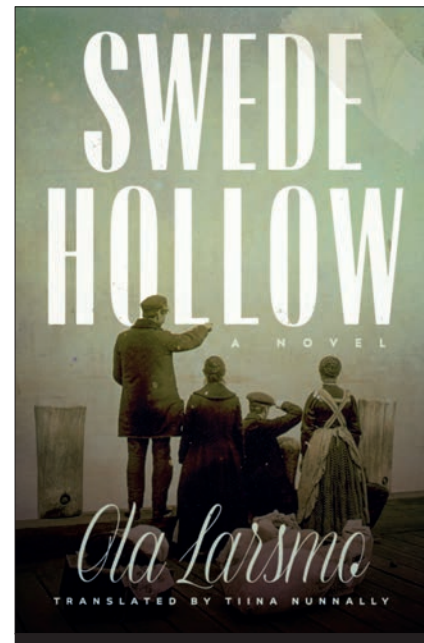
—Peter C. Brown, author of *The Fugitive Wife*

When Gustaf and Anna Klar and their three children leave Sweden for New York in 1897, they take with them a terrible secret and a longing for a new life. But their dream of starting over is nearly crushed at the outset: a fire devastates Ellis Island just as they arrive, and then the relentlessly harsh conditions and

lack of work in the city make it impossible for Gustaf to support his family. An unexpected gift allows the Klars to make one more desperate move, this time to the Midwest and a place called Swede Hollow.

Their new home is a cluster of rough-hewn shacks in a deep, wooded ravine on the edge of St. Paul, Minnesota. The Irish, Italian, and Swedish immigrants who live here are a hardscrabble lot usually absent from the familiar stories of Swedish American history. The men hire on as poorly paid day laborers for the Great Northern or Northern Pacific railroads or work at the nearby brewery, and the women clean houses, work at laundries, or sew clothing in stifling factories. Outsiders malign Swede Hollow as unsanitary and rife with disease, but the Klar family and their neighbors persevere in this neglected corner of the city—and consider it home.

Extensively researched and beautifully written, Ola Larsmo's award-winning novel vividly portrays a family and a community determined to survive. There are hardships, indignities, accidents, and harrowing encounters, but also acts of loyalty and kindness and moments of joy. This haunting story of a real place echoes the larger challenges of immigration in the twentieth century and today.



Ola Larsmo is a critic and columnist for Sweden's largest newspaper, *Dagens Nyheter*, and the author of nine novels and several collections of short stories and essays. He received the Bjørnson Prize from the Norwegian Academy of Literature and Freedom of Expression and, after the publication of *Swede Hollow*, two prestigious Swedish awards: the Lagercrantz Critics' Prize from *Dagens Nyheter* and Natur & Kultur's cultural prize. He was president of PEN Sweden from 2009 to 2017 and editor of *Bonniers Literary Magazine* from 1984 to 1990.

Tina Nunnally is the award-winning translator of Sigrid Undset's novels *Kristin Lavransdatter*, *Jenny*, and *Marta Oulie*. Her many translations from the Scandinavian languages include Vidar Sundstøl's *Minnesota Trilogy* (Minnesota, 2013–15) and *The Complete and Original Norwegian Folktales of Asbjørnsen and Moe* (Minnesota, 2019).

FICTION

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OCTOBER

312 pages 6 x 9 USA

This Wound Is a World

BILLY-RAY BELCOURT

The new edition of a prize-winning memoir-in-poems, a meditation on life as a queer Indigenous man—available for the first time in the United States

"This book is a monument for the future of poetic possibility. It is rare to be able to call a book something so grand and full—and have it be utterly true. That's what *This Wound Is a World* affords us: myth and hyperbole pressed into a lived and realized life. A reckoning for and of the wreck—bravely buoyant, alive, and finally here."

—Ocean Vuong, author of *Night Sky with Exit Wounds*

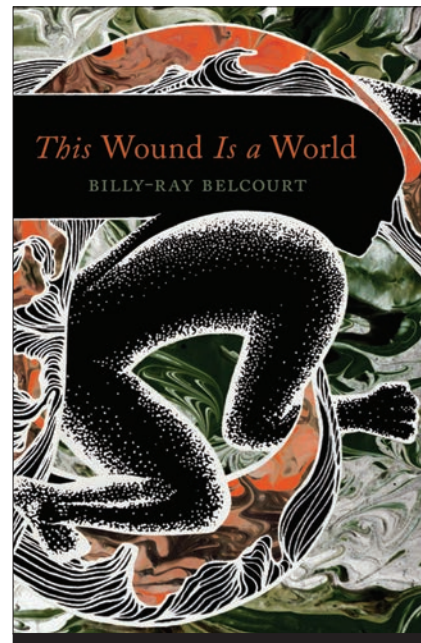
"*This Wound Is a World* is a decolonial wildfire from which the acclaimed writer Billy-Ray Belcourt builds a new world and it's the brilliant, radiant, f*cked up Indigenous world I want to live in. . . . [His book] redefines poetics as a refusal of colonial erasure, a radical celebration of Indigenous life and our beautiful, intimate rebellion. This is a breathtaking masterpiece."

—Leanne Betasamosake Simpson, Mississauga Nishnaabeg writer and musician

"i am one of those hopeless romantics who wants every blowjob to be transformative." Billy-Ray Belcourt's debut poetry collection, *This Wound Is a World*, is "a prayer against

breaking," writes trans Anishinaabe and Métis poet Gwen Benaway. "By way of an expansive poetic grace, Belcourt merges a soft beauty with the hardness of colonization to shape a love song that dances Indigenous bodies back into being. This book is what we've been waiting for."

Part manifesto, part memoir, *This Wound Is a World* is an invitation to "cut a hole in the sky / to world inside." Belcourt issues a call to turn to love and sex to understand how Indigenous peoples shoulder their sadness and pain without giving up on the future. His poems upset genre and play with form, scavenging for a decolonial kind of heaven where "everyone is at least a little gay." Presented here with several additional poems, this prize-winning collection pursues fresh directions for queer and decolonial theory as it opens uncharted paths for Indigenous poetry in North America. It is theory that sings, poetry that marshals experience in the service of a larger critique of the coloniality of the present and the tyranny of sexual and racial norms.



Billy-Ray Belcourt is from the Driftpile Cree Nation. He is Canada's first First Nations Rhodes Scholar. *This Wound Is a World* was awarded the 2018 Canadian Griffin Poetry Prize, the 2018 Robert Kroetsch City of Edmonton Book Prize, and a 2018 Indigenous Voices Award. His second book, *NDN Coping Mechanisms: Notes from the Field*, will be published in fall 2019.

NATIVE STUDIES/POETRY

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SEPTEMBER

72 pages 6 x 9 CAN

South American Journals

January–July 1960

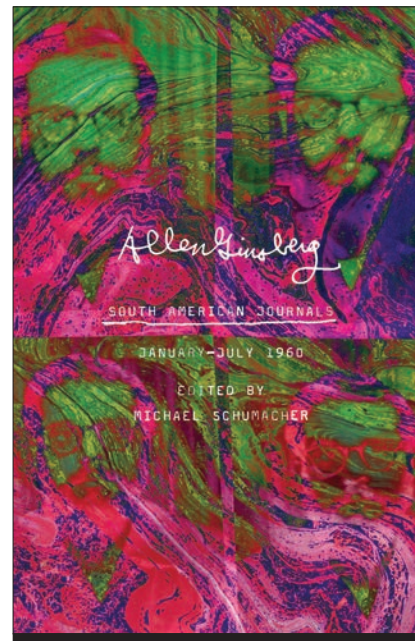
ALLEN GINSBERG

EDITED BY MICHAEL SCHUMACHER

The great Beat poet's observations, reflections, poetry, and mind-expanding explorations while traveling through South America

When Allen Ginsberg went to South America in 1960, ostensibly to attend a literary conference, he had a different kind of trip in mind. This would be another experience in the Beat poet's journey deep into the realm of consciousness, the inward travel explored to exhilarating effect in his writing—whether in the poetry that had already earned him international acclaim or in the idiosyncratic journals that raised self-documentation to a new form of art. In his *South American Journals*, covering a tumultuous six months, Ginsberg describes his travels through Chile and Peru, his visit to Machu Picchu, and his search for a source for *ayahuasca*, or *yagé*, a mind-expanding drug recommended by his friend William S. Burroughs, another writer well traveled in altered states of consciousness.

Far from quotidian diary entries, Ginsberg's observations in these pages, interspersed with poetry, dream notations, and musings about spirituality, amount to a critical chapter in the poet's informal autobiography. Writing more during these six months than in any of his other journals, Ginsberg summons great ferment. In his distinctive accounts of all that he encounters, elevating travel writing to lyrical expression; in an abundance of poems published here for the first time, in both first drafts and polished forms; in his reports of fascinating conversations; and, in particular, in detailed passages that delve into inner recesses of his consciousness, Ginsberg recreates a journey like no other, one that reflects the workings of one of the best minds of his generation in the world of his own making and in its mysterious, immutable counterpart in the South American landscape.



Allen Ginsberg (1926–1997) was born in Newark, New Jersey. As a student at Columbia College in the 1940s, he began a close friendship with William Burroughs, Neal Cassady, and Jack Kerouac, and he became associated with the Beat movement and the San Francisco Renaissance in the 1950s. After jobs as a laborer, sailor, and market researcher, he published his first volume of poetry, *Howl and Other Poems*, in 1956. “Howl” defeated censorship trials to become one of the most widely read poems of the twentieth century.

Michael Schumacher is author of *Dharma Lion*, the acclaimed biography of Allen Ginsberg, and editor of *First Thought: Conversations with Allen Ginsberg* and *Iron Curtain Journals: January–May 1965* (all from Minnesota). He is also editor of *The Essential Ginsberg*.

BIOGRAPHY/AMERICAN STUDIES

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NOVEMBER

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The Alchemy of Meth

A Decomposition

JASON PINE

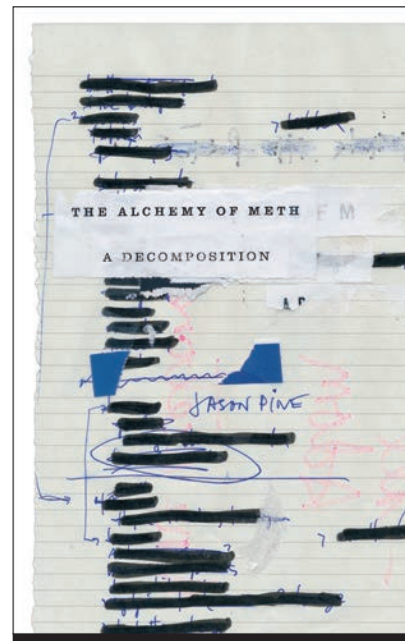
Meth cooks practice late industrial alchemy—transforming base materials, like lithium batteries and camping fuel, into gold

Meth alchemists all over the United States tap the occulted potencies of industrial chemical and big pharma products to try to cure the ills of precarious living: underemployment, insecurity, and the feeling of idleness. Meth fires up your attention and makes repetitive tasks pleasurable, whether it's factory work or tinkering at home. Users are awake for days and feel exuberant and invincible. In one person's words, they "get more life."

The Alchemy of Meth is a nonfiction storybook about St. Jude County, Missouri, a place in decomposition, where the toxic inheritance of deindustrialization meets the violent hope of this drug-making cottage industry. Jason Pine bases the book on fieldwork among

meth cooks, recovery professionals, pastors, public defenders, narcotics agents, and pharmaceutical executives. Here, St. Jude is not reduced to its meth problem. Pine looks at meth through materials, landscapes, and institutions: the sprawling context that makes methlabs possible. *The Alchemy of Meth* connects DIY methlabs to big pharma's superlabs and illicit speed to the legalized speed sold as ADHD medication, uniquely implicating the author's own story in the narrative.

By the end of the book, the backdrop of St. Jude becomes the foreground. It could be a story about life and work *anywhere* in the United States, where it seems no one is truly clean and all are complicit in the exploitation of their precious resources in exchange for a livable present—or even the hope of a future.



Jason Pine is associate professor of anthropology and media studies at Purchase College, State University of New York. He is author of *The Art of Making Do in Naples* (Minnesota, 2012).

ANTHROPOLOGY/CREATIVE NONFICTION

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NOVEMBER

192 pages 20 b&w illustrations 5 1/2 x 8 1/2

An Ecotopian Lexicon

MATTHEW SCHNEIDER-MAYERSON AND BRENT RYAN BELLAMY,
EDITORS

FOREWORD BY KIM STANLEY ROBINSON

Presents thirty novel terms that do not yet exist in English to envision ways of responding to the environmental challenges of our generation

Proceeding from the notion that dominant Western cultures lack the terms and concepts to describe or respond to our environmental crisis, *An Ecotopian Lexicon* is a collaborative volume of short, engaging essays that offer ecologically productive terms—drawn from other languages, science fiction, and subcultures of resistance—to envision and inspire responses and alternatives to fossil-fueled neoliberal capitalism.

Each of the thirty suggested “loanwords” helps us imagine how to adapt and even flourish in the face of the socioecological adversity that characterizes the present moment and the future that awaits. From “Apocalypso” to “Qi,” “~*~” to “Total Liberation,” thirty authors assemble a grounded yet dizzying lexicon. Fourteen artists from ten countries respond to these chapters with original artwork.

Contributors: Sofia Ahlberg, Uppsala U; Randall Amster, Georgetown U; Cherice Bock, Antioch U; Charis Boke, Cornell U; Natasha Bowdoin, Rice U; Kira Bre Clingen,

Harvard U; Caledonia Curry; Lori Damiano, Pacific Northwest College of Art; Nicolás De Jesús; Jonathan Dyck; John Esposito, Chukyo U; Rebecca Evans, Winston-Salem State U; Allison Ford, U of Oregon; Carolyn Fornoff, U of Illinois at Urbana-Champaign; Michelle Kuen Suet Fung; Andrew Hageman, Luther College; Michael Horka, George Washington U; Yellena James; Andrew Alan Johnson, Princeton U; Jennifer Lee Johnson, Purdue U; Melody Jue, U of California, Santa Barbara; Jenny Kendler; Daehyun Kim; Yifei Li, NYU Shanghai; Nikki Lindt; Anthony Lioi, Juilliard School of New York; Maryanto; Janet Tamalik McGrath; Pierre-Héli Monot, Ludwig Maximilian U of Munich; Kari Marie Norgaard, U of Oregon; Karen O’Brien, U of Oslo, Norway; Evelyn O’Malley, U of Exeter; Robert Savino Oventile, Pasadena City College; Chris Pak; David N. Pellow, U of California, Santa Barbara; Andrew Pendakis, Brock U; Kimberly Skye Richards, U of California, Berkeley; Ann Kristin Schorre, U of Oslo, Norway; Malcolm Sen, U of Massachusetts Amherst; Kate Shaw; Sam Solnick, U of Liverpool; Rirkrit Tiravanija, Columbia U; Miriam Tola, Northeastern U; Sheena Wilson, U of Alberta; Daniel Worden, Rochester Institute of Technology.



Matthew Schneider-Mayerson is assistant professor of environmental studies at Yale–NUS College and author of *Peak Oil: Apocalyptic Environmentalism and Libertarian Political Culture*.

Brent Ryan Bellamy studies and teaches science fiction, American literature and cultures, and energy humanities and is coeditor of *Materialism and the Critique of Energy*.

Kim Stanley Robinson is the author of nineteen science fiction novels, including the Mars trilogy.

PHILOSOPHY/ENVIRONMENTAL STUDIES
\$24.95 £19.99 Paper ISBN: 978-1-5179-0590-3
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OCTOBER
336 pages 14 color plates 6 x 8

Beyond Education

Radical Studying for Another World

ELI MEYERHOFF

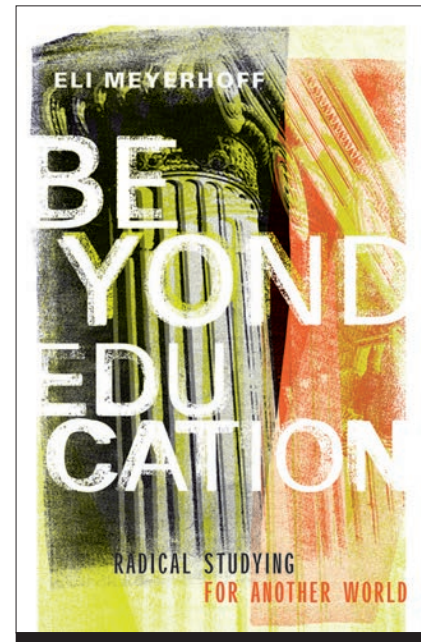
A bold call to deromanticize education and reframe universities as terrains of struggle between alternative modes of studying and world-making

Higher education is at an impasse. Black Lives Matter and #MeToo show that racism and sexism remain pervasive on campus, while student and faculty movements fight to reverse increased tuition, student debt, corporatization, and adjunctification. Commentators typically frame these issues as crises for an otherwise optimal mode of intellectual and professional development. In *Beyond Education*, Eli Meyerhoff instead sees this impasse as inherent to universities, as sites of intersecting political struggles over resources for studying.

Meyerhoff argues that the predominant mode of study, education, is only one among many alternatives and that it must be deromanticized in order to recognize it as a colonial-capitalist institution. He traces how key elements of education—the vertical trajectory of individualized development,

its role in preparing people to participate in governance through a pedagogical mode of accounting, and dichotomous figures of educational waste (the “dropout”) and value (the “graduate”)—emerged from histories of struggles in opposition to alternative modes of study bound up with different modes of world-making.

Through interviews with participants in contemporary university struggles and embedded research with an anarchist free university, *Beyond Education* paves new avenues for achieving the aims of an “alter-university” movement to put novel modes of study into practice. Taking inspiration from Black Lives Matter, Occupy Wall Street, and Indigenous resurgence projects, it charts a new course for movements within, against, and beyond the university as we know it.



Eli Meyerhoff is a visiting scholar in Duke University's John Hope Franklin Humanities Institute and program coordinator of the Social Movements Lab. He earned a PhD in political science from the University of Minnesota.

EDUCATION/POLITICAL SCIENCE

\$24.95 £19.99 Paper ISBN: 978-1-5179-0203-2
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 JULY
 272 pages 10 b&w illustrations 5 1/2 x 8 1/2

Happiness by Design

Modernism and Media in the Eames Era

JUSTUS NIELAND

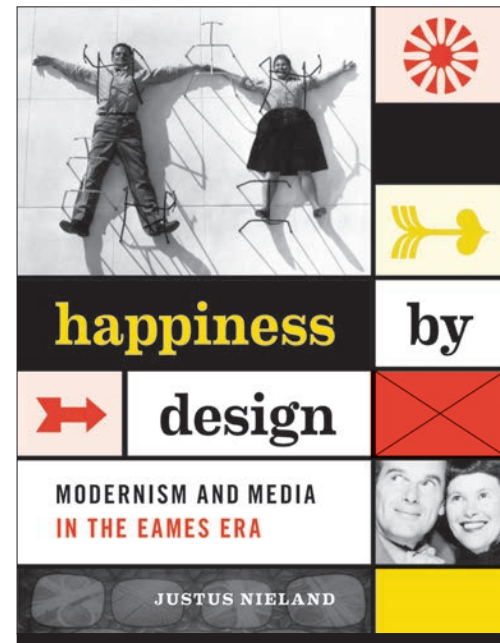
A cultural history of the modern lifestyle viewed through film and multimedia experiments of midcentury designers Charles and Ray Eames

For the designers Charles and Ray Eames, happiness was both a technical and ideological problem central to the future of liberal democracy. Being happy demanded new things but also a vanguard life in media that the Eameses modeled as they brought film into their design practice. Midcentury modernism is often considered institutionalized, but *Happiness by Design* casts Eames-era designers as innovative media artists, technophilic humanists, change managers, and neglected film theorists.

Happiness by Design offers a fresh cultural history of midcentury modernism through the film and multimedia experiments of Charles and Ray Eames and their peers—Will Burtin, László Moholy-Nagy, and György Kepes, among others—at a moment when designers

enjoyed a new cultural prestige. Justus Nieland traces how, as representatives of the American Century's exuberant material culture, Cold War designers engaged in creative activities that spanned disciplines and blended art and technoscience while reckoning with the environmental reach of media at the dawn of the information age.

Eames-era modernism, Nieland shows, fueled novel techniques of culture administration, spawning new partnerships between cultural and educational institutions, corporations, and the state. From the studio, showroom floor, or classroom to the stages of world fairs and international conferences, the midcentury multimedia experiments of Charles and Ray Eames and their circle became key to a liberal democratic lifestyle—and also anticipated the look and feel of our networked present.



Justus Nieland is professor of English at Michigan State University. He is author of *David Lynch* and *Feeling Modern: The Eccentricities of Public Life*; coauthor of *Film Noir: Hard-Boiled Modernity and the Cultures of Globalization*; and coeditor of the Contemporary Film Directors book series.

DESIGN/AMERICAN STUDIES

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DECEMBER

400 pages 124 b&w illustrations, 20 color plates 7 x 9

From Montaigne to Montaigne

CLAUDE LÉVI-STRAUSS

EDITED AND WITH AN INTRODUCTION BY EMMANUEL DÉSVEAUX

NEW INTRODUCTION BY PETER SKAFISH

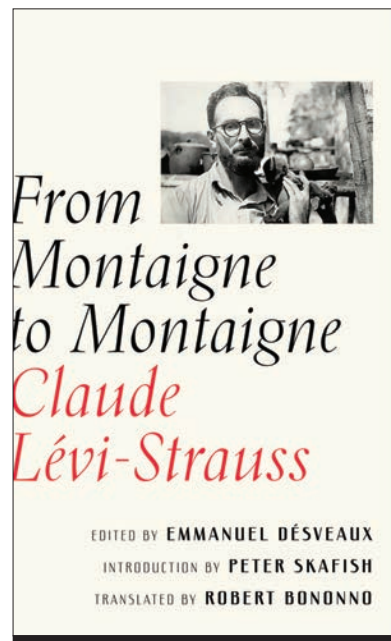
TRANSLATED BY ROBERT BONONNO

Two previously unpublished lectures charting the renowned anthropologist's intellectual engagement with the sixteenth-century French essayist Michel de Montaigne

In January 1937, between the two ethnographic trips he would describe in *Tristes Tropiques*, Claude Lévi-Strauss gave a talk to the Confédération générale du travail in Paris. Only recently discovered in the archives of the Bibliothèque nationale de France, this lecture, "Ethnography: The Revolutionary Science," discussed the French essayist Michel de Montaigne, to whom Lévi-Strauss would return in remarks delivered more than a half-century later, in the spring of 1992. Bracketing the career of one of the most celebrated anthropologists of the twentieth century, these two talks reveal how Lévi-Strauss's ethnography begins and ends

with Montaigne—and how his reading of his intellectual forebear and his understanding of anthropology evolve along the way.

Published here for the first time, these lectures offer new insight into the development of ethnography and the thinking of one of its most important practitioners. Essays by Emmanuel Désveaux, who edited the original French volume *De Montaigne à Montaigne*, and Peter Skafish expand the context of Lévi-Strauss's talks with contemporary perspectives and commentary.



Claude Lévi-Strauss (1908–2009) was a French anthropologist and ethnologist who was foundational in the development of structuralism and structural anthropology. The best known of his many books are *Tristes Tropiques*, *The Savage Mind*, and *Myth and Meaning*.

Emmanuel Désveaux is a director of studies at the École des hautes études en sciences sociales.

Peter Skafish is visiting assistant professor of anthropology at University of California, Berkeley.

Robert Bononno has translated fiction and nonfiction, including René Crevel's *My Body and I* and works by Michel Foucault, Henri Lefebvre, Albert Memmi, and Isabelle Stengers.

ANTHROPOLOGY/PHILOSOPHY

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\$15.95 Retail e-book ISBN: 978-1-4529-6287-0

NOVEMBER

120 pages 5 x 8

Scenarios III

Stroszek; Nosferatu, Phantom of the Night; Where the Green Ants Dream; Cobra Verde

WERNER HERZOG

TRANSLATED BY KRISHNA WINSTON

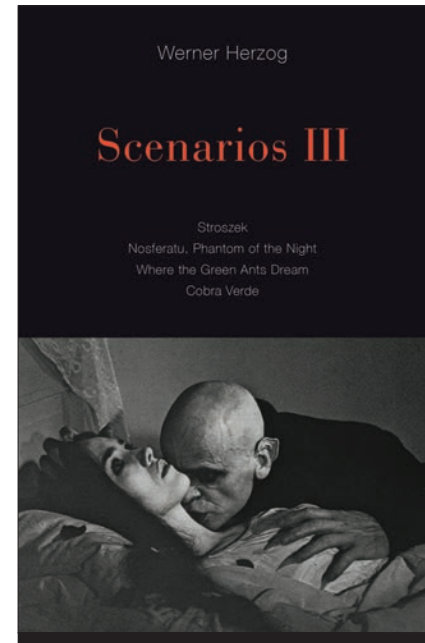
For the first time in English, and in his signature prose poetry, the film scripts of four of Werner Herzog's early works

"Herzog doesn't write traditional scripts," *Film International* remarked of the master filmmaker's *Scenarios I* and *II*. "Instead, he writes scenarios which are like a hybrid of film, fiction, and prose poetry."

Continuing a series that *Publishers Weekly* pronounced "compulsively readable . . . equal parts challenging and satisfying, infuriating and enlightening," *Scenarios III* presents, for the first time in English, the shape-shifting scripts for four of Werner Herzog's early films: *Stroszek*; *Nosferatu, Phantom of the Night*; *Where the Green Ants Dream*; and *Cobra Verde*. We can observe Herzog's working vision as each of these scenarios unfolds in

a form often dramatically different from the film's final version—as, in his own words, Herzog works himself up into "this kind of frenzy of high-caliber language and concepts and beauty."

With *Scenarios I* and *II*, this volume completes the picture of Herzog's earliest work, affording a view of the filmmaker mastering his craft, well on his way to becoming one of the most original, and most celebrated, artists in his field.



Werner Herzog has produced, written, and directed more than seventy films, including *Nosferatu the Vampyre*; *Aguirre, the Wrath of God*; *Fitzcarraldo*; and *Grizzly Man*. He grew up in a remote mountain village in Bavaria and now lives in Los Angeles, California. His books *Of Walking in Ice* and *Scenarios I* and *II* are also published by Minnesota.

Krishna Winston is Marcus L. Taft Professor of German Language and Literature at Wesleyan University.

LITERATURE/FILM STUDIES

\$22.95 £17.99 Paper ISBN: 978-1-5179-0781-5

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NOVEMBER

216 pages 4 b&w illustrations 5 3/8 x 8 1/4

Laurentian Divide

A Novel

SARAH STONICH

**Winner of the 2019 Minnesota Book Award
for Fiction—now in paperback**

"Hilarious, smart, moving, and kind, *Laurentian Divide* is good for the soul, or, anyway, it was good for mine."

—Richard Russo

"Funny and wise in equal measure, here's a novel for everyone. What a treasure."

—Peter Geye, author of *Wintering*

"With seamless grace, Sarah Stonich has again woven the towering majesty of Minnesota's Arrowhead Country with the endearing miscellany of its denizens, creating a tapestry both elegant and earthy. Here, reader, are joy and artistry."

—Faith Sullivan, author of *Good Night, Mr. Wodehouse*

"*Laurentian Divide* is rich, funny, and overflowing with life—Sarah Stonich at the top of her powers."

—Will Weaver, author of *Sweet Land*

"With a nimble hand and wry voice, Sarah Stonich pilots this generous tale—incisive, musical, and spiced with pungent observation so that *Laurentian Divide* becomes the best sort of trip."

—Leif Enger, author of *Peace Like a River* and *Virgil Wander*

"Thanks to Stonich's keen depictions, this is a small town peopled with actual people: diverse individuals united by a common experience of place."

—*Foreword Reviews*

"Stonich weaves past and present into a lyrical, immersive novel. Fans of Kent Haruf and Paulette Jiles will fall in love with Stonich's depiction of Minnesota: harsh and welcoming, friendly and unforgiving, all at once. Exploring the consequences of actions set in motion months, years, or even decades ago, Stonich's slow burn of a novel questions what—and who—can belong to us."

—*Booklist*

"The second book in a planned trilogy is a vivid stand-alone tale of life in Hatchet Inlet. It's a treat to return to Hatchet Inlet and revisit characters who continue to face joy and sorrow with a wry resolve that is fetching and funny."

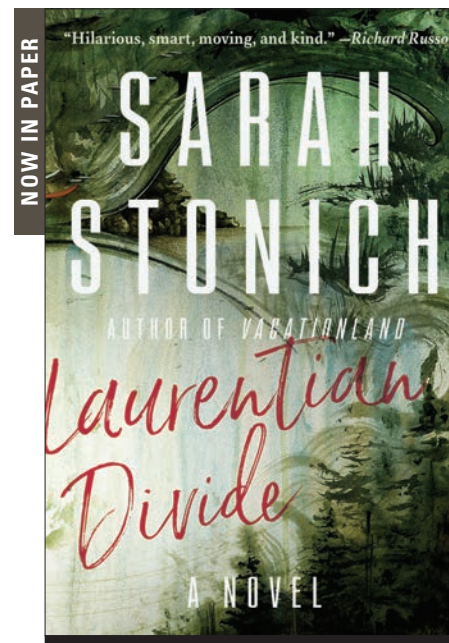
—*Star Tribune*

"One of the strengths of *Laurentian Divide* is Stonich's ability to write a male point of view. She attributes this ability to get inside men's heads to years of listening to discussions between her father, two brothers, and Finnish uncles."

—*Pioneer Press*

"The novel is wryly funny, but there is an undercurrent of sadness."

—*MPR News*



Sarah Stonich is the best-selling author of *These Granite Islands* (Minnesota, 2013), which has been translated into seven languages and shortlisted for France's Grand Prix des Lectrices de Elle; the critically acclaimed novel *The Ice Chorus*; and a memoir, *Shelter: Off the Grid in the Mostly Magnetic North* (Minnesota, 2017). Her novel-in-stories, *Vacationland* (Minnesota, 2013), is the first volume in her Northern Trilogy, followed by *Laurentian Divide*. She has also written the novels *Fishing with RayAnne* and *Reeling*. The founder of WordStalkers.com, she lives on the Mississippi River in Minneapolis.

FICTION

\$16.95 £12.99 Paper ISBN: 978-1-5179-0249-0

SEPTEMBER

272 pages 5 1/2 x 8 1/4



Jack's dreams were dark
and stormy that night.



Jack and the Ghost

CHAN POLING

ILLUSTRATIONS BY LUCY MICHELL

A gothic, lyrical evocation of a shipwreck, ghosts, and lost—and found—love in a North Shore town

"Jack and the Ghost is a gorgeously illustrated meditation on grief and loss, a poignant reminder to not let the ghosts of the past control the present."

—Jeremy Messersmith

"Finally, a book with pictures that can put a waterproof mascara through its paces."

—Dessa

"Jack and the Ghost is a haunting tale of lost love and the depths we will go to find it. In truth, this is a perfect story for all ages."

—Julie Poling, Red Balloon Bookshop

"Jack and the Ghost is a book with readers who need it—they're waiting for this book. It does its job with simplicity, charm, and beauty."

—Arthur Phillips, *New York Times* Notable Book winner and international best-selling novelist

"Chan and Lucy have put together a gorgeous little book featuring deep loss, the rebirth of life, and lush illustrations that remind me of Ludwig Bemelmans's art for the Madeline series."

—Geoff Herbach, author of *Stupid Fast*

Jack Cooper, last in a long family line of fishermen, lives alone in the remote North Shore town of Greystone, haunted by grief. But he will discover what it means to be truly haunted when a ghostly woman appears to lure him to land's end, to the beckoning waves that have broken his heart. In a tale weird and whimsical, as familiar as folklore and as strange as life itself, musical artists Chan Poling and Lucy Michell create a world where even the most hardened soul has to see that grief may be tough, but life is tougher.

As Jack's childhood friend, the loyal and endlessly optimistic Red, tries to counter the ghost's allure, the story exerts its own charm, guiding us through a landscape of prose and pictures at once irreverent and dead serious. Though the book's surreal seduction might call to mind the likes of Wes Anderson, Edward Gorey, or the Decemberists, it is, finally, Poling and Michell's singular accomplishment, an enchanting imaginative leap into life's haunted depths.



Chan Poling is a founding member of the seminal New Wave rock group The Suburbs and the popular jazz/cabaret trio The New Standards. His work in theater includes scores for the Tony Award-winning troupe Theatre de la Jeune Lune and the Ivey Award-winning *Glensheen*. He has been reviewed, featured, and lauded in the *New York Times*, *The New Yorker*, *Time Magazine*, *Vogue*, and *Rolling Stone*, among many others.

Lucy Michell is a musician and artist whose illustrations can be found on countless band posters, album covers, kids' menus, and even T-shirts for Target. She has written and performed with Twin Cities darlings Lucy Michelle and the Velvet Lappelles, pop rock crew Little Fevers, and in collaboration with Chan Poling and John Munson.

FICTION

\$17.95 £13.99 Cloth/jacket ISBN: 978-1-5179-0571-2

SEPTEMBER

72 pages 55 color plates 6 1/8 x 8

Johnny's Pheasant

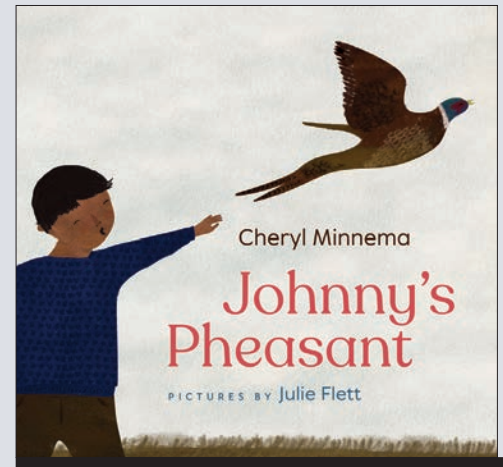
CHERYL MINNEMA

PICTURES BY JULIE FLETT

An encounter with a pheasant (which may or may not be sleeping) takes a surprising turn in this sweetly serious and funny story of a Native American boy and his grandma

"Pull over, Grandma! Hurry!" Johnny says. Grandma does, and Johnny runs to show her what he spotted near the ditch: a sleeping pheasant. What Grandma sees is a small feathery hump. When Johnny wants to take it home, Grandma tries to tell him that the pheasant might have been hit by a car. But maybe she could use the feathers for her craftwork? So home with Grandma and Johnny the pheasant goes . . .

It's hard to say who is most surprised by what happens next—Grandma, Johnny, or the pheasant. But no one will be more delighted than the reader at this lesson about patience and kindness and respect for nature, imparted by Grandma's gentle humor, Johnny's happy hooting, and all the quiet wisdom found in Cheryl Minnema's stories of Native life and Julie Flett's remarkably evocative and beautiful illustrations.



Cheryl Minnema (Waabaanakwadookwe) is a member of the Mille Lacs Band of Ojibwe. She was born in Minneapolis and raised on the Mille Lacs Reservation. Along with writing children's literature and poetry, she creates Ojibwe floral beadwork and nature photography. She is author of *Hungry Johnny*, which was a 2015 Native America Calling book club selection.

Julie Flett is a Cree-Métis author, illustrator, and artist who lives in Vancouver, British Columbia. She has received many awards, including the 2017 Governor General's Award for Children's Literature, the 2016 American Indian Library Association Award for Best Picture Book, and Christie Harris Illustrated Children's Literature Awards. Her *Wild Berries*, one of *Kirkus's* Best Children's Books of 2013, was a title selection for Canada's First Nation Communities Read.

CHILDREN'S PICTURE BOOK/NATIVE AMERICAN
 \$16.95 £12.99 Cloth/jacket ISBN: 978-1-5179-0501-9
 NOVEMBER
 32 pages 15 color plates 9 1/2 x 8 1/2

Walking the Old Road

A People's History of Chippewa City and the Grand Marais
Anishinaabe

STACI LOLA DROUILLARD

The story of a once vibrant, now vanished off-reservation Ojibwe village—and a vital chapter of the history of the North Shore

"Staci Lola Drouillard's thick descriptions and beautiful photographs offer a rare opportunity to be transported through space and time and connect with Minnesota's North Shore. History comes alive in *Walking the Old Road*."

—Anton Treuer, author of *Everything You Wanted to Know About Indians But Were Afraid to Ask*

"We do this because telling where you are from is just as important as your name. It helps tie us together and gives us a strong and solid place to speak from. . . . By being a part of the living narrative, *Bimaadizi Aadizookaan*, together we can create a new story about what was, what is, and, ultimately, what will be."

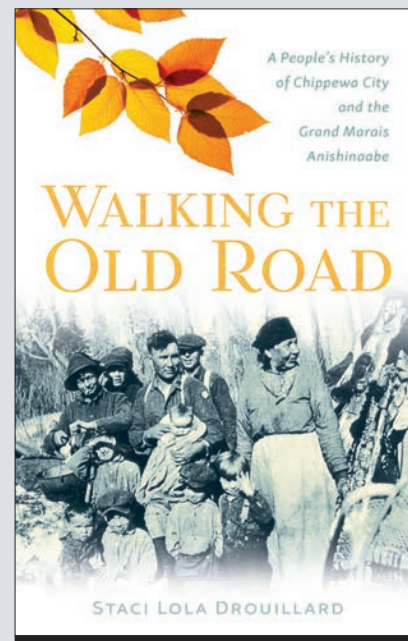
—from the Prologue

At the turn of the nineteenth century, one mile east of Grand Marais, Minnesota, you would have found Chippewa City, a village that as many as 200 Anishinaabe families called home. Today you will find only Highway 61, private lakeshore property, and the one remaining village building: St. Francis Xavier Church. In *Walking the Old Road*, Staci Lola Drouillard guides readers through the story of

that lost community, reclaiming for history the Ojibwe voices that have for so long, and so unceremoniously, been silenced.

Blending memoir, oral history, and narrative, *Walking the Old Road* reaches back to a time when Chippewa City, then called Nishkwakwansing (at the edge of the forest), was home to generations of Ojibwe ancestors. Drouillard, whose own family once lived in Chippewa City, draws on memories, family history, historical analysis, and testimony passed from one generation to the next to conduct us through the ages of early European contact, government land allotment, family relocation, and assimilation.

Documenting a story too often told by non-Natives, *Walking the Old Road* gives an authentic voice to the Native American history of the North Shore. This history connects the Ojibwe of today with the traditions of their ancestors and their descendants, recreating the narrative of Chippewa City as it was—and is and forever will be—lived.



Staci Lola Drouillard, a descendant of the Grand Portage Band of Lake Superior Anishinaabe, is the development director at WTIP Community Radio in Grand Marais, Minnesota, and was for many years the producer of two original radio series, *Walking The Old Road: The History of Chippewa City and the Grand Marais Chippewa* and *Anishinaabe Way*, an exploration of contemporary Ojibwe life through interviews and storytelling.

HISTORY/NATIVE AMERICAN

\$21.95 £16.99 Paper ISBN: 978-1-5179-0340-4

\$21.95 Retail e-book ISBN: 978-1-4529-6024-1

DECEMBER

272 pages 98 b&w illustrations, 3 maps 5 1/2 x 8 1/2

The Trial of the *Edmund Fitzgerald*

Eyewitness Accounts from the U.S. Coast Guard Hearings

EDITED BY MICHAEL SCHUMACHER

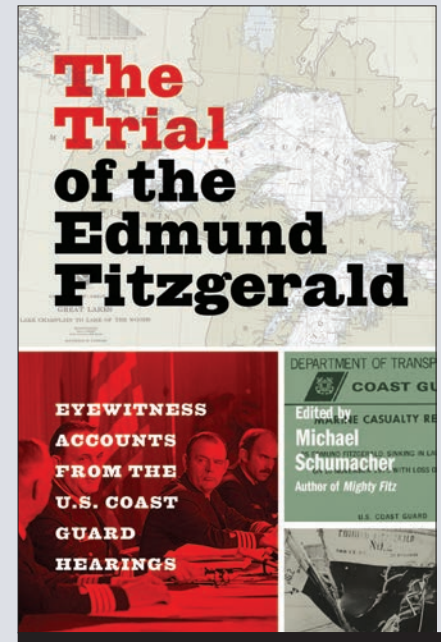
A documentary drawn from testimony at the Coast Guard's official inquiry looks anew at one of the most storied, and mysterious, shipwrecks in American history

The sinking of the *Edmund Fitzgerald* is one of the most famous shipwreck stories in Great Lakes history. It is also one of maritime lore's great mysteries, the details of its disappearance as obscure now as on that fateful November day in 1975. The investigation into the wreck, resulting in a controversial final report, generated more than 3,000 pages of documentation, a mere fraction of which has been made available to the public. In *The Trial of the Edmund Fitzgerald*, Michael Schumacher mines this rich resource to produce the first-ever documentary account, a companion to his popular narrative *Mighty Fitz: The Sinking of the Edmund Fitzgerald*.

In the words of search and rescue personnel, ship designers and inspectors, scientists and naval engineers, former crewmen of the *Fitz*

and the *Arthur M. Anderson* (the nearby ore carrier that captured the damaged vessel's last communications), *The Trial of the Edmund Fitzgerald* recreates the doomed ore boat's final minutes, the suspense of the search and rescue operations, and the drama of the subsequent Coast Guard inquiry. From the *Anderson's* captain and first mate we hear reports of the *Fitzgerald* taking on water in the fierce storm near Michipicoten and Caribou Islands, losing its radar, and stating, finally, famously, "We are holding our own." We follow the investigation, the speculation, and expert testimony to a problematic conclusion—countered by an alternate theory that the *Anderson's* captain maintained to his dying day.

By declaring the *Edmund Fitzgerald* an official gravesite, Canada closed the wreck to further exploration. But here the exploration continues, providing a unique, and uniquely enlightening, perspective on this unforgettable episode in America's maritime history.



Michael Schumacher has written four previous books on Great Lakes shipwrecks: *Mighty Fitz*, *November's Fury*, *Torn in Two* (all from Minnesota), and *Wreck of the Carl D.* He has written narratives for twenty-five Great Lakes shipwreck and lighthouse documentary films. He lives in Wisconsin.

HISTORY

\$19.95 £15.99 Paper ISBN: 978-1-5179-0644-3

\$19.95 Retail e-book ISBN: 978-1-4529-5926-9

NOVEMBER

304 pages 70 b&w illustrations, 1 map, 4 tables 6 x 9

The Lost Brothers

A Family's Decades-Long Search

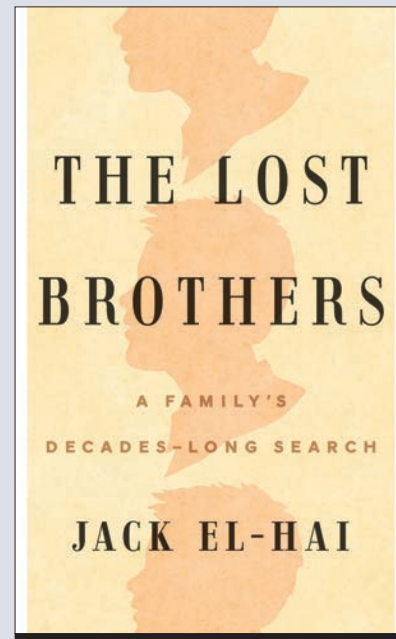
JACK EL-HAI

The dread, the drama, and the hope of a break in one of the country's oldest active missing-child investigations

On a cold November afternoon in 1951, three young boys went out to play in Farview Park in north Minneapolis. The Klein brothers—Kenneth Jr., 8; David, 6; and Danny, 4—never came home. When two caps turned up on the ice of the Mississippi River, investigators concluded that the boys had drowned and closed the case. The boys' parents were unconvinced, hoping against hope that their sons would still be found. Sixty long years would pass before two sheriff's deputies, with new information in hand and the FBI on board, could convince the Minnesota Bureau of Criminal Apprehension to reopen the case.

This is the story of that decades-long ordeal, one of the oldest known active missing-child investigations, told by a writer whose own research for an article in 1998 sparked new interest in the boys' disappearance. Beginning in 2012, when deputies Jessica Miller and Lance Salls took up the Kleins' cause, author Jack El-Hai returns to the mountain of clues amassed through the years, then follows the trail traced over time

by the boys' indefatigable parents, right back to those critical moments in 1951. Told in brisk, longform journalism style, *The Lost Brothers* captures the Kleins' initial terror and confusion but also the unstinting effort, with its underlying faith, that carried them from psychics to reporters to private investigators and TV producers—and ultimately produced results that cast doubt on the drowning verdict and even suggested possible suspects in the boys' abduction. An intimate portrait of a parent's worst nightmare and its terrible toll on a family, the book is also a genuine mystery, spinning out suspense at every missed turn or potential lead, along with its hope for resolution in the end.



Jack El-Hai is a Minneapolis author whose writing has been published in *The Atlantic*, *Wired*, *GQ*, *Discover*, *Scientific American Mind*, and *Minnesota Monthly*. His previous books include the acclaimed *The Nazi and the Psychiatrist* and *The Lobotomist* as well as two books from the University of Minnesota Press, *Lost Minnesota* and *Non-Stop: A Turbulent History of Northwest Airlines*. He has received two Minnesota Book Awards, the June Roth Memorial Award for Medical Journalism, and fellowships and grants from the McKnight Foundation and the Jerome Foundation.

TRUE CRIME/HISTORY

\$17.95 £13.99 Cloth/jacket ISBN: 978-1-5179-0750-1

\$17.95 Retail e-book ISBN: 978-1-4529-6100-2

OCTOBER

112 pages 6 b&w illustrations, 1 map 5 x 8

Professor Berman

The Last Lecture of Minnesota's Greatest Public Historian

HY BERMAN

WITH JAY WEINER

The engaging life story of the state's best-known and beloved political observer

"We know more about Minnesota's history because of Hy Berman. If you watched Hy on television—and especially if you didn't—you will learn a lot from this book."

—Eric Eskola, co-host of Twin Cities Public Television's *Almanac*

"Anyone interested in labor history, higher education, the Jewish Left, and so many other subjects in Berman's questing mind will be grateful for this memoir."

—Samuel G. Freedman, author of *Letters to a Young Journalist*

"This book should be required reading for any student of history—that is, each and every one of us."

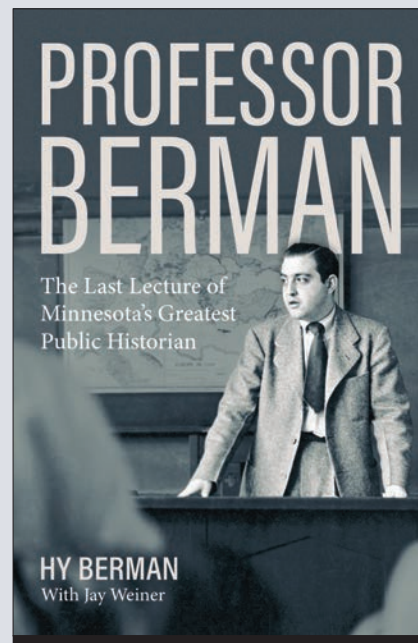
—Marcia Zimmerman, Alvin and June Perlman Senior Rabbinic Chair, Temple Israel, Minneapolis

Professor Hy Berman (1925–2015) was, by most accounts, the face of public history in Minnesota for many decades—a peerless political observer and labor historian, popular lecturer and university professor, and familiar presence on the Twin Cities PBS show *Almanac*, dependably interpreting Minnesota history—and making some of his own. In *Professor Berman: The Last Lecture of Minnesota's Greatest Public Historian*,

readers encounter the Hy Berman audiences and students loved, telling stories as only he could.

Berman came by his passion for history and politics naturally: as the "red diaper baby" of left-wing, Yiddish-speaking Polish immigrants in New York. With humor, sharp wit, and the insight of wisdom acquired over ninety years, he takes us back to that heady 1920s milieu that set him on a path that would one day lead to, among other adventures, a brush with the House Un-American Activities Committee, a role in a black student takeover on the University of Minnesota campus, and a lifelong alliance with Minnesota's "Happy Warrior" for civil rights, Hubert Humphrey.

Featuring an all-star cast of the state's politicians (from Humphrey to Rudy Perpich, Harold Stassen, Arne Carlson, and Jesse Ventura) and full of engaging, often surprising anecdotes, Berman's "last lecture" describes a rich life devoted to teaching that reached far beyond the classroom. Edited and with an Introduction and Afterword by long-time Twin Cities journalist Jay Weiner, Hy Berman's final lecture is a strong and powerful contribution to Minnesota's story.



Hy Berman (1925–2015) was one of the most popular professors at the University of Minnesota, where he taught in the history department from 1961 until 2004. He regularly appeared on Twin Cities Public Television's *Almanac*, which solidified his role as the state's leading public historian. A former colleague of Hubert Humphrey and advisor to Minnesota Governor Rudy Perpich, he was a learned, avuncular, and congenial pundit on all things historical and political.

Jay Weiner is author of *Stadium Games: Fifty Years of Big League Greed and Bush League Boondoggles* and *This Is Not Florida: How Al Franken Won the Minnesota Senate Recount*, both published by the University of Minnesota Press.

BIOGRAPHY/POLITICS

\$24.95 £19.99 Cloth/jacket ISBN: 978-1-5179-0106-6
\$24.95 Retail e-book ISBN: 978-1-4529-6054-8

NOVEMBER

200 pages 11 b&w plates 6 x 9

Birds in Minnesota

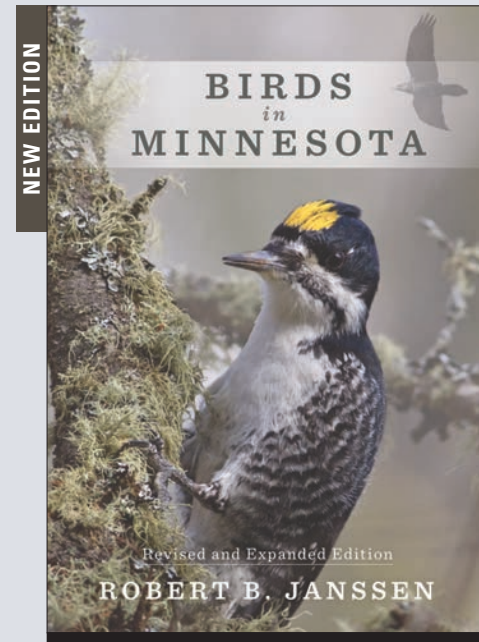
Revised and Expanded Edition

ROBERT B. JANSSEN

A comprehensive update of the classic from the state's foremost expert

In the nearly half-century since the first publication of the landmark *Birds in Minnesota*, the state and its bird populations have undergone dramatic changes. This newly revised, expanded edition reflects those changes as well as the most recent advances in birding, making it the indispensable resource for birdwatchers in Minnesota, both passionate amateur and professional. Featuring full-color photographs and more than one thousand distribution maps, the updated *Birds in Minnesota* describes where and during which season the 443 species of birds in the state can be found.

Introductory comments by Carrol L. Henderson of the Minnesota DNR and Kim R. Eckert, author of *A Birder's Guide to Minnesota*, along with the expert contributions of David Cahlander of the Minnesota Ornithologists' Union, further enhance this new edition for today's Minnesota birders. This edition of *Birds in Minnesota* is the essential birding reference—at once authoritative and user-friendly, comprehensive and concise, eminently practical and a delight to peruse.



Robert B. Janssen is one of Minnesota's top birding experts and author of *Birds of Minnesota State Parks*. For many years he was editor of the quarterly journal of the Minnesota Ornithologists' Union and is a past president of that organization. He is coordinator of the Minnesota Breeding Bird Survey for the U.S. Fish and Wildlife Service and consults for the Minnesota Department of Natural Resources.

NATURAL HISTORY

\$34.95 £27.99 Paperback ISBN: 978-1-5179-0701-3

JANUARY 2020

616 pages 315 color plates, 1,100 maps 7 x 10



A to Zåöö

Playing with History at the American Swedish Institute

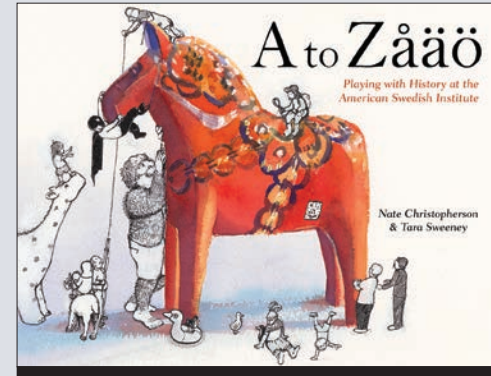
NATE CHRISTOPHERSON AND TARA SWEENEY

A playful picture-book tour of the Swedish alphabet, in which curious characters explore the American Swedish Institute

A is for “*Akta dig!* Look out!” And when you do, you’ll see the *nyckelharpa*, or keyed fiddle, that Axel’s father made—which followed Axel from Sweden to America. You’ll also find Axel, a snappy dresser, with his umbrella and bowler hat. He’s one of the inquisitive characters who will accompany you on these pages, guiding you through the twenty-nine letters of the Swedish alphabet. Each letter does something exciting. C is “*Cirkulera!* Go round and round!” And for D, “*Dansa!* Dance!”

This fun introduction to the Swedish alphabet, a romp from A to Z (and then Å to Ä to Ö), is also a delightful tour of the American Swedish Institute in Minneapolis, a cultural center alive with stories past and present. Artifacts from the museum’s collection are charmingly rendered in watercolor and decorated with whimsical pen-and-ink characters that draw readers from page to page.

Tara Sweeney and Nate Christopherson, a mother and son collaborative team, create magical realism in *A to Zåöö*, their first picture book. Their irreverent curiosity delights and begs a timeless question—*how can exploration and discovery help us grow?*



Nate Christopherson is a special education teacher and freelance illustrator. He created art for Amy Leach’s *Things That Are* and a special edition of Robin Wall Kimmerer’s *Braiding Sweetgrass* for the Minnesota Center for Book Arts. He received a Minnesota State Arts Board grant to illustrate *The Island*, an award-winning limited-edition collaborative artist book.

Award-winning artist, illustrator, and author **Tara Sweeney** received a Minnesota State Arts Board grant to co-illustrate and author *A to Zåöö* with her son, Nate Christopherson. She is author of *Close to Home: A Minnesota Year in Sketches*, a collection of illustrated creative nonfiction. She is professor emeritus at Augsburg University, where she taught drawing and painting for twenty-five years. Sweeney and Christopherson both live in St. Paul, Minnesota.

CHILDREN’S PICTURE BOOK/MUSEUM STUDIES

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DECEMBER

96 pages 64 color plates 11 x 8 1/2

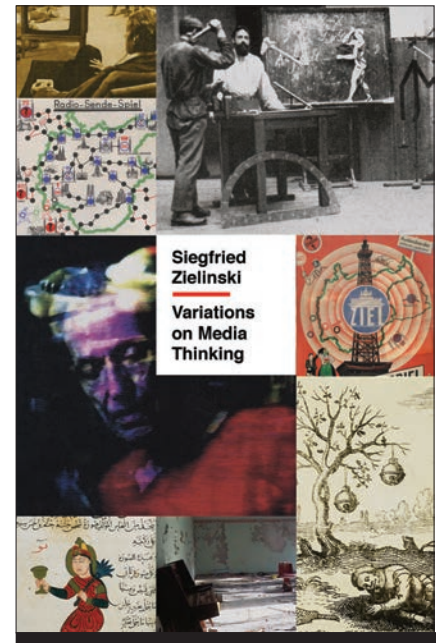
Variations on Media Thinking

SIEGFRIED ZIELINSKI

A diverse, enriching volume of media analysis from a pioneering thinker

Expanding on Siegfried Zielinski's groundbreaking inquiry into "deep time" of the media, the essays in *Variations on Media Thinking* further the eminent media theorist's unique method of *expanded hermeneutics*, which means for him interpreting technical artifacts as essential parts of our cultural lives. Covering such topics as the televisualized "Holocaust," the ubiquity of media today, the Internet, the genealogy of sound art, and history's first hacker movement, these essays further diversify Zielinski's insight into the hidden layers of media development, which he first articulated in his pioneering work *Deep Time of the Media*.

Including many previously untranslated and scarce essays, these "written time machines" open new lines of investigation for cultural scholars. From the automata of the Arabic-Islamic Renaissance (800–1200) to the largest and loudest techno-event ever, known as The Symphony of Sirens—which transformed Baku in 1922 into an immense music box of modern noise—*Variations on Media Thinking* covers Zielinski's inquiries since 1975. Richly illustrated and full of provocation, brilliant insight, and fascinating research, this volume is perfect for students of media archaeology, philosophy, and technology, as well as any adventurous, rigorous thinkers engaged with culture and media.



Siegfried Zielinski is Michel Foucault Professor at The European Graduate School in Saas Fee and chair for Archaeology and Variantology of Art and Media at Berlin University of the Arts. He is author of *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means*, which has been translated into many languages, and [...]*After the Media*: News from the Slow-Fading Twentieth Century (Univocal/Minnesota, 2013).

MEDIA STUDIES/THEORY

\$35.00x £27.99 Paper ISBN: 978-1-5179-0708-2
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\$35.00 Retail e-book ISBN: 978-1-4529-6070-8

OCTOBER

416 pages 146 b&w illustrations 6 x 9
Posthumanities Series, volume 52

Re-Enchanted

The Rise of Children's Fantasy Literature in the Twentieth Century

MARIA SACHIKO CECIRE

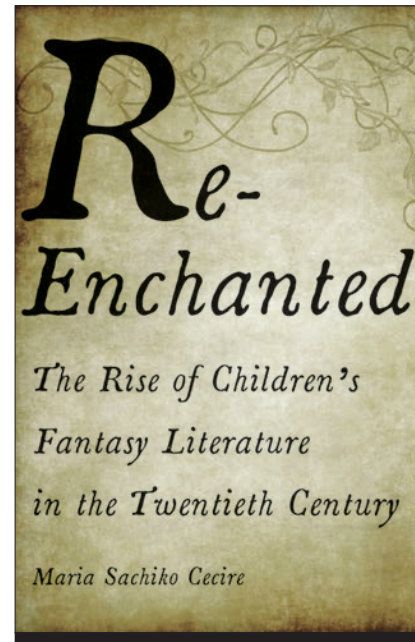
From *The Hobbit* to *Harry Potter*, how fantasy harnesses the cultural power of magic, medievalism, and childhood to re-enchant the modern world

Why are so many people drawn to fantasy set in medieval, British-looking lands? This question has immediate significance for millions around the world: from fans of *Lord of the Rings*, Narnia, *Harry Potter*, and *Game of Thrones* to those who avoid fantasy because of the racist, sexist, and escapist tendencies they have found there. Drawing on the history and power of children's fantasy literature, *Re-Enchanted* argues that magic, medievalism, and childhood hold the paradoxical ability to re-enchant modern life.

Focusing on works by authors such as J. R. R. Tolkien, C. S. Lewis, Susan Cooper, Philip Pullman, J. K. Rowling, and Nnedi Okorafor, *Re-Enchanted* uncovers a new genealogy for medievalist fantasy—one that reveals the genre to be as important to the history of English studies and literary modernism as it is to shaping beliefs across geographies and generations. Maria Sachiko Cecire follows children's fantasy as it transforms over the twentieth and twenty-first centuries—

including the rise of diverse counternarratives and fantasy's move into "high-brow" literary fiction. Grounded in a combination of archival scholarship and literary and cultural analysis, *Re-Enchanted* argues that medievalist fantasy has become a psychologized landscape for contemporary explorations of what it means to grow up, live well, and belong. The influential "Oxford School" of children's fantasy connects to key issues throughout this book, from the legacies of empire and racial exclusion in children's literature to what Christmas magic tells us about the roles of childhood and enchantment in Anglo-American culture.

Re-Enchanted engages with critical debates around what constitutes high and low culture during moments of crisis in the humanities, political and affective uses of childhood and the mythological past, the anxieties of modernity, and the social impact of racially charged origin stories.



Maria Sachiko Cecire is assistant professor of literature and founding director of the Center for Experimental Humanities at Bard College.

LITERARY CRITICISM/CHILDHOOD STUDIES

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DECEMBER

328 pages 5 1/2 x 8 1/2

How Not to Make a Human

Pets, Feral Children, Worms, Sky Burial, Oysters

KARL STEEL

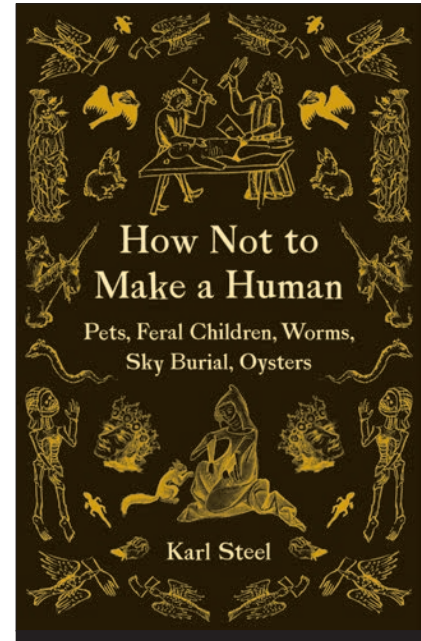
From pet keeping to sky burials, a posthuman and ecocritical interrogation of and challenge to human particularity in medieval texts

Mainstream medieval thought, like much of mainstream modern thought, habitually argued that because humans alone had language, reason, and immortal souls, all other life was simply theirs for the taking. But outside this scholarly consensus teemed a host of other ways to imagine the shared worlds of humans and nonhumans. *How Not to Make a Human* engages with these nonsystematic practices and thought to challenge both human particularity and the notion that agency, free will, and rationality are the defining characteristics of being human.

Recuperating the Middle Ages as a lost opportunity for decentering humanity, Karl Steel provides a posthuman and ecocritical interrogation of a wide range of medieval texts. Exploring such diverse topics as

medieval pet keeping, stories of feral and isolated children, the ecological implications of funeral practices, and the “bare life” of oysters from a variety of disanthropic perspectives, Steel furnishes contemporary posthumanists with overlooked cultural models to challenge human and other supremacies at their roots.

By collecting beliefs and practices outside the mainstream of medieval thought, *How Not to Make a Human* connects contemporary concerns with ecology, animal life, and rethinking of what it means to be human to uncanny materials that emphasize matters of death, violence, edibility, and vulnerability.



Karl Steel is associate professor of English at Brooklyn College and author of *How to Make a Human: Animals and Violence in the Middle Ages*.

LITERARY CRITICISM/PHILOSOPHY

\$27.00x £20.99 Paper ISBN: 978-1-5179-0527-9
 \$108.00xx £89.00 Cloth ISBN: 978-1-5179-0526-2
 \$27.00 Retail e-book ISBN: 978-1-4529-6002-9

DECEMBER

280 pages 9 b&w illustrations 5 1/2 x 8 1/2

The Monster Theory Reader

JEFFREY ANDREW WEINSTOCK, EDITOR

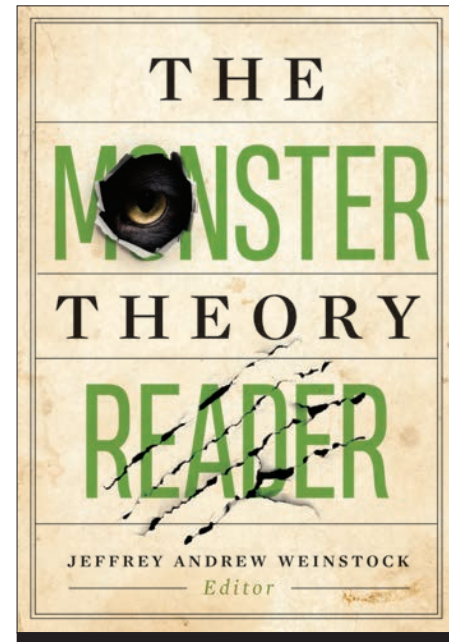
A collection of scholarship on monsters and their meaning—across genres, disciplines, methodologies, and time—from foundational texts to the most recent contributions

From the mythical monstrous races of the ancient world to the murderous cyborgs of our day, monsters have haunted the human imagination, giving shape to the fears and desires of their time. And as long as there have been monsters, there have been attempts to make sense of them, to explain where they come from and what they mean. This book collects the best of what contemporary scholars have to say on the subject, in the process creating a map of the monstrous across the vast and complex terrain of the human psyche.

Editor Jeffrey Andrew Weinstock prepares the way with a genealogy of monster theory, traveling from the earliest explanations of monsters through psychoanalysis, poststructuralism, and cultural studies, to the development of monster theory per se—and including Jeffrey Jerome Cohen's foundational essay "Monster Theory (Seven Theses)," reproduced here in its entirety. There follow sections devoted to the terminology and

concepts used in talking about monstrosity; the relevance of race, religion, gender, class, sexuality, and physical appearance; the application of monster theory to contemporary cultural concerns such as ecology, religion, and terrorism; and finally the possibilities monsters present for envisioning a different future.

Contributors: Stephen T. Asma, Columbia College Chicago; Timothy K. Beal, Case Western Reserve U; Harry Benshoff, U of North Texas; Bettina Bildhauer, U of St. Andrews; Noel Carroll, The Graduate Center, CUNY; Jeffrey Jerome Cohen, Arizona State U; Barbara Creed, U of Melbourne; Michael Dylan Foster, UC Davis; Sigmund Freud; Elizabeth Grosz, Duke U; Jack Halberstam, Columbia U; Donna Haraway, UC Santa Cruz; Julia Kristeva, Paris Diderot U; Anthony Lioi, The Julliard School; Patricia MacCormack, Anglia Ruskin U; Masahiro Mori; Annalee Newitz; Jasbir K. Puar, Rutgers U; Amit A. Rai, Queen Mary U of London; Margrit Shildrick, Stockholm U; Jon Stratton, U of South Australia; Erin Suzuki, UC San Diego; Robin Wood, York U; Alexa Wright, U of Westminster.



Jeffrey Andrew Weinstock is professor of English at Central Michigan University and associate editor for *Journal of the Fantastic in the Arts*. He is the author or editor of twenty-one books, most recently *The Age of Lovecraft* (Minnesota, 2016); *Goth Music: From Sound to Subculture*; *Return to Twin Peaks: New Approaches to Materiality, Theory, and Genre on Television*, and the award-winning *Ashgate Encyclopedia of Literary and Cinematic Monsters*.

LITERARY CRITICISM/CULTURAL STUDIES

\$35.00x £27.99 Paper ISBN: 978-1-5179-0525-5
 \$140.00xx £116.00 Cloth ISBN: 978-1-5179-0524-8
 \$35.00 Retail e-book ISBN: 978-1-4529-6040-1
 JANUARY 2020
 600 pages 32 b&w illustrations 7 x 10

Class Action

Desegregation and Diversity in San Francisco Schools

RAND QUINN

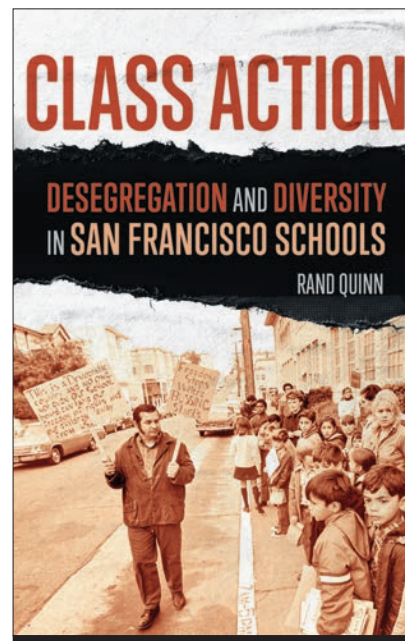
A compelling history of school desegregation and activism in San Francisco

The picture of school desegregation in the United States is often painted with broad strokes of generalization and insulated anecdotes. Its true history, however, is remarkably wide ranging. *Class Action* tells the story of San Francisco's long struggle over school desegregation in the wake of the 1954 U.S. Supreme Court decision *Brown v. Board of Education*.

San Francisco's story provides a critical chapter in the history of American school discrimination and the complicated racial politics that emerged. It was among the first large cities outside the South to face court-ordered desegregation following the *Brown* rulings, and it experienced the same demographic shifts that transformed other cities throughout the urban West. Rand Quinn argues that the district's student assignment policies—including busing and other desegregative mechanisms—began as a remedy for state discrimination but

transformed into a tool intended to create diversity. Drawing on extensive archival research—from court docket files to school district records—Quinn describes how this transformation was facilitated by the rise of school choice, persistent demand for neighborhood schools, evolving social and legal landscapes, and local community advocacy and activism.

Class Action is the first book to present a comprehensive political history of post-*Brown* school desegregation in San Francisco. Quinn illuminates the evolving relationship between jurisprudence and community-based activism and brings a deeper understanding to the multiracial politics of urban education reform. He responds to recent calls by scholars to address the connections between ideas and policy change and ultimately provides a fascinating look at race and educational opportunity, school choice, and neighborhood schools in the aftermath of *Brown v. Board of Education*.



Rand Quinn is associate professor of education at the University of Pennsylvania.

EDUCATION/LAW AND LEGAL STUDIES

\$30.00x £23.99 Paper ISBN: 978-1-5179-0476-0
 \$120.00xx £99.00 Cloth ISBN: 978-1-5179-0475-3
 \$30.00 Retail e-book ISBN: 978-1-4529-6026-5
 JANUARY 2020
 280 pages 8 b&w illustrations, 4 maps, 15 tables
 5 1/2 x 8 1/2

The Price of Nice

How Good Intentions Maintain Educational Inequity

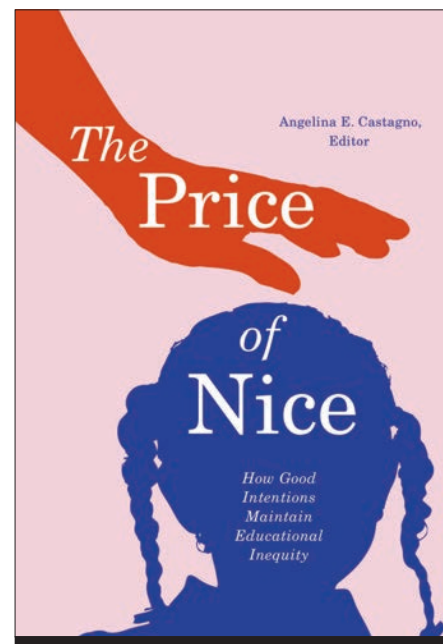
ANGELINA E. CASTAGNO, EDITOR

How being “nice” in school and university settings works to reinforce racialized, gendered, and (dis)ability-related inequities in education and society

Being nice is difficult to critique. Niceness is almost always portrayed and felt as a positive quality. In schools, nice teachers are popular among students, parents, and administrators. And yet Niceness, as a distinct set of practices and discourses, is not actually good for individuals, institutions, or communities because of the way it maintains and reinforces educational inequity.

In *The Price of Nice*, an interdisciplinary group of scholars explores Niceness in educational spaces from elementary schools through higher education to highlight how this seemingly benign quality reinforces structural inequalities. Grounded in data, personal narrative, and theory, the chapters show that Niceness, as a raced, gendered, and classed set of behaviors, functions both as a shield to save educators from having to do the hard work of dismantling inequity and as a disciplining agent for those who attempt or even consider disrupting structures and ideologies of dominance.

Contributors: Sarah Abuwandi, Arizona State U; Colin Ben, U of Utah; Nicholas Bustamante, Arizona State U; Aidan/ Amanda J. Charles, Northern Arizona U; Jeremiah Chin, Arizona State U; Sally Campbell Galman, U of Massachusetts; Frederick Gooding Jr., Texas Christian U; Deirdre Judge, Tufts U; Katie A. Lazdowski; Román Liera, U of Southern California; Sylvia Mac, U of La Verne; Lindsey Malcolm-Piqueux, California Institute of Technology; Giselle Martinez Negrette, U of Wisconsin–Madison; Amber Poleviyuma, Arizona State U; Alexis Richmond, Arizona State U; Frances J. Riemer, Northern Arizona U; Jessica Sierk, St. Lawrence U; Bailey B. Smolarek, U of Wisconsin–Madison; Jessica Solyom, Arizona State U; Megan Tom, Arizona State U; Sabina Vaught, U of Oklahoma; Cynthia Diana Villarreal, U of Southern California; Kristine T. Weatherston, Temple U; Joseph C. Wegwert, Northern Arizona U; Marguerite Anne Fillion Wilson, Binghamton U; Jia-Hui Stefanie Wong, Trinity College; Denise Gray Yull, Binghamton U.



Angelina E. Castagno is professor of Educational Leadership and Foundations at Northern Arizona University. She is author of *Educated in Whiteness: Good Intentions and Diversity in Schools* (Minnesota, 2014) and coeditor of *The Anthropology of Education Policy: Ethnographic Inquiries into Policy as Sociocultural Process*.

EDUCATION/ANTHROPOLOGY

\$28.00x £21.99 Paper ISBN: 978-1-5179-0567-5
\$112.00xx £93.00 Cloth ISBN: 978-1-5179-0566-8
\$28.00 Retail e-book ISBN: 978-1-4529-6150-7

OCTOBER

312 pages 1 b&w illustration, 2 tables 7 x 10

The Responsive Environment

Design, Aesthetics, and the Human in the 1970s

LARRY D. BUSBEA

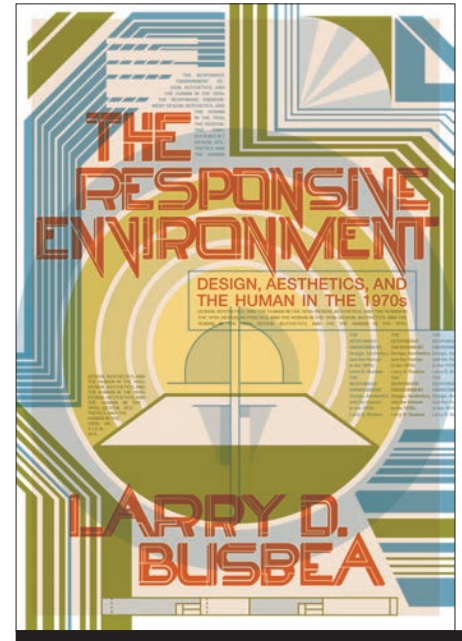
How new conceptions of human–environment interaction became central to design theories and practices in the 1970s

At the end of the 1960s, new models of responsiveness between humans and their environments had a profound impact on theories and practices in architecture, design, art, technology, media, and the sciences. The resulting initiatives—design philosophies, art installations, architectural projects, exhibitions, publications, and symposia—sought to bring together insights from biology, systems theory, psychology, and anthropology with modernist legacies of total design.

In *The Responsive Environment*, Larry D. Busbea takes up this concept of environment as an object and method of design at the height of its aesthetic, technical, and discursive elaboration. Exploring emerging paradigms of environmental perception,

patterning, and control as developed by Gregory Bateson, Edward T. Hall, Wolf Hilbertz, György Kepes, Marshall McLuhan, Nicholas Negroponte, Paolo Soleri, and others, he shows how living space itself was reimagined as a domain capable of modification through input from its newly sensitized inhabitants.

The Responsive Environment intercuts the development of new ideas about environmental awareness with case studies of specific architecture and design projects for responsive environments. Throughout, Busbea connects these theories and practices to the contemporary obsession with “smart” things: responsive technologies, intelligent environments, biomimetic materials, and digital atmospherics.



Larry D. Busbea is associate professor of art history at the University of Arizona. He is author of *Topologies: The Urban Utopia in France, 1960–1970*.

DESIGN/ARCHITECTURAL HISTORY

\$30.00x £23.99 Paper ISBN: 978-1-5179-0710-5

\$120.00xx £99.00 Cloth ISBN: 978-1-5179-0709-9

\$30.00 Retail e-book ISBN: 978-1-4529-6072-2

JANUARY 2020

344 pages 116 b&w illustrations, 10 color plates 7 x 10

Design Technics

Archaeologies of Architectural Practice

ZEYNEP ÇELİK ALEXANDER AND JOHN MAY, EDITORS

Leading scholars historicize and theorize technology's role in architectural design

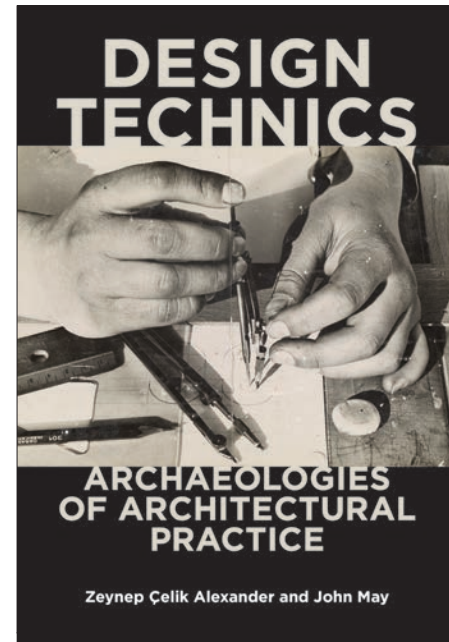
Although the question of technics pervades the contemporary discipline of architecture, there are few critical analyses on the topic. *Design Technics* fills this gap, arguing that the technical dimension of design has often been flattened into the broader celebratory rhetoric of innovation. Bringing together leading scholars in architectural and design history, the volume's contributors situate these tools on a broader epistemological and chronological canvas. The essays here construct histories—some panoramic and others unfolding around a specific episode—of seven techniques regularly used by the designer in the architectural studio today: rendering, modeling, scanning, equipping, specifying, positioning, and repeating.

Starting with observations about the epistemological changes that have unfolded in the discipline in recent decades but seeking to offer a more expansive meaning for technics, the volume casts new light on concepts such as form, experience, and image that have

played central roles in historical architectural discourses. Among the questions addressed: How was the concept of form immanent in practices of scanning since the late nineteenth century? What was the historical relationship between rendering and experience in Enlightenment discourses? How did practices of specifying reconfigure the distinction between intellectual and manual labor? What kind of rationality is inherent in the designer's constant clicking of the mouse in front of her screen?

In addressing these and other questions, this engaging and timely collection thereby proposes technics as a site for historical and philosophical reflection not only for those engaged in architectural design but also for any scholar working in the humanities today.

Contributors: Lucia Allais, Edward Eigen, Orit Halpern, John Harwood, Matthew C. Hunter, and Michael Osman.



Zeynep Çelik Alexander is associate professor in the Department of Art History and Archaeology at Columbia University and author of *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design*.

John May is assistant professor of architecture at the Harvard University Graduate School of Design and author of *Signal. Image. Architecture*. He is founding partner of MILLIØNS, a Los Angeles–based architectural practice.

ARCHITECTURE/TECHNOLOGY

\$30.00x £23.99 Paper ISBN: 978-1-5179-0685-6
\$120.00xx £99.00 Cloth ISBN: 978-1-5179-0684-9
\$30.00 Retail e-book ISBN: 978-1-4529-6060-9

JANUARY 2020

304 pages 84 b&w illustrations 7 x 10

Schizogenesis

The Art of Rosemarie Trockel

KATHERINE GUINNESS

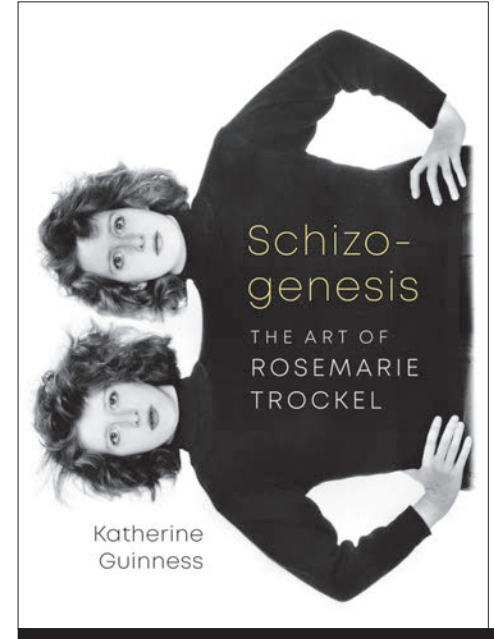
A deep analysis of an enigmatic artist whose oeuvre opens new spaces for understanding feminism, the body, and identity

Popular and pioneering as a conceptual artist, Rosemarie Trockel has never before been examined at length in a dedicated book. This volume fills that gap while articulating a new interpretation of feminist theory and bodily identity based around the idea of schizogenesis central to Trockel's work.

Schizogenesis is a fission-like form of asexual reproduction in which new organisms are created but no original is left behind. Author Katherine Guinness applies it in surprising and insightful ways to the career of an artist who has continually reimagined herself and her artistic vision. Drawing on the philosophies of feminists such as Simone de Beauvoir,

Shulamith Firestone, and Monique Wittig, Guinness argues that Trockel's varied output of painting, fabric, sculpture, film, and performance is best seen as opening a space that is peculiarly feminist yet not contained by dominant articulations of feminism.

Utilizing a wide range of historical and popular knowledge—from Baader Meinhof to Pinocchio, poodles, NASA, and Brecht—Katherine Guinness gives us the associative and ever-branching readings that Trockel's art requires. With a spirit for pursuing the surprising and the obscure, Guinness delves deep into a creator who is largely seen as an enigma, revealing Trockel as a thinker who challenges and transforms the possibilities of bodily representation and identity.



Katherine Guinness is a theorist and historian of contemporary art. She is assistant professor and director of art history in the Department of Visual and Performing Arts at the University of Colorado, Colorado Springs.

ART HISTORY/WOMEN'S STUDIES

\$30.00x £23.99 Paper ISBN: 978-1-5179-0558-3
 \$120.00xx £99.00 Cloth ISBN: 978-1-5179-0557-6
 \$30.00 Retail e-book ISBN: 978-1-4529-6173-6

DECEMBER

200 pages 40 b&w illustrations 6 x 8

Sound, Image, Silence

Art and the Aural Imagination in the Atlantic World

MICHAEL GAUDIO

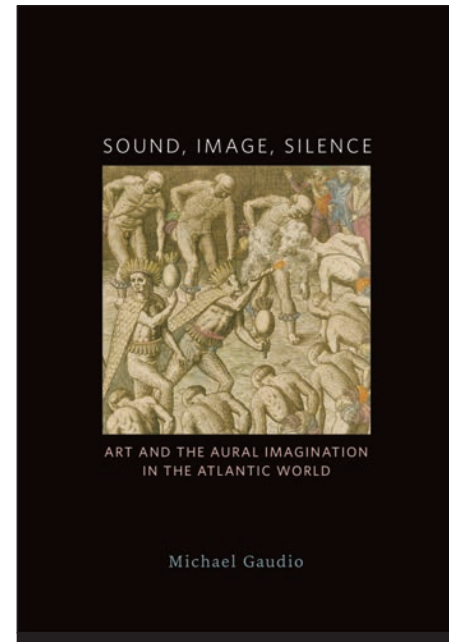
A visionary new approach to the Americas during the age of colonization, made by engaging with the aural aspects of supposedly “silent” images

Colonial depictions of the North and South American landscape and its indigenous inhabitants fundamentally transformed the European imagination—but how did those images reach Europe, and how did they make their impact? In *Sound, Image, Silence*, noted art historian Michael Gaudio provides a groundbreaking examination of the colonial Americas by exploring the special role that aural imagination played in visible representations of the New World.

Considering a diverse body of images that cover four hundred years of Atlantic history, *Sound, Image, Silence* addresses an important need within art history: to give hearing its due as a sense that can inform our understanding of images. Gaudio locates the noise of the pagan dance, the discord of battle, the din of revivalist religion, and the sublime sounds

of nature in the Americas, such as lightning, thunder, and the waterfall. He invites readers to listen to visual media that seem deceptively couched in silence, offering bold new ideas on how art historians can engage with sound in inherently “mute” media.

Sound, Image, Silence includes readings of Brazilian landscapes by the Dutch painter Frans Post, a London portrait of Benjamin Franklin, Thomas Edison’s early Kinetoscope film *Sioux Ghost Dance*, and the work of Thomas Cole, founder of the Hudson River School of American landscape painting. It masterfully fuses a diversity of work across vast social, cultural, and spatial distances, giving us both a new way of understanding sound in art and a powerful new vision of the New World.



Michael Gaudio is professor of art history at the University of Minnesota, Twin Cities. He is author of *Engraving the Savage: The New World and Techniques of Civilization* (Minnesota, 2008).

ART HISTORY/CINEMA AND MEDIA STUDIES

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NOVEMBER

224 pages 67 b&w illustrations, 16 color plates 7 x 10

Vital Forms

Biological Art, Architecture, and the Dependencies of Life

JENNIFER JOHUNG

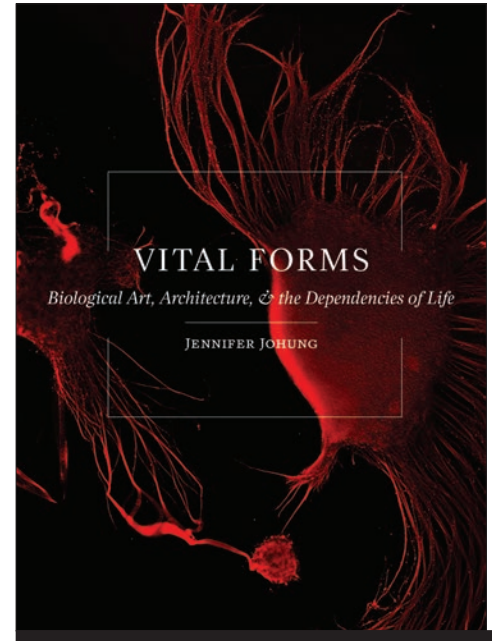
Shows how the intersection of biotech, art, and architecture are transforming the world we live in

As living matter becomes more and more the domain of art and architecture, the life sciences are enabling a major cultural and aesthetic transformation. *Vital Forms* explores how the intersection of biology, art, and architecture has transformed these disciplines, offering heretofore unimagined possibilities.

Using numerous case studies, Jennifer Johung explores how art and architecture are reimagining life on cellular and subcellular levels. In the process, she maps the constantly evolving dependencies that exist between objects, bodies, and environments. From Oron Catts and Ionat Zurr's Tissue Culture and Art Project, which developed "semi-living

worry dolls," to Patricia Piccinini's imagined *Still Life with Stem Cells*, each chapter pairs a branch of contemporary biological inquiry with the artists who are revolutionizing it.

Examining cutting-edge developments in biotechnological research—including tissue-engineering, stem cell science, regenerative medicine, and more—*Vital Forms* brings biological art and architecture into critical dialogue. Distinguished by its broad range and Johung's synthesizing talents, *Vital Forms* makes powerful observations about how the unfolding dependencies between all kinds of matter are becoming vital to life in our age of biotechnological manipulations.



Jennifer Johung is associate professor of contemporary art and architectural history at the University of Wisconsin, Milwaukee. She is author of *Replacing Home: From Primordial Hut to Digital Network in Contemporary Art* (Minnesota, 2012) and coeditor of *Landscapes of Mobility: Culture, Politics, and Placemaking*.

ART HISTORY/SCIENCE AND TECHNOLOGY
 \$27.00x £20.99 Paper ISBN: 978-1-5179-0305-3
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OCTOBER
 200 pages 53 b&w illustrations 6 x 8

Playing Nature

Ecology in Video Games

ALEND A Y. CHANG

A potent new book examines the overlap between our ecological crisis and video games

Video games may be fun and immersive diversions from daily life, but can they go beyond the realm of entertainment to do something serious—like help us save the planet? As one of the signature issues of the twenty-first century, ecological deterioration is seemingly everywhere, but it is rarely considered via the realm of interactive digital play. In *Playing Nature*, Alenda Y. Chang offers groundbreaking methods for exploring this vital overlap.

Arguing that games need to be understood as part of a cultural response to the growing ecological crisis, *Playing Nature* seeds conversations around key environmental science concepts and terms. Chang suggests several ways to rethink existing game

taxonomies and theories of agency while revealing surprising fundamental similarities between game play and scientific work.

Gracefully reconciling new media theory with environmental criticism, *Playing Nature* examines an exciting range of games and related art forms, including historical and contemporary analog and digital games, alternate- and augmented-reality games, museum exhibitions, film, and science fiction. Chang puts her surprising ideas into conversation with leading media studies and environmental humanities scholars like Alexander Galloway, Donna Haraway, and Ursula Heise, ultimately exploring manifold ecological futures—not all of them dystopian.



Alenda Y. Chang is assistant professor of film and media studies at the University of California, Santa Barbara. She is cofounder of Wireframe, a digital media studio fostering creative pedagogy, research, and design aligned with issues of social and environmental justice.

DIGITAL CULTURE/ENVIRONMENTAL STUDIES

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\$27.00 Retail e-book ISBN: 978-1-4529-6226-9

DECEMBER

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

Electronic Mediations Series, volume 58

Sensations of History

Animation and New Media Art

JAMES J. HODGE

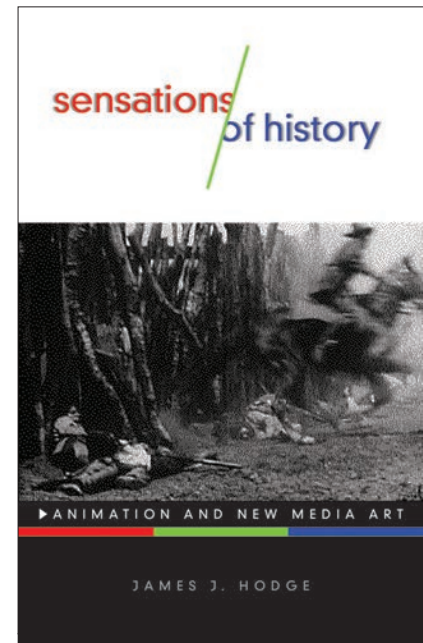
A phenomenological investigation into new media artwork and its relationship to history

What does it mean to live in an era of emerging digital technologies? Are computers really as antihistorical as they often seem? Drawing on phenomenology's investigation of time and history, *Sensations of History* uses encounters with new media art to inject more life into these questions, making profound contributions to our understanding of the digital age in the larger scope of history.

Sensations of History combines close textual analysis of experimental new media artworks with in-depth discussions of key texts from the philosophical tradition of phenomenology. Through this inquiry, author James J. Hodge argues for the immense significance of new media art in examining just what historical

experience means in a digital age. His beautiful, aphoristic style demystifies complex theories and ideas, making perplexing issues feel both graspable and intimate.

Highlighting underappreciated, vibrant work in the fields of digital art and video, *Sensations of History* explores artists like Paul Chan, Phil Solomon, John F. Simon, and Barbara Lattanzi. Hodge's provocative interpretations, which bring these artists into dialogue with well-known works, are perfect for scholars of cinema, media studies, art history, and literary studies. Ultimately, *Sensations of History* presents the compelling case that we are not witnessing the end of history—we are instead seeing its rejuvenation in a surprising variety of new media art.



James J. Hodge is assistant professor of English at the Alice Kaplan Institute for the Humanities at Northwestern University.

CINEMA AND MEDIA STUDIES/DIGITAL CULTURE
 \$27.00x £20.99 Paper ISBN: 978-1-5179-0683-2
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 \$27.00 Retail e-book ISBN: 978-1-4529-6058-6
OCTOBER
 232 pages 29 b&w illustrations, 4 color plates
 5 1/2 x 8 1/2
 Electronic Mediations Series, volume 57

Asemic

The Art of Writing

PETER SCHWENGER

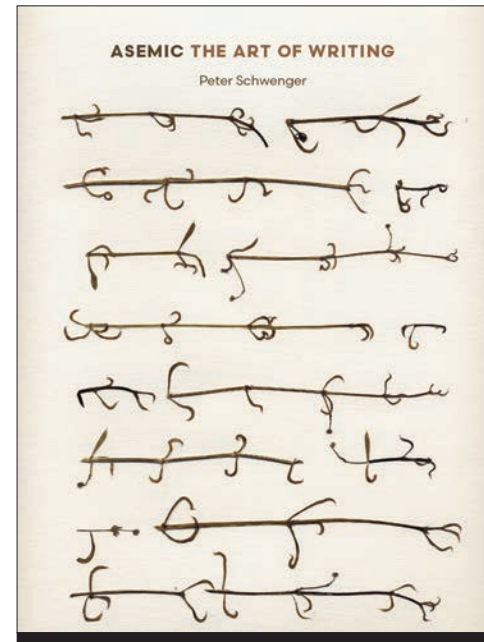
The first critical study of writing without language

In recent years, asemic writing—writing without language—has exploded in popularity, with anthologies, a large-scale art exhibition, and flourishing interest on sites like tumblr, YouTube, Pinterest, and Instagram. Yet this burgeoning, fascinating field has never received a dedicated critical study. *Asemic* fills that gap, proposing new ways of rethinking the nature of writing.

Pioneered in the work of creators such as Henri Michaux, Roland Barthes, and Cy Twombly, asemic writing consolidated as a movement in the 1990s. Author Peter Schwenger first covers these “asemic ancestors” before moving to current

practitioners such as Michael Jacobson, Rosaire Appel, and Christopher Skinner, exploring how asemic writing has evolved and gained importance in the contemporary era.

Asemic includes intriguing revelations about the relation of asemic writing to Chinese characters, the possibility of asemic writing in nature, and explanations of how we can read without language. Written in a lively style, this book will engage scholars of contemporary art and literary theory, as well as anyone interested in what writing was and what it is now in the process of becoming.



Peter Schwenger is resident fellow at the University of Western Ontario's Centre for the Study of Theory and Criticism. He is the author of several books, including *The Tears of Things: Melancholy and Physical Objects* and *At the Borders of Sleep: On Liminal Literature* (both from Minnesota).

ART/LITERARY CRITICISM

\$25.00x £19.99 Paper ISBN: 978-1-5179-0697-9
 \$100.00xx £83.00 Cloth ISBN: 978-1-5179-0696-2
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DECEMBER

192 pages 51 b&w illustrations, 9 color plates 6 x 8

Uproarious

How Feminists and Other Subversive Comics Speak Truth

CYNTHIA WILLETT AND JULIE WILLETT

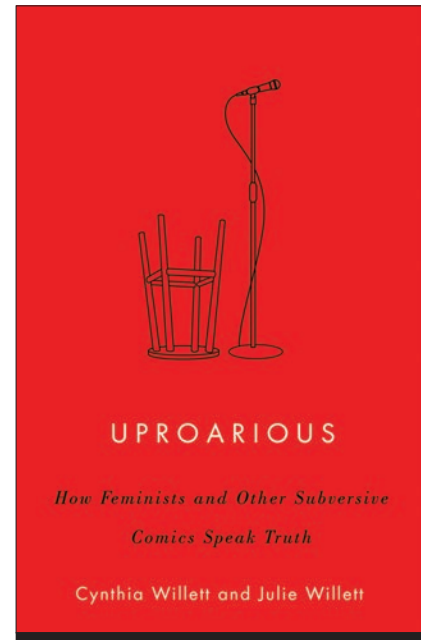
A radical new approach to humor, where traditional targets become its agents

Humor is often dismissed as cruel ridicule or harmless fun. But what if laughter is a vital force to channel rage against patriarchy, Islamophobia, or mass incarceration? To create moments of empathy and dialogue between Black Lives Matter and the police? These and other such questions are at the heart of this powerful reassessment of humor. Placing theorists in conversation with comedians, *Uproarious* offers a full-frontal approach to the very foundation of comedy and its profound political impact.

Here Cynthia Willett and Julie Willett address the four major theories of humor—superiority, relief, incongruity, and social play—through the lens of feminist and game-changing comics Wanda Sykes, Margaret Cho, Hannah Gadsby, Hari Kondabolu, and Tig Notaro. They take a radical and holistic approach to the understanding of humor, particularly of

humor deployed by those from groups long relegated to the margins, and propose a powerful new understanding of humor as a force that can engender politically progressive social movements. Drawing on a range of cross-disciplinary sources, from philosophies and histories of humor to the psychology and physiology of laughter to animal studies, *Uproarious* offers a richer understanding of the political and cathartic potential of humor.

A major new contribution to a wider dialogue on comedy, *Uproarious* grounds for us explorations of outsider humor and our golden age of feminist comics—showing that when women, prisoners, or even animals laugh back, comedy along with belly laughs forges new identities and alters the political climate.



Cynthia Willett is Samuel Candler Dobbs Professor of Philosophy at Emory University. Her books include, most recently, *Interspecies Ethics* and *Irony in the Age of Empire: Comic Perspectives on Freedom and Democracy*.

Julie Willett is associate professor of history at Texas Tech University. She is author of *Permanent Waves: The Making of the American Beauty Shop*.

PHILOSOPHY/FEMINIST THEORY

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DECEMBER

224 pages 5 1/2 x 8 1/2

When Time Warps

The Lived Experience of Gender, Race, and Sexual Violence

MEGAN BURKE

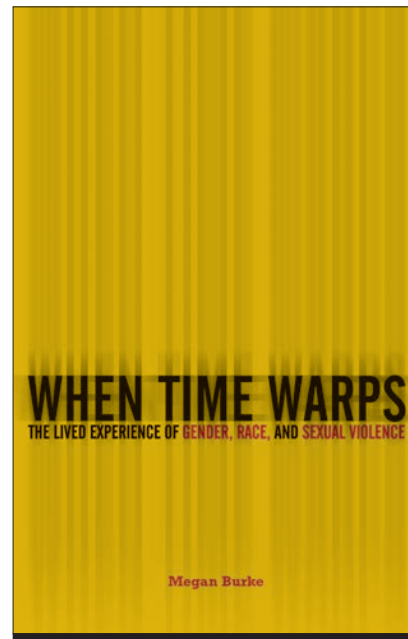
An inquiry into the phenomenology of “woman” based in the relationship between lived time and sexual violence

Feminist phenomenologists have long understood a woman’s life as inhibited, confined, and constrained by sexual violence. In this important inquiry, author Megan Burke both builds and expands on this legacy by examining the production of normative womanhood through racist tropes and colonial domination. Ultimately, Burke charts a new feminist phenomenology based in the relationship between lived time and sexual violence.

By focusing on time instead of space, *When Time Warps* places sexualized racism at the center of the way “woman” is lived. Burke transports questions of time and gender

outside the realm of the historical, making provocative new insights into how gendered individuals live time, and how their temporal existence is changed through particular experiences.

Providing a potent reexamination of the theory of Simone de Beauvoir—while also bringing to the fore important women of color theorists and engaging in the temporal aspects of #MeToo—*When Time Warps* makes a necessary, lasting contribution to our understanding of gender, race, and sexual violence.



Megan Burke is assistant professor of philosophy at Sonoma State. Their work has appeared in *Hypatia*, *philoSOPHIA*, and *Feminist Theory*.

PHILOSOPHY/THEORY

\$25.00x £19.99 Paper ISBN: 978-1-5179-0546-0
\$100.00xx £83.00 Cloth ISBN: 978-1-5179-0545-3
\$25.00 Retail e-book ISBN: 978-1-4529-6213-9

OCTOBER

208 pages 5 1/2 x 8 1/2

Suspect Communities

Anti-Muslim Racism and the Domestic War on Terror

NICOLE NGUYEN

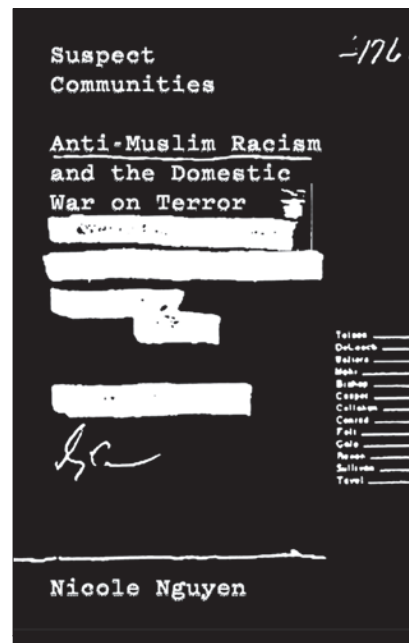
The first major qualitative study of “countering violent extremism” in key U.S. cities

Suspect Communities is a powerful reassessment of the U.S. government’s “countering violent extremism” (CVE) program that has arisen in major cities across the United States since 2011. Drawing on an interpretive qualitative study, it examines how the concept behind CVE—aimed at combating homegrown terrorism by engaging Muslim community members, teachers, and religious leaders in monitoring and reporting on young people—has been operationalized through the everyday work of CVE actors, from high-level national security workers to local community members, with significant penalties for the communities themselves.

Nicole Nguyen argues that studying CVE provides insight into how the drive to bring liberal reforms to contemporary security regimes through “community-driven” and “ideologically ecumenical” programming

has in fact further institutionalized anti-Muslim racism in the United States. She forcefully contends that the U.S. security state has designed CVE to legitimize and shore up support for the very institutions that historically have criminalized, demonized, and dehumanized communities of color, while appearing to learn from and attenuate past practices of coercive policing, racial profiling, and political exclusion.

By undertaking this analysis, *Suspect Communities* offers a vital window into the inner workings of the U.S. security state and the devastating impact of CVE on local communities.



Nicole Nguyen is assistant professor of social foundations of education at the University of Illinois–Chicago. She is author of *A Curriculum of Fear: Homeland Security in U.S. Public Schools* (Minnesota, 2016).

GEOGRAPHY/AMERICAN STUDIES

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OCTOBER

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

Fair Trade Rebels

Coffee Production and Struggles for Autonomy in Chiapas

LINDSAY NAYLOR

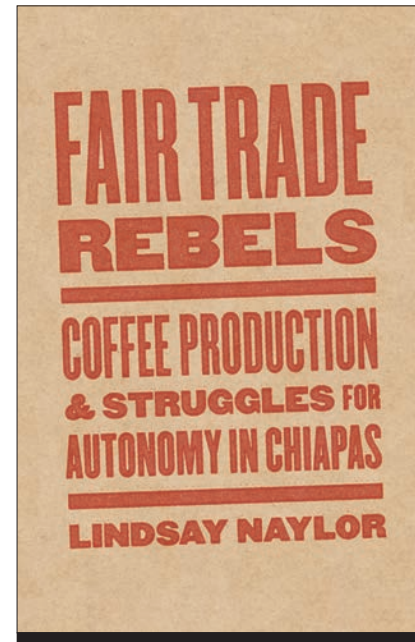
Reassessing interpretations of development with a new approach to fair trade

Is fair trade really fair? Who is it for, and who gets to decide? *Fair Trade Rebels* addresses such questions in a new way by shifting the focus from the abstract concept of fair trade—and whether it is “working”—to the perspectives of small farmers. It examines the everyday experiences of resistance and agricultural practice among the *campesinos/as* of Chiapas, Mexico, who struggle for dignified livelihoods in self-declared autonomous communities in the highlands, confronting inequalities locally in what is really a global corporate agricultural chain.

Based on extensive fieldwork, *Fair Trade Rebels* draws on stories from Chiapas that have emerged from the farmers’ interaction with both the fair-trade–certified marketplace and state violence. Here Lindsay Naylor discusses the racialized and historical backdrop of coffee production and rebel autonomy in the highlands, underscores the

divergence of movements for fairer trade and the so-called alternative certified market, traces the network of such movements from the highlands and into the United States, and evaluates existing food sovereignty and diverse economic exchanges.

Putting decolonial thinking in conversation with diverse economies theory, *Fair Trade Rebels* evaluates fair trade not by the measure of its success or failure but through a unique, place-based approach that expands our understanding of the relationship between fair trade, autonomy, and economic development.



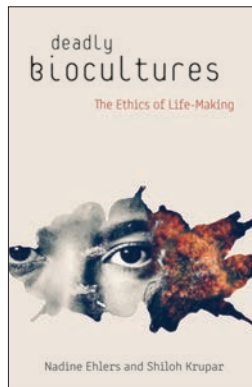
Lindsay Naylor is assistant professor of geography at the University of Delaware.

GEOGRAPHY/SOCIOLOGY

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DECEMBER

240 pages 23 b&w illustrations, 2 maps 5 1/2 x 8 1/2
Diverse Economies and Livable Worlds Series



Deadly Biocultures

The Ethics of Life-Making

NADINE EHLERS AND
SHILOH KRUPAR

A trenchant analysis of the dark side of regulatory life-making today

In their seemingly relentless pursuit of life, do contemporary U.S. “biocultures”—where biomedicine extends beyond the formal institutions of the clinic, hospital, and lab to everyday cultural practices—also engage in a deadly endeavor? Challenging us to question their implications, *Deadly Biocultures* shows that efforts to “make live” are accompanied by the twin operation of “let die”: they validate and enhance lives seen as economically viable, self-sustaining, productive, and oriented toward the future and optimism while reinforcing inequitable distributions of life based on race, class, gender, and dis/ability. Affirming life can obscure death, create deadly conditions, and even kill.

Deadly Biocultures examines the affirmation to hope, target, thrive, secure, and green in the respective biocultures of cancer, race-based health, fatness, aging, and the afterlife. Its chapters focus on specific practices, technologies, or techniques that ostensibly affirm life and suggest life’s inextricable links to capital but that also engender a politics of death and erasure. The authors ultimately ask: what alternative social forms and individual practices might be mapped onto or intersect with biomedicine for more equitable biofutures?

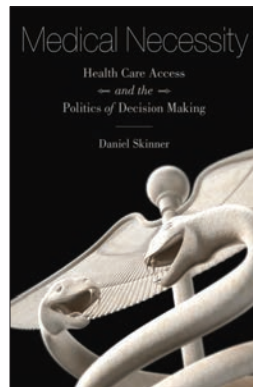
Nadine Ehlers teaches sociology at the University of Sydney. **Shiloh Krupar** is Provost’s Distinguished Associate Professor in the School of Foreign Service at Georgetown University, where she chairs the Culture and Politics Program.

SOCIOLOGY/RACE/AMERICAN STUDIES

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DECEMBER

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



Medical Necessity

Health Care Access and the Politics of Decision Making

DANIEL SKINNER

How the politics of “medical necessity” complicates American health care

The definition of medical necessity has morphed over the years, from a singular physician’s determination to a complex and dynamic political contest involving patients, medical companies, insurance companies, and government agencies. Daniel Skinner constructs a comprehensive understanding of the politics of defining this concept, arguing that sustained political engagement with medical necessity is essential to developing a health care system that meets basic public health objectives.

From medical marijuana to mental health to reproductive politics, the concept of medical necessity underscores many of the most divisive and contentious debates in American health care. Skinner’s close reading of medical necessity’s production illuminates the divides between perceptions of medical need as well as how the gatekeeper concept of medical necessity tends to frame medical objectives. He questions the wisdom of continuing to use medical necessity when thinking critically about vexing health care challenges.

Skinner ultimately contends that a major shift is needed, one in which health care administrators, doctors, and patients admit that medical necessity is, at its base, a contestable political concept.

Daniel Skinner is associate professor of health policy in the Department of Social Medicine at Ohio University’s Heritage College of Osteopathic Medicine.

POLITICS/HEALTH POLICY AND MANAGEMENT

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DECEMBER

264 pages 5 1/2 x 8 1/2

Everyday Equalities

Making Multicultures in Settler Colonial Cities

RUTH FINCHER, KURT IVESON, HELGA LEITNER,
AND VALERIE PRESTON

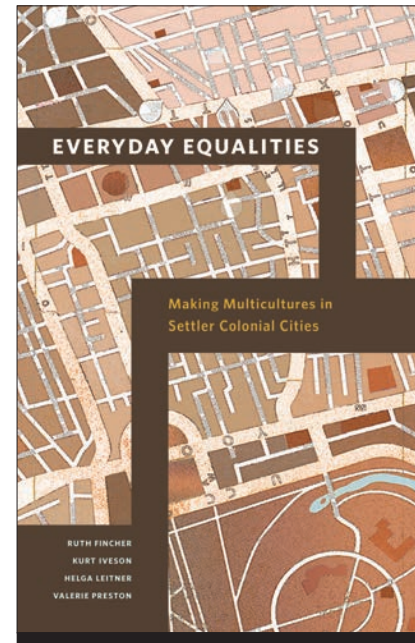
A timely new look at coexisting without assimilating in multicultural cities

If city life is a “being together of strangers,” what forms of being together should we strive for in cities with ethnic and racial diversity? *Everyday Equalities* seeks evidence of progressive political alternatives to racialized inequality that are emerging from everyday encounters in Los Angeles, Melbourne, Sydney, and Toronto—settler colonial cities that, established through efforts to dispossess and eliminate indigenous societies, have been destinations for waves of immigrants from across the globe ever since.

Everyday Equalities finds such alternatives being developed as people encounter one another in the process of making a home, earning a living, moving around the city, and forming collective actions or communities. Here four leading scholars in critical urban geography come together to deliver a powerful and cohesive message about the

meaning of equality in contemporary cities. Drawing on both theoretical reflection and urban ethnographic research, they offer the formulation “being together in difference as equals” as a normative frame to reimagine the meaning and pursuit of equality in today’s urban multicultures.

As the examples in *Everyday Equalities* indicate, much emotional labor, combined with a willingness to learn from each other, negotiate across differences, and agitate for change goes into constructing environments that foster being together in difference as equals. Importantly, the authors argue, a commitment to equality is not only a hope for a future city but also a way of being together in the present.



Ruth Fincher is Redmond Barry Distinguished Professor Emeritus in the School of Geography at the University of Melbourne.

Kurt Iveson is associate professor of urban geography at the University of Sydney.

Helga Leitner is professor of geography at the University of California at Los Angeles.

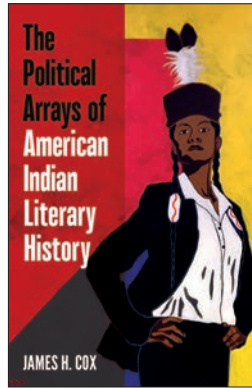
Valerie Preston is professor of geography at York University.

GEOGRAPHY/URBAN STUDIES

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AUGUST

264 pages 15 b&w illustrations, 2 tables 5 1/2 x 8 1/2



The Political Arrays of American Indian Literary History

JAMES H. COX

Bringing fresh insight to a century of writing by Native Americans

The Political Arrays of American Indian Literary History challenges conventional views of the past one hundred years of Native American writing, bringing Native American Renaissance and post-Renaissance writers into conversation with their predecessors. Addressing the political positions such writers have adopted, explored, and debated in their work, James H. Cox counters what he considers a “flattening” of the politics of American Indian literary expression and sets forth a new method of reading Native literature in a vexingly politicized context.

Examining both canonical and lesser-known writers, Cox proposes that scholars approach these texts as “political arrays”: confounding but also generative collisions of conservative, moderate, and progressive ideas that together constitute the rich political landscape of American Indian literary history. Reviewing a broad range of genres including journalism, short fiction, drama, screenplays, personal letters, and detective fiction—by Lynn Riggs, Will Rogers, Sherman Alexie, Thomas King, Leslie Marmon Silko, Louise Erdrich, Winona LaDuke, Carole laFavor, and N. Scott Momaday—he demonstrates that Native texts resist efforts to be read as advocating a particular set of politics.

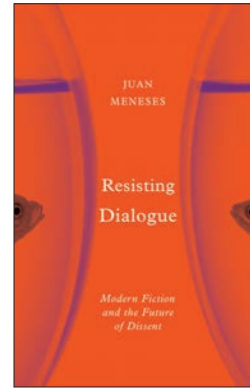
James H. Cox is Jane and Roland Blumberg Centennial Professor of English at the University of Texas at Austin. He is author of *The Red Land to the South: American Indian Writers and Indigenous Mexico* (Minnesota, 2012).

NATIVE AMERICAN STUDIES/LITERARY CRITICISM

\$27.00x £20.99 Paper ISBN: 978-1-5179-0602-3
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SEPTEMBER

272 pages 5 1/2 x 8 1/2



Resisting Dialogue

Modern Fiction and the Future of Dissent

JUAN MENESES

A bold new critique of dialogue as a method of eliminating dissent

Is dialogue always the productive political and communicative tool it is widely conceived to be? *Resisting Dialogue* reassesses our assumptions about dialogue and, in so doing, about what a politically healthy society should look like. Juan Meneses argues that dialogue often serves as a subtle tool of domination, perpetuating the underlying inequalities it is intended to address.

Meneses investigates how “illusory dialogue” (a particular dialogic encounter designed to secure consensus) is employed as an instrument that forestalls—instead of fostering—articulations of dissent that lead to political change. He does so through close readings of novels from the English-speaking world written in the past hundred years—from E. M. Forster’s *A Passage to India* and Jeanette Winterson’s *The Passion* to Indra Sinha’s *Animal’s People* and more. *Resisting Dialogue* demonstrates how these novels are rhetorical exercises with real political clout capable of restoring the radical potential of dialogue in today’s globalized world. Expanding the boundaries of postpolitical theory, Meneses reveals how these works offer ways to practice disagreement against this regulatory use of dialogue.

Juan Meneses is assistant professor of English at the University of North Carolina at Charlotte.

LITERARY CRITICISM/THEORY

\$28.00x £21.99 Paper ISBN: 978-1-5179-0676-4
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DECEMBER

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

Black Bourgeois

Class and Sex in the Flesh

CANDICE M. JENKINS

Exploring the forces that keep black people vulnerable even amid economically privileged lives

At a moment in U.S. history with repeated reminders of the vulnerability of African Americans to state and extralegal violence, *Black Bourgeois* is the first book to consider the contradiction of privileged, presumably protected black bodies that nonetheless remain racially vulnerable. Examining disruptions around race and class status in literary texts, Candice M. Jenkins reminds us that the conflicted relation of the black subject to privilege is not, solely, a recent phenomenon.

Focusing on works by Toni Morrison, Spike Lee, Danzy Senna, Rebecca Walker, Reginald McKnight, Percival Everett, Colson Whitehead, and Michael Thomas, Jenkins shows that the seemingly abrupt discursive shift from post-Civil Rights to Black Lives Matter, from an emphasis on privilege and

progress to an emphasis on vulnerability and precariousness, suggests a pendulum swing between two interrelated positions still in tension. By analyzing how these narratives stage the fraught interaction between the black and the bourgeois, Jenkins offers renewed attention to class as a framework for the study of black life—a necessary shift in an age of rapidly increasing income inequality and societal stratification.

Black Bourgeois thus challenges the assumed link between blackness and poverty that has become so ingrained in the United States, reminding us that privileged subjects, too, are “classed.” This book offers, finally, a rigorous and nuanced grasp of how African Americans live within complex, intersecting identities.



Candice M. Jenkins is associate professor of English and African American studies at the University of Illinois, Urbana-Champaign. She is author of *Private Lives, Proper Relations: Regulating Black Intimacy* (Minnesota, 2007), which won the William Sanders Scarborough Prize of the Modern Language Association.

LITERARY CRITICISM/AFRICAN AMERICAN STUDIES

\$27.00x £20.99 Paper ISBN: 978-1-5179-0580-4
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OCTOBER

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



Bleak Joys

Aesthetics of Ecology and Impossibility

**MATTHEW FULLER AND
OLGA GORIUNOVA**

A philosophical and cultural distillation of the bleak joys in today's ambivalent ecologies and patterns of life

Bleak Joys develops an understanding of complex entities and processes—from plant roots to forests to ecological damage and its calculation—as aesthetic. It is also a book about “bad” things, such as anguish and devastation, which relate to the ecological and technical but are also constitutive of politics, the ethical, and the formation of subjects.

Avidly interdisciplinary, *Bleak Joys* draws on scientific work in plant sciences, computing, and cybernetics, as well as mathematics, literature, and art in ways that are not merely illustrative of but foundational to our understanding of ecological aesthetics and the condition in which the posthumanities are being forged. It places the sensory world of plants next to the generalized and nonlinear infrastructure of irresolvability—the economics of indifference up against the question of how to make a home on Planet Earth in a condition of damaged ecologies. Crosscutting chapters on devastation, anguish, irresolvability, luck, plant, and home create a vivid and multifaceted approach that is as remarkable for its humor as for its scholarly complexity.

Matthew Fuller is professor of cultural studies at Goldsmiths, University of London.

Olga Goriunova is reader in media arts at Royal Holloway, University of London.

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OCTOBER

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Posthumanities Series, volume 53



Homesickness

Of Trauma and the Longing for Place in a Changing Environment

RYAN HEDIGER

Introducing a posthumanist concept of nostalgia to analyze steadily widening themes of animality, home, travel, slavery, shopping, and war in U.S. literature after 1945

As climate change renders environments less stable, the human desire for place underscores the weakness of the individual in the face of the world. In this book, Ryan Hediger introduces a distinctive notion of homesickness, one in which the longing for place demonstrates not only human vulnerability but also intersubjectivity beyond the human. Arguing that this feeling is unavoidable and characteristically posthumanist, Hediger studies the complex mix of attitudes toward home, the homely, and the familiar in an age of resurgent cosmopolitanism, especially eco-cosmopolitanism.

Homesickness closely examines U.S. literature mostly after 1945, including prominent writers such as Annie Proulx, Marilynne Robinson, and Ernest Hemingway, in light of the challenges and themes of the Anthropocene. Hediger argues that our desire for home is shorthand for a set of important hopes worth defending—serious and genuine relationships to places and their biotic regimes and landforms; membership in vital cultures, human and nonhuman; resistance to capital-infused forms of globalization that flatten differences and turn life and place into mere resources.

Ryan Hediger is associate professor of English at Kent State University. He is editor of *Animals and War: Studies of Europe and North America*.

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Aesthesis and Perceptronium

On the Entanglement of Sensation, Cognition, and Matter

ALEXANDER WILSON

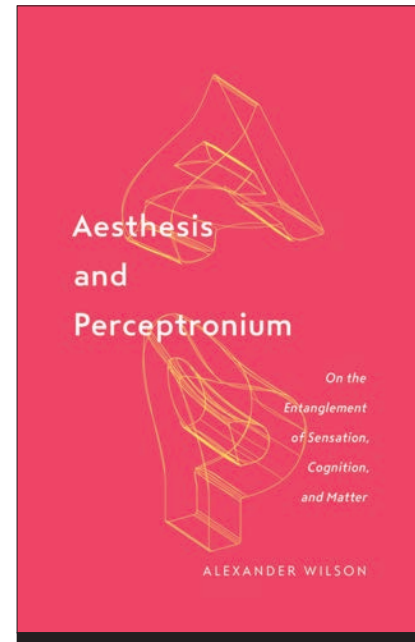
A new speculative ontology of aesthetics

In *Aesthesis and Perceptronium*, Alexander Wilson presents a theory of materialist and posthumanist aesthetics founded on an original speculative ontology that addresses the interconnections of experience, cognition, organism, and matter. Entering the active fields of contemporary thought known as the new materialisms and realisms, Wilson argues for a rigorous redefining of the criteria that allow us to discriminate between those materials and objects where aesthesis (perception, cognition) takes place and those where it doesn't.

Aesthesis and Perceptronium negotiates between indiscriminately pluralist views that attribute mentation to all things and eliminative views that deny the existence of mentation even in humans. By recasting aesthetic questions within the framework

of "epistemaesthetics," which considers cognition and aesthetics as belonging to a single category that can neither be fully disentangled nor fully reduced to either of its terms, Wilson forges a theory of nonhuman experience that avoids this untenable dilemma.

Through a novel consideration of the evolutionary origins of cognition and its extension in technological developments, the investigation culminates in a rigorous reevaluation of the status of matter, information, computation, causality, and time in terms of their logical and causal engagement with the activities of human and nonhuman agents.



Alexander Wilson is a Canadian researcher with the Institute of Research and Innovation, Centre Pompidou, Paris. He is based in Berlin.

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Posthumanities Series, volume 51

Queering Colonial Natal

Indigeneity and the Violence of Belonging in Southern Africa

T.J. TALLIE

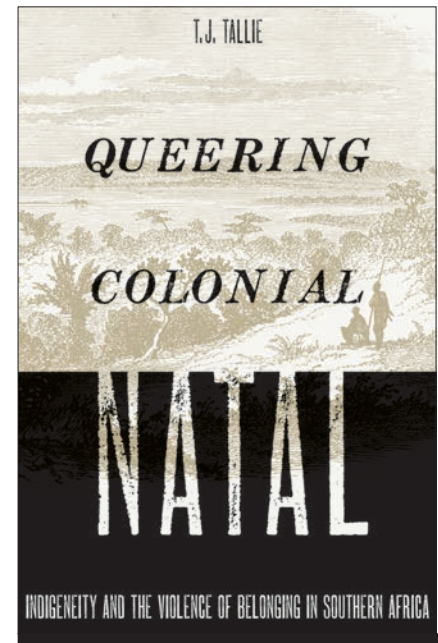
How were indigenous social practices deemed queer and aberrant by colonial forces?

In *Queering Colonial Natal*, T.J. Tallie travels to colonial Natal—established by the British in 1843, today South Africa’s KwaZulu-Natal province—to show how settler regimes “queered” indigenous practices. Defining them as threats to the normative order they sought to impose, they did so by delimiting Zulu polygamy; restricting alcohol access, clothing, and even friendship; and assigning only Europeans to government schools.

Using queer and critical indigenous theory, this book critically assesses Natal (where settlers were to remain a minority) in the context of the global settler colonial project in the nineteenth century to yield a new and engaging synthesis. Tallie explores the settler colonial history of Natal’s white settlers

and how they sought to establish laws and rules for both whites and Africans based on European mores of sexuality and gender. At the same time, colonial archives reveal that many African and Indian people challenged such civilizational claims.

Ultimately Tallie argues that the violent collisions between Africans, Indians, and Europeans in Natal shaped the conceptions of race and gender that bolstered each group’s claim to authority.



T.J. Tallie is assistant professor of history at the University of San Diego.

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Afrotopia

FELWINE SARR

TRANSLATED BY DREW S. BURK AND SARAH JONES-BOARDMAN

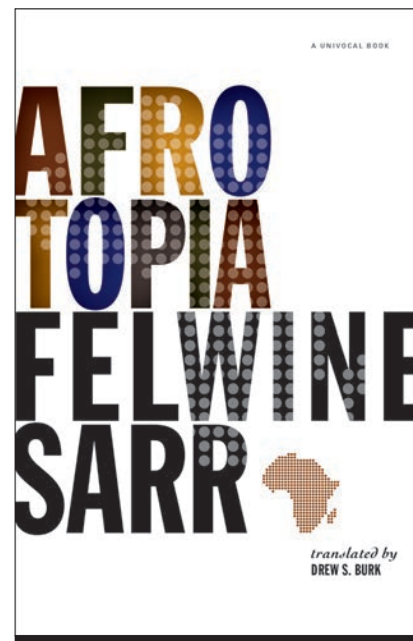
FOREWORD BY BOATEMA BOATENG

A vibrant meditation and poetic call for an African utopian philosophy of self-reinvention for the twenty-first century

In the recent aftermath of colonialism, civil wars, and the AIDS crisis, a new day finally seems to be shining on the African continent. Africa has once again become a site of creative potential and a vibrant center of economic growth and production. No longer stigmatized by stereotypes or encumbered by the traumas of the past—yet unsure of the future—Africa has other options than simply to follow paths already carved out by the global economy. Instead, the philosopher Felwine Sarr urges the continent to set out on its own renewal and self-discovery—an active utopia that requires a deep historical reflection on the continent’s vast mythological universe and ancient traditions, nourishes a cultural reinvention, and embraces green technologies for tackling climate change and demographic challenges.

Through a reflection on contemporary African writers, artists, intellectuals, and musicians, Sarr elaborates Africa’s unique philosophies and notions of communal value and economy deeply rooted in its ancient traditions and landscape—concepts such as *ubuntu*, the life force in Dogon culture; the Rwandan *imihigo*; and the Senegalese *teranga*. Sarr takes the reader on a philosophical journey that is as much inward as outward, demanding an elevation of the collective consciousness.

Along the way, one sees the contours of an *africanity*, a contemporary Africa united as a continent through the creolization of its cultural traditions. This is Felwine Sarr’s *Afrotopia*.



Felwine Sarr is a humanist, philosopher, economist, and musician who teaches at the University of Gaston-Berger in Saint Louis, Senegal. *Afrotopia* is his first book translated into English.

Drew S. Burk has translated more than a dozen works of continental philosophy and theory.

Sarah Jones-Boardman is a French lecturer and holds a PhD in Francophone literature from the University of Minnesota.

Boatema Boateng is associate professor of communications at UC San Diego.

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DECEMBER

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A Univocal Book

Philosophy of New Music

THEODOR W. ADORNO

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"With Hullot-Kentor's masterful translation, readers can now more accurately debate the place of *Philosophy of New Music* within today's cultural situation."

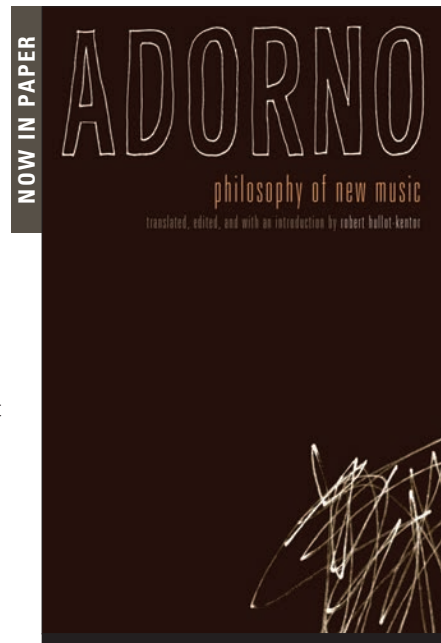
—*Cultural Critique*

In 1949, Theodor W. Adorno's *Philosophy of New Music* was published, coinciding with the prominent philosopher's return to a devastated Europe after his exile in the United States. Intensely polemical from its first

publication, every aspect of this work was met with extreme reactions, from stark dismissal to outrage. Even Arnold Schoenberg reviled it.

Despite the controversy, *Philosophy of New Music* became highly regarded and widely read among musicians, scholars, and social philosophers. Marking a major turning point in his musicological philosophy, Adorno located a critique of musical reproduction as internal to composition, rather than a matter of musical performance. Consisting of two distinct essays, "Schoenberg and Progress" and "Stravinsky and Reaction," *Philosophy of New Music* poses the musical extremes in which Adorno perceived the struggle for the cultural future of Europe: between human emancipation and barbarism, between the compositional techniques and achievements of Schoenberg and Stravinsky.

In this translation, which is accompanied by an extensive Introduction by distinguished translator Robert Hullot-Kentor, *Philosophy of New Music* emerges as an essential guide to the whole of Adorno's oeuvre.



Theodor W. Adorno (1903–1969) was the leading figure of the Frankfurt School of critical theory and a significant postwar European philosopher. He authored more than twenty volumes, including *Negative Dialectics* (1982), *Kierkegaard* (Minnesota, 1989), *Dialectic of Enlightenment* (1975) with Max Horkheimer, and *Aesthetic Theory* (Minnesota, 1998).

Robert Hullot-Kentor has taught at Harvard and Stanford universities and has written widely on Adorno. He has translated several works by Adorno, including *Aesthetic Theory*, and is the author of *Things beyond Resemblance: Collected Essays on Theodor W. Adorno*.

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JULY

248 pages 5 7/8 x 9



Organize

TIMON BEYES, LISA CONRAD,
AND REINHOLD MARTIN

AFTERWORD BY GEERT LOVINK
AND NED ROSSITER

A pioneering systematic inquiry into—and mapping of—the field of media and organization

Media organize things into patterns and relations. As intermediaries among people and between people and worlds, media shape sociotechnical orders. At the same time, media are organized: while they condition different organizational forms and processes, they, too, are formed and can be re-formed. This intimate relation of media and organizing is timeless. Yet arguably, digital media technologies repose the question of organization—and thus of power and domination, control and surveillance, disruption and emancipation. Bringing together leading media thinkers and organization theorists, this book interrogates organization as an effect and condition of media. How can we understand the recursive relation between media and organization? How can we think, explore, critique, and perhaps alter the organizational bodies and scripts that shape contemporary life?

This book establishes and maps “media and organization” as a highly relevant field of inquiry, appealing to those with a critical interest in the technological conditioning of the social.

Timon Beyes is professor in sociology of organization and culture at Leuphana University of Lüneburg. **Lisa Conrad** is postdoctoral research associate at the Digital Cultures Research Lab at Leuphana, University of Lüneburg. **Reinhold Martin** is professor of architecture at Columbia University. **Geert Lovink** is founder of the Institute of Network Cultures at the Amsterdam University of Applied Sciences. **Ned Rossiter** is professor of communication at University of Western Sydney.

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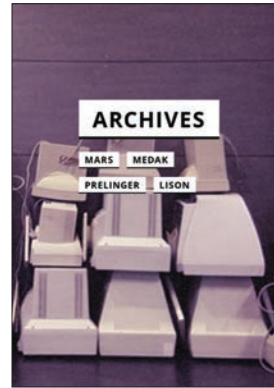
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Archives

ANDREW LISON, MARCEL MARS,
TOMISLAV MEDAK, AND
RICK PRELINGER

How digital networks and services bring the issues of archives out of the realm of institutions and into the lives of everyday users

Archives have become a nexus in the wake of the digital turn. Electronic files, search engines, video sites, and media player libraries make the concepts of “archival” and “retrieval” practically synonymous with the experience of interconnected computing. Archives today are the center of much attention but few agendas. Can archives inform the redistribution of power and resources when the concept of the public library as an institution makes knowledge and culture accessible to all members of society regardless of social or economic status? This book shows that archives need our active support.

This volume offers three distinct perspectives on the present status of archives that are at once in disagreement and solidarity with each other, from contributors whose backgrounds cut across the theory–practice divide. Is the increasing digital storage of knowledge pushing us toward a turning point in its democratization? Can archives fulfill their paradoxical potential as utopian sites in which the analog and the digital, the past and future, and remembrance and forgetting commingle? Is there a downside to the present-day impulse toward total preservation?

Andrew Lison is assistant professor of media study at the University at Buffalo, the State University of New York. **Marcel Mars** is research associate at the Centre for Postdigital Cultures at Coventry University. **Tomislav Medak** is a doctoral student at the Centre for Postdigital Cultures at Coventry University. **Rick Prelinger** is professor of film and digital media at University of California, Santa Cruz.

MEDIA STUDIES/DIGITAL CULTURE

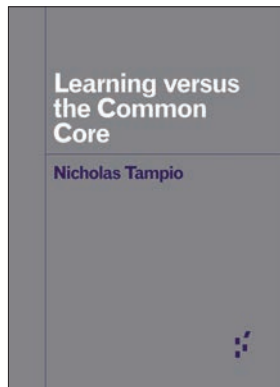
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NICHOLAS TAMPIO

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Nicholas Tampio watched as his kindergartner's class shifted from one where teachers, aides, parents, and students worked hard to create a rewarding educational experience to one in which teachers delivered hours-long lectures using packaged lesson plans. *Learning versus the Common Core* explains how standards-based education reform is transforming nearly every aspect of public education by looking closely at the standards, the agenda of people pushing standards-based reform, and how these fit within a global pattern of education reform.

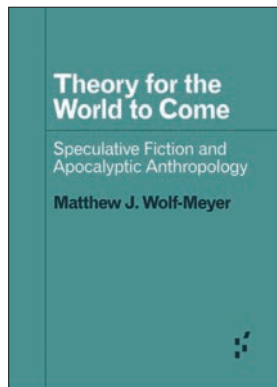
Nicholas Tampio is an associate professor of political science at Fordham University.

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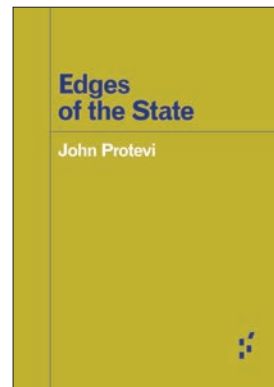
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John Protevi is Phyllis M. Taylor Professor of French Studies and professor of philosophy at Louisiana State University.

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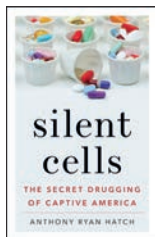
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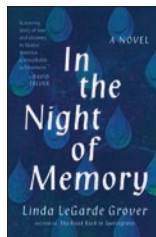
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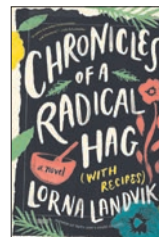
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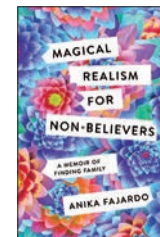
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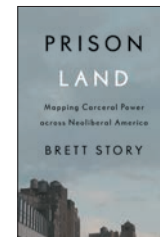
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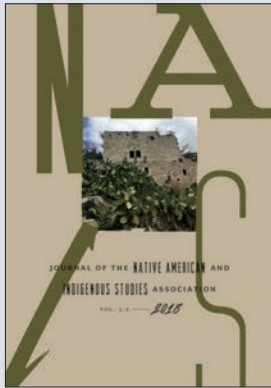
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EVE TUCK AND K. WAYNE YANG,
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