A speculative exploration of value, emphasizing practical experimentation in its future forms

How can we begin to envision a postcapitalist economy without first engineering a radically new concept of value? And with a renewed sense of how and what we collectively value, what would the transition to new social forms look like? According to Brian Massumi, it is time to reclaim value from the capitalist market and the neoliberal reduction of life to “human capital.” It is time to occupy surplus-value for a postcapitalist future.

99 Theses on the Revaluation of Value is both a theoretical and practical manifesto. Massumi reexamines ideas about money, exchange, and finance, with special attention to how what we value in experience for quality is economically translated into quantity. He proposes new conceptual tools for understanding value in directly qualitative terms, speculating on how this revaluation of value might practically form the basis of an alter-economy. A promising path, he suggests, might involve emerging blockchain technologies beyond bitcoin. But these must be uprooted from their libertarian origins and redesigned to serve not individual choice but collective creativity, not calculations of self-interest but collaborative speculations on the future to be shared. It is necessary to grasp the specificity of our contemporary neoliberal condition and the ultimately destructive forms of power it mobilizes to better resist their claim on the future.

99 Theses on the Revaluation of Value is written to galvanize a radical redefinition of value for a livable postcapitalist future.
Dream—Bloody thrones? Dragons? Forgot. And to bring a toothbrush—my gums giving away.

Yesterday on Red Square, approaching Lenin’s tomb, the awe of the place at last, walking with Romanova toward the crowd standing around the railing before the closed door—so I asked her “Where’s Stalin now?” she said “somewhere in the wall.” “Can you visit his tomb?”—“I never visit Stalin!” she laughed. “And what did you think while he was alive?”—“Many, many of my friends disappeared—but I did not know what was happening—we just knew they were gone, and were told that they had committed crimes, but—I believed what I was explained, that perhaps they had done something but I did not know—I was shocked when I found out—”

Earlier at restaurant asked about censorship board—“The Goloyov Board”—same as Czech HSTD—Who is it? “It is not well known.”

Simonov at table with black turtleneck shirt & handsome silver gray hair, all of them discussing my Cuban experience with familiar slightly hearty cynical smiles of old schoolteachers at Central H.S. Paterson talking about the foibles of the principal—an old story, how to survive.

At tables in the room, groups of middleaged waiters—“Who’s she?”—I pointed to a thin faced lady covering her eyes—“She’s a critic”—an older looking, short bohemian-Jewish faced chap came up, thin haired & a wen on third eye forehead, & kissed Romanova’s hand—“That’s David Samwelloff”—“You see, he is only 40 years old, but he was in the war—in the war each month counted a year—you can see in his face—that’s a difference between you Americans and our experience, you must understand”—said Frieda.

“I hope we will be able to meet soon and I will give you advice how to be here—so that you will understand—certain things here are not the same as America—some things you are interested in are not interesting to our people.”

—Excerpt from Iron Curtain Journals
Iron Curtain Journals
January–May 1965

ALLEN GINSBERG
EDITED BY MICHAEL SCHUMACHER

The first of three in a series of Ginsberg’s unpublished travel journals

A travel guide through one of the best minds of the Beat Generation—distinctly not destroyed by madness—Allen Ginsberg’s journals are more tour de force than simple diaries, charting his poetry, political antics, and high-profile encounters behind the Iron Curtain at the height of the Cold War.

Between jotting first drafts of well-known poems and composing others not seen until now, Ginsberg manages to get himself deported from Cuba—to, of all places, Prague, where he also eventually finds himself unwelcome. Meanwhile, in characteristically colorful fashion, he details his provocations and pranks, his encounters with other poets, curious citizens, and celebrities, and his pointed, often moving observations as he makes his way to Russia (land of his heritage), to Poland and the Warsaw Ghetto, and to Auschwitz. Running foul of the Czech government when he circles back to Prague, he is warned to keep a low profile but is instead crowned the King of May by students who ceremoniously parade him through the city in a flatbed truck. Ginsberg is beaten in the streets, arrested, and deported once again, this time to swinging England, where he arrives just in time to help stage a massive international poetry reading at the Royal Albert Hall.

Ginsberg wrote of these experiences as only he could, summoning a time, a political and poetic landscape at once familiar and foreign, and a singular poet who in these pages—whether detailing his travels, describing his meetings with Russian poets, annotating his dreams, or giving graphic accounts of his sexual adventures—speaks with electrifying intelligence and insight across the years and the vagaries of culture.

Allen Ginsberg (1926–1997) was born in Newark, New Jersey. As a student at Columbia College in the 1940s, he began close friendships with William Burroughs, Neal Cassady, and Jack Kerouac, and he later 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 century.

Michael Schumacher is author of Dharma Lion, the acclaimed biography of Allen Ginsberg, and editor of First Thought: Conversations with Allen Ginsberg (both from Minnesota), as well as editor of The Essential Ginsberg.

BIOGRAPHY/AMERICAN STUDIES
NOVEMBER
400 pages 14 b&w illustrations 6 1/8 x 9 1/4 NAM
The title of this novel might sound like the answer to a trivia question—points for anyone who can draw the Laurentian Divide on a bar napkin, extra to mark where it meets the St. Lawrence in northern Minnesota. At this juncture, rivers flow in three directions: east to the Gulf of St. Lawrence, north to Hudson Bay, and south to the Gulf of Mexico. Known to Native Americans as the Hill of Three Waters, where the watersheds of the St. Lawrence and the Mississippi River systems meet the Hudson Bay basin, this was an important tribal gathering place for early Dakota, and later Ojibwe.

This geological and historical point seemed a perfect stage on which to set three characters off on very different journeys. After writing *Vacationland*, I found I wasn’t ready to let all the inhabitants of Hatchet Inlet go—or, in some cases, let them off the hook. In *Laurentian Divide*, we meet up with the trio of Sissy Pavola, Alpo Lahti, and Alpo’s son Pete, and while each takes turns telling their own stories, that’s where the stereotype of Minnesota-polite ends.

The community of Hatchet Inlet is fictional but to me feels as real as the actual places that inspire it. In writing these characters I got to know them as intimately as the flesh and blood Iron Rangers my family lived among. Many are complex and often contrary: sometimes taciturn, sometimes generous, often wary though often kind, typical traits in a place where cooperation can be a necessary survival skill. The geographical divide was a tempting metaphor for divisions within families, bickering communities, and cultures struggling to find common ground.

As a writer, I’m ultimately more interested in what unites us than what divides us, the notion of opposing forces meeting to form something “other” sometimes in unexpected or mysterious ways.

I’d like to meet with readers, writers, and librarians to talk about the quiet activism of stories and literature in an era of loud headlines. I look forward to taking this novel on the road to visit colleges, libraries, and bookstores across the state and beyond. Maybe we’ll see each other on the road to Hatchet Inlet!
Poignant portrayals of life on the edge in northern Minnesota border country, from the best-selling author of These Granite Islands and Vacationland

“Laurentian Divide is rich, funny, and overflowing with life—Sarah Stonich at the top of her powers.”
—Will Weaver, author of Sweet Land

“There aren’t many writers on the planet who can take a reader’s heart apart and put it back together again with the sureness of Sarah Stonich, who does exactly that over and over again in Laurentian Divide. She brings the world to northern Minnesota and northern Minnesota to the world in this book, her best yet. Funny and wise in equal measure, here’s a novel for everyone. What a treasure.”
—Peter Geye, author of Wintering

“It was a pleasure to spend time with these characters again and see the family they have created within their community. Sarah Stonich’s beautiful prose, sly humor, and obvious fondness for her subject matter make Laurentian Divide a must-read.”
—Pamela Klinger-Horn, Excelsior Bay Books

Bitter winters are nothing new in Hatchet Inlet, hard up against the ridge of the Laurentian Divide, but the advent of spring can’t thaw the community’s collective grief, lingering since a senseless tragedy the previous fall. What is different this year is what’s missing: Rauri Paar, the last private landowner in the Reserve, whose annual emergence from his remote iced-in islands marks the beginning of spring and the promise of a kinder season.

In the second volume of her Northern Trilogy, Sarah Stonich reassembles characters that endeared Vacationland to so many readers: retired union miner and widower Alpo Lahti is about to wed his charming and lively bride, Sissy Pavola, but, with Rauri unaccounted for, celebration seems premature. Alpo’s son Pete struggles to find his straight and narrow, then struggles to stay on it, and even Sissy might be having second thoughts.

Weaving in and out of each other’s reach, trying hard to do their best (all the while wondering what that might be), Stonich’s characters in all their sweetness and sorrow remind us once more of the inescapable lurches of the heart and unexpected turns of our human comedy.

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 written the novels Fishing with RayAnne and Reeling under the pen name Ava Finch. The founder of WordStalkers.com, she lives on the Mississippi River in Minneapolis.

Fiction/Regional
$22.95 £17.99 Cloth/jacket ISBN: 978-1-5179-0562-0
September
272 pages 5 1/2 x 8 1/4
The second in a series: the master filmmaker’s prose scenarios for four of his notable films

On the first day of editing Fata Morgana, Werner Herzog recalls, his editor said: “With this kind of material we have to pretend to invent cinema.” And this, Herzog says, is what he tries to do every day. In this second volume of his scenarios, the peerless filmmaker’s genius for invention is on clear display. Written in Herzog’s signature fashion—more prose poem than screenplay, transcribing the vision unfolding before him as if in a dream—the four scenarios here (three never before translated into English) reveal an iconoclastic craftsman at the height of his powers.

Along with his template for the film poem Fata Morgana (1971), this volume includes the scenarios for Herzog’s first two feature films, Signs of Life (1968) and Even Dwarfs Started Small (1970), along with the hypnotic Heart of Glass (1976).

In a brief introduction, Herzog describes the circumstances surrounding each scenario, inviting readers into the mysterious process whereby one man’s vision becomes every viewer’s waking dream.
How the otherworldly worlds created by the author of the Southern Reach Trilogy speak to—and even affect—our own

If ever a moment and a writer were made for each other, that time is now and Jeff VanderMeer is that writer. Reaching more and more readers as his fantastic fiction delves deeper and deeper into the true weirdness of our day, VanderMeer presents a unique opportunity to explore the cultural frictions and fault lines in today’s—and tomorrow’s—literary landscape.

In the first book-length study of this provocative writer, Benjamin J. Robertson focuses on the three major series that have propelled VanderMeer to prominence (his Vennis fictions, Ambergris novels, and Southern Reach Trilogy) as well as his recent stand-alone novel Borne. Most salient for Robertson is how VanderMeer grapples with the transformation of human meaning and being in the contemporary moment. None of This Is Normal reveals how VanderMeer creates fictions that directly address our Anthropocene epoch, in which humanity must reckon with the unprecedented nature of its impact on the environment and with the consequent obsolescence of its methods of representing itself in this altered world.

In Robertson’s reading it becomes startlingly clear that certain fiction, especially when willing to abandon humanist assumptions about history, has the power to not simply show us a world “out there” but to actively participate in that world. As realist fiction and even science fiction conventionally reduce the scale and complexity of the Anthropocene to human-sized dimensions, None of This Is Normal shows how VanderMeer’s work conjures what Robertson calls a “fantastic materiality”: a reality that stands apart from us as a model of thinking, irreducible to our own.

Benjamin J. Robertson is assistant professor of English at the University of Colorado Boulder and coeditor of The Johns Hopkins Guide to Digital Media.

Jeff VanderMeer is author of the best-selling Southern Reach Trilogy, which has been translated into thirty-five languages. His latest books include Borne and The Strange Bird.

LITERARY CRITICISM
$80.00 £61.00 Cloth ISBN: 978-1-5179-0292-6
NOVEMBER
208 pages 5 1/2 x 8 1/2
A vital and timely reminder that modern life owes as much to outlandish thinking as to dominant ideologies

What do the Nag Hammadi library, Dan Brown’s *The Da Vinci Code*, speculative feminist historiography, Marcus Garvey’s finances, and maps drawn by asylum patients have in common? Jonathan P. Eburne explores this question as never before in *Outsider Theory*, a timely book about outlandish ideas. Eburne brings readers on an adventure in intellectual history that stresses the urgency of taking seriously—especially in an era of fake news—ideas that might otherwise be discarded or regarded as errant, unfashionable, or even unreasonable.

Examining the role of such thinking in contemporary intellectual history, Eburne challenges the categorical demarcation of good ideas from flawed, wild, or bad ones, addressing the surprising extent to which speculative inquiry extends beyond the work of professional intellectuals to include that of nonprofessionals as well, whether amateurs, unfashionable observers, or the clinically insane.

Considering the work of a variety of such figures—from popular occult writers and gnostics to so-called outsider artists and pseudoscientists—Eburne argues that an understanding of its circulation and recirculation is indispensable to the history of ideas. He devotes close attention to ideas and texts usually omitted from or marginalized within orthodox histories of literary modernism, critical theory, and continental philosophy, yet which have long garnered the critical attention of specialists in religion, science studies, critical race theory, and the history of the occult. In doing so he not only sheds new light on a fascinating body of creative thought but also proposes new approaches for situating contemporary humanities scholarship within the history of ideas.

However important it might be to protect ourselves from “bad” ideas, *Outsider Theory* shows how crucial it is for us to know how and why such ideas have left their impression on modern-day thinking and continue to shape its evolution.

Jonathan P. Eburne is associate professor of comparative literature, English, and French and Francophone studies at the Pennsylvania State University. He is author of *Surrealism and the Art of Crime*, coauthor of four other books, and editor of *ASAP/Journal*.
The Alphonso Lingis Reader

ALPHONSO LINGIS

EDITED BY TOM SPARROW

A selection of the writings of Alphonso Lingis, showcasing a unique blend of travelogue, cultural anthropology, and philosophy

Alphonso Lingis is arguably the most intriguing American philosopher of the past fifty years—a scholar of transience, someone who has visited and revisited more than one hundred countries and has woven this itinerary into his writing and allowed it to give form to his thinking. This book assembles a representative selection of Lingis’s work to give readers a thorough sense of his methodology and vision, the diversity of his subject matter, and the unity of his thought.

Lingis’s writing evinces the many kinds of knowledge and subtle forces circulating through human communities and their environments. His unique style blends travel writing, cultural anthropology, and personal accounts of his innumerable experiences as an active participant in the adventures and relationships that fill his life. Drawing from countless articles, essays, and interviews published over fifty years, editor Tom Sparrow chose works that follow Lingis’s engaging, often intimate reflections on the body in motion and the myriad influences—social, cultural, aesthetic, libidinal, physical, mythological—that shape and animate it as it moves through the world, among people and places both foreign and domestic, familiar and unknown. In a substantial Introduction, Sparrow provides a biographical, critical, intellectual, and cultural context for reading and appreciating Alphonso Lingis’s work.

An extended encounter with the singular philosopher, The Alphonso Lingis Reader conducts us through Lingis’s early writing on phenomenology to his hybrid studies fusing philosophy, psychoanalysis, anthropology, communication theory, aesthetics, and other disciplines, to his original, inspired arguments about everything from knowledge to laughter to death.

Alphonso Lingis is professor emeritus of philosophy at Pennsylvania State University. He is the author of more than a dozen books (including Trust, published by Minnesota) and the translator of several works of French philosophy, including Merleau-Ponty’s The Visible and the Invisible and Levinas’s Totality and Infinity and Otherwise Than Being.

Tom Sparrow is assistant professor of philosophy at Slippery Rock University. He is the author and editor of several books, and coeditor of Itinerant Philosophy: On Alphonso Lingis.

PHILOSOPHY/ANTHROPOLOGY
$104.00xx £80.00 Cloth ISBN: 978-1-5179-0510-1
OCTOBER
492 pages 39 b&w illustrations 6 1/8 x 9 1/4
Analyzing asthma care in the twenty-first century

Symptoms resembling asthma have been documented for more than two thousand years, yet today’s changing ecologies, health care systems, medical sciences, and built environments are reshaping the disease. Now identified as a global epidemic, asthma (and our efforts to control it) demands an analysis attentive to its complexity, its contextual nature, and the care practices that emerge from both. *Breathtaking* presents diverse contemporary perspectives informed by interviews with individuals who are living with asthma today.

Alison Kenner advances three arguments about asthma care in the United States. The first builds on the assertion that care practices are context-specific and temporally anchored. The second relates to how asthma sufferers use (or don’t use) prescription drugs, paying special attention to biomedicalization, as well as to the environmental dimensions of disordered breathing and the structural conditions that make pharmaceutical treatments possible. Finally, she shows how, in the United States, contemporary approaches to environmental health have largely emphasized individual over collective responsibility. In conclusion, she reviews how new modes of collective care practices may be generating public health reforms that can more effectively address the asthma epidemic during a period of climate change.

Clearly written and theoretically insightful, *Breathtaking* is a sweeping ethnographic account of asthma’s heterogeneity, told through the lived experiences of disordered breathers with a focus on their support networks, from new smartphone applications tailored to asthmatics to mobile asthma clinics to alternative breathing practitioners.

Alison Kenner is assistant professor in the department of politics and the Center for Science, Technology, and Society at Drexel University.

**ANTHROPOLOGY/HEALTH**

$100.00x £77.00 Cloth ISBN: 978-1-5179-0286-5
$25.00 Retail e-book ISBN: 978-1-4529-5803-3

**NOVEMBER**

248 pages 13 b&w illustrations 5 1/2 x 8 1/2
Traces a tradition of ironic and irreverent environmentalism, asking us to rethink the movement’s reputation for gloom and doom

Activists today strive to educate the public about climate change, but sociologists have found that the more we know about alarming issues, the less likely we are to act. Meanwhile, environmentalists have acquired a reputation as gloom-and-doom killjoys. *Bad Environmentalism* identifies contemporary texts that respond to these absurdities and ironies through absurdity and irony—as well as camp, frivolity, irreverence, perversity, and playfulness.

Nicole Seymour develops the concept of “bad environmentalism”: cultural thought that employs dissident affects and sensibilities to reflect critically on our current moment and on mainstream environmental activism. From the television show *Wildboyz* to the short film series *Green Porno*, Seymour shows that this tradition of thought is widespread—spanning animation, documentary, fiction film, performance art, poetry, prose fiction, social media, and stand-up comedy since at least 1975. Seymour argues that these texts reject self-righteousness and sentimentality, undercutting public negativity toward activism and questioning basic environmentalist assumptions: that love and reverence are required for ethical relationships with the nonhuman and that knowledge is key to addressing problems like climate change.

Funny and original, *Bad Environmentalism* champions the practice of alternative green politics. From drag performance to Indigenous comedy, Seymour expands our understanding of how environmental art and activism can be pleasurable, even in a time of undeniable crisis.

Nicole Seymour is assistant professor of English at California State University, Fullerton. She is author of *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*.

**LITERARY CRITICISM/THEORY**

$27.00  £20.99  
$108.00  £83.00

$27.00  Retail e-book  ISBN: 978-1-4529-5809-5

**OCTOBER**

304 pages  8 b&w illustrations  5 1/2 x 8 1/2
How neoliberalism and the politics of respectability are transforming African American manhood

All-boys schools have been prescribed as an educational remedy for struggling young men of color, cast as both a vehicle of black empowerment and an example of the advantages of privatizing education. In Black Boys Apart, Freeden Blume Oeur draws on his ethnographic work at two all-male academies, a public high school and a charter high school, to examine the promises and the pitfalls of a model he shows to be the product of neoliberal ideologies and the politics of Black respectability.

As Blume Oeur reveals, all-boys education in these cases is less a school reform initiative and more an effort to make and reform Black manhood amid the criminalization of Black youth and persistent racial inequalities. Male academies join long-standing attempts to achieve racial uplift in Black communities.

Challenging narratives that endorse these schools for nurturing resilience in young Black men, Black Boys Apart critically examines the strategies for achieving racial equality in an age of entrenched neoliberal governance and argues for a holistic approach in which Black communities and their allies promote a collective resilience.

Freeden Blume Oeur is assistant professor of sociology at Tufts University. He is coeditor of Unmasking Masculinities: Men and Society.

EDUCATION/SOCIOLOGY
$27.00x £20.99 Paper ISBN: 978-0-8166-9646-8
$108.00xx £83.00 Cloth ISBN: 978-0-8166-9638-3
$27.00 Retail e-book ISBN: 978-1-4529-5753-1
AUGUST
272 pages 5 1/2 x 8 1/2
Histories of the Transgender Child

JULIAN GILL-PETSON

A groundbreaking twentieth-century history of transgender children

“Histories of the Transgender Child is a tour de force contribution to transgender studies, tracing little-noticed pathways from the past toward convergences that increasingly take center stage in the next field. An elegant combination of sophisticated theorization with equally sophisticated attention to archival and historical materials, this is one of the best books in trans studies in recent years.”

—Susan Stryker, University of Arizona

“Julian Gill-Peterson excavates the history of medicine, introducing readers to a century’s worth of gender nonconforming youth. This remarkable book is not merely a backward glance; it offers an urgent call to reimagine trans as a form of self-knowledge children can hold and for an ethics of care that focuses on affirmation.”

—Tey Meadow, author of Trans Kids

“Meticulously researched and compellingly argued, this book is a welcome addition to a number of fields, including trans of color critique, childhood studies, and queer and trans history.”

—C. Riley Snorton, author of Black on Both Sides

With transgender rights front and center in American politics, media, and culture, the pervasive myth still exists that today’s transgender children are a brand new generation—pioneers in a field of new obstacles and hurdles. Histories of the Transgender Child shatters this myth, uncovering a previously unknown twentieth-century history when transgender children not only existed but preexisted the term “transgender” and its predecessors.

Beginning with the early 1900s when children with “ambiguous” sex first sought medical attention, to the 1930s when transgender people began to seek out doctors involved in altering children’s sex, to the invention of the category “gender,” and finally to the 1960s and ’70s when, as the field institutionalized, transgender children began to take hormones, change their names, and even access gender confirmation, Julian Gill-Peterson reconstructs the medicalization and racialization of children’s bodies. Throughout, they foreground the racial history of medicine that excludes black and trans of color children through the concept of gender’s plasticity, placing race at the center of their analysis and at the center of transgender studies.

Using a wealth of archival research from hospitals and clinics, this book reaches back to a time when the category “transgender” was not available but surely existed in the lives of children and parents.
In its first modern translation, a novel-cum-memoir of a Frenchman’s erotic awakening in Italy by a preeminent writer of the Romantic period

In 1812 Alphonse de Lamartine, a young man of means, traveled through southern Italy, where, during a sojourn in Naples, he fell in love with a young woman who worked in a cigar factory—and whose death after he returned to France would haunt him throughout his writing life. Graziella, Lamartine called this lost girl in his poetry and memoirs—and also in Graziella, a novel that closely follows the story of his own romance.

“When I was eighteen,” the narrator begins, as if penning his memoir, “my family entrusted me to the care of a relative whose business affairs called her to Tuscany.” The tale that unfolds, of the young man’s amorous experiences amid the natural grandeur and subtle splendors of the Italian countryside, is one of the finest works of fiction in the French Romantic tradition, a bildungsroman that is also a melancholy portrait of the artist as a young man discovering the muse who would both inspire and elude him.

Remarkable for its contemplative prose, its dreamy passions and seductive drawing of the Italian landscape, and its place in the Romantic canon, Graziella is a timeless portrait of love, chronicling the remorse and the misguided ideals of youth that find their expression, if not their amends, in art.

Alphonse de Lamartine (1790–1869) is best known as France’s preeminent Romantic poet and, in later life, as a progressive politician who advocated for the abolition of slavery and freedom of the press.

Raymond N. MacKenzie is professor of English at the University of St. Thomas and translator of Jules Barbey d’Aurevilly’s Diaboliques and Stendhal’s Italian Chronicles, both published by Minnesota.
Pictures of Longing
Photography and the Norwegian–American Migration

SIGRID LIEN

TRANSLATED BY BARBARA SJØHOLM

Haunting and revealing photographs sent home by Norwegian immigrants in America as visual document and collective expression of the emigrant experience

Between 1836 and 1915, in what has been called history’s largest population migration, more than 750,000 Norwegians emigrated to North America. Writing home, the newcomers sent thousands of pictures—America-photographs, as they are called in Norway. In these photographs, the emigrant experience unfolds as framed by thousands of Norwegian transplants in towns, cities, and rural communities across America.

Pictures of Longing brings more than 250 America-photographs into focus as a moving account of Norwegian migration in the nineteenth and early-twentieth centuries, conceived of and crafted by its photographer-authors to shape and reshape their story. To clarify the historic nature and the cultural function of the America-photographs, art historian and photography scholar Sigrid Lien located thousands of the photographs in public and private archives and museums in Norway and the United States. Reading these photographs alongside letters sent home by Norwegian immigrants, Lien provides the first comprehensive account of this collective photographic practice involving “the voice of the many.”

Pictures of Longing shows, in fascinating detail, how the photographs, like the accompanying letters, contribute to the cultural grassroots expression of Norwegian migration. They steer us toward multiple, fragmented, and dispersed histories and also complement the existing fabric of established historical narratives, demonstrating photography’s potential to engage with history.

Sigrid Lien is professor of art history and photography studies at the University of Bergen, Norway, and a leading authority on Norwegian photography. She has published extensively on modern and contemporary visual culture and is the author of the first extensive history of photography in Norway.

Barbara Sjøholm is a translator of Norwegian and Danish, as well as the author of several works of fiction and nonfiction, including Black Fox: A Life of Emilie Demant Hatt, Artist and Ethnographer.

SCANDINAVIAN STUDIES/PHOTOGRAPHY
$120.00  £92.00  Cloth  ISBN: 978-1-5179-0198-1
$29.95  Retail e-book  ISBN: 978-1-4529-5794-4
OCTOBER
352 pages  252 b&w illustrations  8 x 9
Graphic Assembly
Montage, Media, and Experimental Architecture in the 1960s
CRAIG BUCKLEY

An innovative look at the contribution of montage to twentieth-century architecture

Graphic Assembly unearths the role played by montage and collage in the development of architectural culture over the past century, revealing their unexamined yet crucial significance. Craig Buckley brings together experimental architectural practices based in London, Paris, Vienna, and Florence, showing how breakthroughs in optical media and printing technologies enabled avant-garde architects to reimagine their field.

Graphic Assembly considers a range of architects and movements from the 1950s through the early ’70s, including Theo Crosby, Hans Hollein, and John McHale; the magazine Clip-Kit; and the groups Archigram, Superstudio, and Utopie. It gives a thorough account of how montage concepts informed the design of buildings, prototypes, models, exhibitions, and multimedia environments, accompanied by Buckley’s insightful interpretations of the iconic images, exhibitions, and buildings of the 1960s that mark how the decade is remembered.

Richly illustrated with never-before-published material from more than a dozen archives and private collections, Graphic Assembly offers a comparative overview of the network of experimental architectural practice in Europe. It provides a deep historical account of the cut-and-paste techniques now prevalent with architecture’s digital turn, demonstrating the great importance of montage to architecture past, present, and future.

Craig Buckley is assistant professor of art history at Yale University. He is editor of Dan Graham’s New Jersey, Utopie: Texts and Projects, 1967–1978; and Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X.

ARCHITECTURE/ART
JANUARY
400 pages  164 b&w illustrations, 66 color plates  8 x 10
The Right to Be Out
Sexual Orientation and Gender Identity in America’s Public Schools, Second Edition
STUART BIEGEL

An updated edition of this measured, practical, and timely guide to LGBT rights and issues for educators and school officials

With ongoing battles over transgender rights, bullying cases in the news almost daily, and marriage equality only recently the law of the land, the information in The Right to Be Out could not be more timely. In an updated second edition that explores the altered legal terrain of LGBT rights for students and educators, Stuart Biegel offers expert guidance on the most challenging concerns in this fraught context.

Taking up the pertinent questions likely to arise regarding curriculum and pedagogy in the classroom, school sports, and transgender issues, Biegel reviews the dramatic legal developments of the past decades, identifies the principles at work, and analyzes the policy considerations that result from these changes. Central to his work is an understanding of the social, political, and personal tensions regarding the nature and extent of the right to be out, which includes both the First Amendment right to express an identity and the Fourteenth Amendment right to be treated equally. Acknowledging that LGBT issues affect people of every sexual orientation and gender identity, Biegel provides a road map of viable strategies for school officials and educators.

Stuart Biegel is a member of the emeriti faculty at the University of California, Los Angeles, where he continues his teaching and research at the Graduate School of Education and Information Studies and the School of Law.

EDUCATION/LGBT
$92.00xx £71.00 Cloth ISBN: 978-1-5179-0573-6
$23.00 Retail e-book ISBN: 978-1-4529-5799-9
OCTOBER
376 pages 6 x 9

The Fourth World
An Indian Reality
GEORGE MANUEL AND MICHAEL POSLUNS
FOREWORD BY VINE DELORIA JR.
INTRODUCTION BY GLEN SEAN COULTHARD
AFTERWORD BY DOREEN MANUEL

A foundational work of radical anticolonialism, back in print

Originally published in 1974, The Fourth World is a critical work of Indigenous political activism that has long been out of print. George Manuel, a leader in the North American Indian movement at that time, with coauthor journalist Michael Posluns, presents a rich historical document that traces the struggle for Indigenous survival as a nation, a culture, and a reality. The authors shed light on alternatives for coexistence that would take place in the Fourth World—an alternative to the new world, the old world, and the Third World. Manuel was the first to develop this concept of the “fourth world” to describe the place occupied by Indigenous nations within colonial nation-states. Accompanied by a new Introduction and Afterword, this book is as poignant and provocative today as it was when first published.

George Manuel (1921–1989) (Secwépemc) was an aboriginal leader and activist. He formed the UN-affiliated World Council of Indigenous Peoples in 1975.
Michael Posluns is author of Voices from the Odeyak and Speaking with Authority.
Vine Deloria Jr. (1933–2005) was a leading Native American scholar and activist. He is author of several books, including Custer Died for Your Sins: An Indian Manifesto.
Glen Sean Coulthard (Yellowknives Dene) is assistant professor in the First Nations Studies Program and the department of political science at the University of British Columbia. He is author of Red Skin, White Masks (Minnesota, 2014). Doreen Manuel (Secwépemc/Ktunaxa) is program coordinator of the Capilano University Indigenous Independent Digital Filmmaking Program and the owner of Running Wolf Productions.

NATIVE STUDIES/POLITICS
NOVEMBER
320 pages 6 b&w illustrations, 1 map 5 1/4 x 8 1/2
Reviving a lost classic of American fairy-tale literature

Charles Godfrey Leland was one of the most popular American writers and artists of the nineteenth century, publishing more than twenty books of legends, fairy tales, humor, and essays. Today, however, he is a woefully underappreciated writer. Written, designed, and illustrated by Leland in 1892, *The Book of One Hundred Riddles of the Fairy Bellaria* is a forgotten classic and a small sample of his influential and experimental work.

*The Book of One Hundred Riddles of the Fairy Bellaria* features the Scheherazade-like fairy goddess Bellaria: powerful and mysterious, courageous and clever, goddess of spring, flowers, love, fate, and death. In this story, Bellaria engages in a duel of wits with an evil king, a death match of one hundred riddles. Each riddle is spoken as a rhyme and illustrated by an original engraving in the arts and crafts style. This book is a beautiful reintroduction to Leland and his pioneering design.

*Charles Godfrey Leland* (1824–1903) was an American humorist, writer, and folklorist. Primarily known during his lifetime for his comic *Hans Breitmann’s Ballads* (1871), he wrote extensively on folklore, paganism, and linguistics. He is author of *Pidgin-English Sing-Song* and *Aradia, or the Gospel of the Witches*. *Jack Zipes* is professor emeritus of German and comparative literature at the University of Minnesota. He is author of more than forty books, including *Tales of Wonder: Retelling Fairy Tales through Picture Postcards* and *Fearless Ivan and His Faithful Horse Double-Hump*, both from Minnesota.

*CHILDREN’S LITERATURE/FOLKLORE*


**OCTOBER**

176 pages  100 b&v illustrations  5 1/4 x 6 1/2

The outstanding Catalan-Majorcan philosopher, logician, and mystic continues to fascinate artists and scholars worldwide

In this book, the origins and impact of Ramon Llull’s oeuvre as a modern thinker are presented, and their interdisciplinary and intercultural implications, which continue to this day, are explored. The legacy of Lullism—developed in Llull’s work during the transition from the thirteenth to the fourteenth century when Arab-Islamic, Jewish, and Christian cultures intersected—lives on in poetry and in the visual and electronic-based arts, as well as in research on the history of informatics, formal logic, and media archaeology. The primary idea of Llull’s teachings—to enable rational and therefore trustworthy dialogue between cultures and religions through a universally valid system of symbols—is especially relevant with regard to the tensions prevailing in globalized spaces of possibility.


*Amador Vega* is professor of aesthetics at Pompeu Fabra University in Barcelona. *Peter Weibel* is professor of media theory at the University of Applied Arts Vienna and chairman and CEO of ZKM | Center for Art and Media Karlsruhe. *Siegfried Zielinski* is head of the Karlsruhe University of Arts and Design and is Michel Foucault Chair at the European Graduate School in Saas-Fee.

*ART/PHILOSOPHY*

$50.00  £38.00  Paper  ISBN: 978-1-5179-0609-2

**AUGUST**

300 pages  220 color plates  7 x 10

Distributed for The ZKM | Center for Art and Media Karlsruhe
Conversations in Maine
A New Edition
GRACE LEE BOGGS, JAMES BOGGS, FREDDY PAINE, AND LYMAN PAINE
FOREWORD BY SHEA HOWELL AND STEPHEN WARD
AFTERWORD BY MICHAEL DOAN

Meditations on activism following the turbulent 1960s—back in print

After the Detroit Rebellion of 1967, James and Grace Lee Boggs decided they should rethink what activism looks like. Pairing with trusted veteran activists Freddy and Lyman Paine, they ruminated on central questions emerging from their politics and activism, and they discussed the purpose and responsibilities human beings share for the future. The recorded dialogue among these four friends invites readers to consider the fundamentals of activism with tough, thought-provoking questions. Their conversations at the Paines’ home on Sutton Island, Maine, not only function as political act but also present unsettling truths and develop connections between philosophy, music, art, gender difference, family structure, Marxism, and more. Conversations in Maine is a call to all citizens to work together and think deeply about the kind of future we can create.


AMERICAN STUDIES/SOCIOLOGY
OCTOBER
368 pages 1 b&w illustration 5 1/2 x 8 1/2

Thursdays and Every Other Sunday Off
A Domestic Rap by Verta Mae

Observations from the lives of African American domestic workers—back in print

Thursdays and Every Other Sunday Off is an exploration of the lives of African American domestic workers in cities throughout the United States during the mid-twentieth century. With dry wit and honesty, Vertamae Smart-Grosvenor relates the testimonies of maids, cooks, child care workers, and others as they discuss their relationships with their employers and their experiences on the job. She connects this work with popular culture, presenting Aunt Jemima, Mammies, Uncle Ben, and other charged figures through the eyes of domestic workers as opposed to their employers, and remembers her own family history (her mother and grandmother were domestic workers after migrating to Philadelphia from South Carolina). Interspersed with musings and interviews are historical references, quotations, and personal anecdotes that make this account all the more intimate, heartbreaking, and relevant.

Vertamae Smart-Grosvenor (1937–2016) was an American culinary anthropologist, griot, food writer, and commentator on National Public Radio. She wrote several books on African American cooking, including Vibration Cooking: or, The Travel Notes of a Geechee Girl, an autobiographical cookbook and memoir. Premilla Nadasen is professor of history at Barnard College, Columbia University, and author of Household Workers Unite, Rethinking the Welfare Rights Movement, and Welfare Warriors; as well as coauthor of Welfare in the United States.

AFRICAN AMERICAN STUDIES/SOCIOLOGY
OCTOBER
176 pages 5 1/2 x 8
**Ingredients**

1 cup (2 sticks) butter, at room temperature, plus extra for chocolate dipping sauce
1 cup granulated sugar
1 egg yolk
2 teaspoons freshly grated orange zest
2 cups flour, plus extra for rolling dough
¼ cup orange marmalade, divided
6 ounces bittersweet chocolate

**Directions**

Preheat the oven to 375°F and line the baking sheets with parchment paper. In a bowl of an electric mixer on medium-high speed, beat the butter until creamy, about 1 minute. Add the granulated sugar and beat until light and fluffy, about 2 minutes, scraping the sides of the bowl occasionally. Add the egg yolk and orange zest, and beat until thoroughly combined. Reduce the speed to low, add the flour, and mix until just combined.

On a lightly floured work surface using a lightly floured rolling pin, roll the dough to ¼-inch thickness. Using a 1½-inch round cookie cutter, cut the dough into rounds, and place 1 inch apart on the prepared baking sheets. Repeat with the remaining dough, gathering up the scraps, re-rolling, and cutting until all the dough is used. Using your thumb, make a slight indentation in the center of the cookie and fill with ¼ teaspoon orange marmalade. Bake until the edges are lightly browned, about 12 minutes. Remove the cookies from the oven and cool for 2 minutes before transferring them to a wire rack to cool completely.

In a double boiler over gently simmering water (or in a bowl in a microwave oven), melt the chocolate, whisking in enough butter (1 tablespoon at a time, up to about 4 tablespoons) to make a good dipping consistency. Dip half of each cookie in the chocolate and place on wax paper until the chocolate sets.

Makes about 3 dozen cookies.

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The heaven-made marriage of chocolate and orange has always caught the attention of Eileen Troxel of St. Paul, Minnesota. “I have loved that combination ever since I was little,” she said. “It started with orange sherbet and chocolate sauce.” That explains why, while thumbing through Traditional Home magazine a few years ago, she was immediately drawn to a butter cookie flavored with orange zest, decorated with orange marmalade, and dipped in bittersweet chocolate. The recipe quickly ascended to the top of Troxel’s December baking routine.
Eighty delicious, imaginative recipes from the Star Tribune’s beloved annual cookie contest, with mouth-watering pictures and bakers’ stories

It’s cold in Minnesota, especially around the holidays, and there’s nothing like baking a batch of cookies to warm the kitchen and the heart. A celebration of the rich traditions, creativity, and taste of the region, The Great Minnesota Cookie Book collects the best-loved recipes and baking lore from fifteen years of the Star Tribune’s popular holiday cookie contest.

Drop cookies and cutouts, refrigerator cookies and bars; Swedish shortbread, Viennese wafers, and French–Swiss butter cookies; almond palmiers; chai crescents and taffy treats; snowball clippers, cherry pinwheels, lime coolers, and chocolate-drizzled churros: a dizzying array and all delightful, the recipes in this book recall memories of holidays past and inspire the promise of happy gatherings to come.

These are winning cookies in every sense, the best of the best chosen by the contest’s judges, accompanied by beautiful photographs as instructive as they are enticing. A treat for any occasion, whether party, bake sale, or after-school snack, each time- and taste-tested recipe is perfect for starting a tradition of one’s own.

Lee Svitak Dean is the longtime food editor at the Star Tribune, where she has guided the Taste section to multiple James Beard Awards, an Emmy, and recognition as “Best Food Section.” She is author of Come One, Come All: Easy Entertaining with Seasonal Menus.

Minnesota native Rick Nelson has been writing about restaurants and food at the Star Tribune since 1998. He is a James Beard Award winner and his work has been featured in four editions of the annual Best Food Writing anthology, which highlights the best in American food journalism.

The Great Minnesota Cookie Book
Award-Winning Recipes from the Star Tribune’s Holiday Cookie Contest
LEE SVITAK DEAN AND RICK NELSON

COOKBOOKS
OCTOBER
240 pages 79 color photographs 7 x 9
Lyrical words and elegant woodcuts capture the quiet beauty of the forest as day fades to night and autumn gives way to the North Woods winter.

While we are tucked in, snug in warm blankets as we listen to bedtime stories, the woods around us whisper another tale. As the golden leaves waft through the lengthening shadows, the loon sings one last lullaby, the whirring hummingbird takes one last sip, the industrious beaver saws one last branch for her lodge. Here, in enchanting words and woodcuts, is the magic of night falling and winter approaching in the North Woods. Hush Hush, Forest peers through twilight’s window at the raccoon preening, the doe and fawn bedding down, the last bat of the season flitting away. The owl surveys, the rabbit scurries, the bear hunkers, readying her den.

Marking the rhythm between the falling leaf and the falling snowflake, picturing the rituals of creatures big and small as they prepare for the long winter’s sleep, this charming book captures a time of surpassing wonder for readers of all ages—and bids everyone in the hushed forest a peaceful good night.

Mary Casanova is author of more than thirty books for young readers, ranging from picture books such as One-Dog Canoe and Wake Up, Island (Minnesota, 2016) to the novels Moose Tracks (Minnesota, 2013) and Frozen (Minnesota, 2012). Her books have earned the American Library Association Notable Award, Aesop Accolades from the American Folklore Society, Parents’ Choice Gold Award, and Booklist Editors’ Choice, as well as two Minnesota Book Awards. She and her husband live in northern Minnesota near the Canadian border.

Nick Wroblewski is an artist and printmaker specializing in handmade woodcut blockprints; his art is in private collections and galleries throughout the country. He illustrated Mary Casanova’s book Wake Up, Island (Minnesota, 2016) and lives in Duluth, Minnesota, with his wife and two children.

CHILDREN’S LITERATURE/NATURE
SEPTEMBER
40 pages 29 color illustrations 8 x 11
A Field Guide to the Natural World of the Twin Cities

JOHN J. MORIARTY

PHOTOGRAPHY BY SIAH L. ST. CLAIR

An illustrated guide to the natural habitats and rich diversity of wildlife in the greater Minneapolis and St. Paul metro area

Though the Twin Cities and environs have proven a fine habitat for one particular species, the three million humans who call the area home share these 3,000 square miles with myriad animals and plants, all in a mosaic of various ecosystems. While most of the region’s wildlife has lost its original habitat to agriculture and urban development, a significant patchwork of native and restored habitat remains—prairies, woods, and wetlands, along with pockets in the parks and open spaces throughout the cities and suburbs. This easy-to-use guide gives novice and long-time naturalists alike the tools to find and explore these natural places in the metropolitan Twin Cities, some within the city limits and all within an hour’s drive of downtown Minneapolis.

John J. Moriarty is a congenial expert on the remarkable diversity of plants and animals in the region’s habitats, from prairies and savannas to woods and wetlands such as swamps and marshes, to fens and bogs, lakes and rivers, and urban and suburban spots. Featuring Siah L. St. Clair’s remarkable photographs, maps, and commentary on natural history, this field guide invites readers to investigate the Twin Cities’ wildlife—familiar and obscure, sun-loving or nocturnal, shy or easily observed. Here are snapping turtles, otters, and Cooper’s hawks, the wild lupines, white water lilies, and sprawling white oaks, among hundreds of species found in the wild, the park, or even the backyard.

Including notes on invasive species and a list of references and organizations, this book is a perfect companion and an unparalleled resource for anyone interested in discovering the rich natural world of the Twin Cities.

John J. Moriarty is senior manager of wildlife for the Three Rivers Park District. He has been a natural resources manager for the park systems of Ramsey and Hennepin counties and has been active in local natural history organizations. He is author of five books on Minnesota natural history, including, with Carol D. Hall, Amphibians and Reptiles in Minnesota (Minnesota, 2014).

Siah L. St. Clair was director of Springbrook Nature Center in Fridley, Minnesota, for thirty-five years. He serves on the board of directors of the Audubon Chapter of Minneapolis and has been involved in state and national environmental education and interpretation programs.

REGIONAL/NATURAL HISTORY
NOVEMBER
384 pages 380 color photographs, 40 maps 5 1/2 x 8 1/4
Metropolitan Dreams
The Scandalous Rise and Stunning Fall of a Minneapolis Masterpiece
LARRY MILLETT

The story of one of Minnesota’s most famous and most mourned buildings, set against the history of downtown Minneapolis

When it opened in 1890, the twelve-story Northwestern Guaranty Loan Building was the tallest, largest, and most splendid commercial structure in Minneapolis—a mighty stone skyscraper built for the ages. How this grand Richardsonian Romanesque edifice, which later came to be called the Metropolitan Building, rose with the growth of Minneapolis only to fall in the throes of the city’s postwar renewal, is revealed in Metropolitan Dreams in all its scandalous intrigue. It is a tale of urban growing pains and architectural ghosts and of colorful, sometimes criminal characters amid the grandeur and squalor of building and rebuilding a city’s skyline.

Against the thrumming backdrop of turn-of-the-century Minneapolis, architectural critic and historian Larry Millett recreates the impressive rise of the massive office building, its walls of green New Hampshire granite and red Lake Superior sandstone surrounding its true architectural wonder, a dazzling twelve-story iron and glass light court. The drama, however, was far from confined to the building itself. A consummate storyteller, Millett summons the frenetic atmosphere in Gilded Age Minneapolis that encouraged the likes of Northwestern Guaranty’s founder, real estate speculator Louis Menage, whose shady deals financed this Minneapolis masterpiece—and then forced him to flee both prosecution and the country a mere three years later.

Dubious as its financial beginnings might have been, the economic circumstances of the Metropolitan’s demise were at least as questionable. Anchoring Minneapolis’s historic Gateway District in its heyday, the building’s fortunes shifted with the city’s demographics and finally it fell victim to the fervor of one of the largest downtown urban renewal projects ever undertaken in the United States. Though the long and furious battle to save the Metropolitan ultimately failed in 1962, its ghost persists in the passion for historic preservation stirred by its demise—and in Metropolitan Dreams, whose photographs, architectural drawings, and absorbing narrative bring the building and its story to vibrant, enduring life.

Larry Millett is the author of many notable books on regional architecture, including Once There Were Castles, Minnesota Modern: Architecture and Life at Midcentury (winner of a Minnesota Book Award), and Heart of St. Paul: A History of the Pioneer and Endicott Buildings, all published by Minnesota, as well as Lost Twin Cities, Minnesota’s Own: Preserving Our Grand Homes, and several AIA Guides to the architecture of the Twin Cities. He has also written eight historical novels involving Sherlock Holmes set in turn-of-the-century Minnesota.

ARCHITECTURE/HISTORY
$29.95 £22.99 Cloth/jacket ISBN: 978-1-5179-0416-6
OCTOBER
248 pages 140 b&w illustrations 7 x 9
The journals of two clerks of the American Fur Company recall a lost moment in the history of the fur trade and the Anishinaabeg along Lake Superior’s North Shore.

Long after the Anishinaabeg first inhabited and voyageurs plied Lake Superior’s North Shore in Minnesota, and well before the tide of Scandinavian immigrants swept in, Bela Chapman, a clerk of John Jacob Astor’s American Fur Company, fetched up in Gichi Bitobig—a stony harbor now known as Grand Marais. Through the year that followed, Chapman recorded his efforts on behalf of Astor’s enterprise: setting up a working post to compete with the Hudson Bay Company, establishing trading relationships with the local Anishinaabeg, and steering a crew of African-Anishinaabeg, Yankee, Virginian, and Métis boatmen. The young clerk’s journal, and another kept by his successor, George Johnston, provides a window into a story largely lost to history. Using these and other little known documents, Timothy Cochrane recreates the drama that played out in the cold weather months in Grand Marais between 1823 and 1825.

In its portrayal of the changing fur trade on the great lake, *Gichi Bitobig, Grand Marais* offers a rare glimpse of the Anishinaabeg—especially the leader Espagnol—as astute and active trading partners, playing the upstart Americans for competitive advantage against their rivals, even as the company men contend with the harsh geographic realities of the North Shore.

Through the words of long-ago witnesses, the book recovers both the too-often overlooked Anishinaabeg roots and corporate origins of Grand Marais, a history deeper and more complex than is often told. *Gichi Bitobig, Grand Marais* recalls a time in northern Minnesota when men of the American Fur Company and the Anishinaabeg navigated the shifting course of progress, negotiating the new perils and prospects of commerce’s westward drift.

Timothy Cochrane worked as a backcountry ranger, historian, anthropologist, and superintendent for the National Park Service in Alaska, Minnesota, and Michigan. He has worked extensively with Native American tribes, most recently with the Grand Portage Band of the Lake Superior Chippewa as superintendent at Grand Portage National Monument. His books include *A Good Boat Speaks for Itself* (Minnesota, 2002) and *Minong—The Good Place: Ojibwe and Isle Royale*. 

**HISTORY/NATIVE AMERICAN STUDIES**


**NOVEMBER**

216 pages 10 b&w illustrations, 2 maps, 2 tables
5 1/2 x 8 1/2
How white advocates of emancipation abandoned African American causes in the dark days of Reconstruction, told through the stories of four Minnesotans

“Beautifully written and deeply researched . . . William D. Green demonstrates here that Minnesotans also played key roles in debates over racial equality that resonated far beyond state boundaries. He helps us understand not only the nation’s retreat from equality in the late nineteenth century but also the persistence of racial disparities in Minnesota and across the United States today.”
—William P. Jones, author of The March on Washington

“William D. Green has done an excellent job of reconstructing the individual lives and decisions made by four Lincoln Republicans who soon after 1865 washed their hands of postemancipation issues.”
—Annette Atkins, author of Creating Minnesota

White people, Frederick Douglass said in a speech in 1876, were “the children of Lincoln,” while black people were “at best his stepchildren.” Emancipation became the law of the land, and white champions of African Americans in the state were suddenly turning to other causes, regardless of the worsening circumstances of black Minnesotans. Through four of these “children of Lincoln” in Minnesota, William D. Green brings to light a little known but critical chapter in the state’s history as it intersects with the broader account of race in America.

In a narrative spanning the Civil War and Reconstruction, the lives of these four Minnesotans mark the era’s most significant moments: Morton Wilkinson, the state’s first Republican senator; Daniel Merrill, a St. Paul business leader who helped launch the first Black Baptist church; Sarah Burger Stearns, founder and first president of the Minnesota Woman Suffragist Association; and Thomas Montgomery, an immigrant farmer who served in the Colored Regiments in the Civil War. Each played a part in securing the rights of African Americans and each abandoned the fight as the forces of hatred and prejudice increasingly threatened those hard-won rights.

The Children of Lincoln reveals a pattern of racial paternalism, describing how even “enlightened” white Northerners, fatigued with the “Negro Problem,” would come to embrace policies that reinforced a notion of black inferiority. Together, their lives—so differently and deeply connected with nineteenth-century race relations—create a telling portrait of Minnesota as a microcosm of America during the tumultuous years of Reconstruction.
The further adventures of a boy discovering a log drive in Minnesota’s north woods in 1899—now in paperback

“Fans of Gary Paulsen will enjoy immersing themselves in a grand adventure. Fine historical fiction that successfully transports readers into an out-of-the-ordinary time and place.”
—Kirkus Reviews

“The action and period details of this historical novel, reminiscent of Jennifer L. Holm’s Our Only May Amelia and Boston Jane series, will captivate even reluctant readers.”
—School Library Journal

When thirteen-year-old Ben Ward left school to work with his Pa in a logging camp, a winter of peeling potatoes wasn’t the adventure he had in mind. Taking up where Blackwater Ben left off, Dead Man’s Rapids returns to Minnesota’s north woods in the late nineteenth century, and with warmth, humor, and attention to historical detail engages readers young and old.

William Durbin is a writer and former teacher who lives on Lake Vermilion at the edge of Minnesota’s Boundary Waters Canoe Area Wilderness. A winner of the Great Lakes Book Award and a two-time winner of the Minnesota Book Award, he has published eleven novels for young readers, including Song of Sampo Lake, Blackwater Ben, and The Darkest Evening, all published by Minnesota. Barbara Durbin is a lifelong educator who has worked as an elementary school teacher and a teacher of gifted and talented programs.

CHILDREN’S LITERATURE
AGE RANGE: 8–12
AUGUST
200 pages 5 1/2 x 8 1/4

A compelling tale of one of the worst shipwrecks in Great Lakes history and of amazing survival against all odds—now in paperback

“Michael Schumacher’s latest book is tragic, gripping, and hard to put down. He captures the fury of the Great Lakes as a winter storm rips a steel hull in two and tosses the crew into the lake’s cold, dark maw. What happens next is a true survival tale.”
—Cary Griffith, author of Lost in the Wild and Gunflint Burning

“For wreck junkies, this is a treasure trove.”
—Star Tribune

Michael Schumacher recreates the circumstances surrounding the terrible storm of November 1966 that broke the mighty freighter Daniel J. Morrell in half, sending twenty-five of the crew to their deaths and consigning the surviving four to the freezing raft where all but one would perish. Schumacher’s vivid narrative captures every harrowing detail of the Morrell’s demise, finally doing justice to this epic shipwreck.

Michael Schumacher has written eighteen books, including, most recently, The Contest: The 1968 Election and the War for America’s Soul (Minnesota, 2018) and November’s Fury: The Deadly Great Lakes Hurricane of 1913 (Minnesota, 2013). He lives in Wisconsin.

AMERICAN HISTORY
OCTOBER
200 pages 53 b&w illustrations, 1 map 5 1/2 x 8 1/4
A primatologist and a humanist together explore the meaning of being a “human animal”

Humanness is typically defined by our capacity for language and abstract thinking. Yet decades of research led by the primatologist Sue Savage-Rumbaugh has shown that chimpanzees and bonobos can acquire human language through signing and technology.

Drawing on this research, Dialogues of the Human Ape brings Savage-Rumbaugh into conversation with the philosopher Laurent Dubreuil to explore the theoretical and practical dimensions of what being a “human animal” means. In their use of dialogue as the primary mode of philosophical and scientific inquiry, the authors transcend the rigidity of scientific and humanist discourses, offering a powerful model for the dissemination of speculative hypotheses and open-ended debates grounded in scientific research.

Arguing that being human is an epigenetically driven process rather than a fixed characteristic rooted in genetics or culture, this book suggests that while humanness may not be possible in every species, it can emerge in certain supposedly nonhuman species. Moving beyond irrational critiques of ape consciousness that are motivated by arrogant, anthropocentric views, Dialogues on the Human Ape instead takes seriously the continuities between the ape mind and the human mind, addressing why language matters to consciousness, free will, and the formation of the “human animal” self.

Laurent Dubreuil is professor of comparative literature, Romance studies, and cognitive science at Cornell University. His many books include The Intellective Space (Minnesota, 2015).

Sue Savage-Rumbaugh was senior scientist at the Iowa Primate Learning Sanctuary and is co-chair president of the Bonobo Hope initiative.

PHILOSOPHY/THEORY
$27.00x £20.99 Paper ISBN: 978-1-5179-0565-1
$108.00x £83.00 Cloth ISBN: 978-1-5179-0564-4
$27.00 Retail e-book ISBN: 978-1-4529-5829-3
DECEMBER
248 pages 7 b&w illustrations 5 1/2 x 8 1/2
Posthumanities Series, volume 48
Elements of a Philosophy of Technology

On the Evolutionary History of Culture

ERNST KAPP

EDITED BY JEFFREY WEST KIRKWOOD AND LEIF WEATHERBY

TRANSLATED BY LAUREN K. WOLFE

AFTERWORD BY SIEGFRIED ZIELINSKI

The first philosophy of technology, constructing humans as technological and technology as an underpinning of all culture

Ernst Kapp was a foundational scholar in the fields of media theory and philosophy of technology. His 1877 *Elements of a Philosophy of Technology* is a visionary study of the human body and its relationship with the world that surrounds it. At the book’s core is the concept of “organ projection”: the notion that humans use technology in an effort to project their organs to the outside, to be understood as “the soul apparently stepping out of the body in the form of a sending-out of mental qualities” into the world of artifacts.

Kapp applies this theory of organ projection to various areas of the material world—the axe externalizes the arm, the lens the eye, the telegraphic system the neural network. From the first tools to acoustic instruments, from architecture to the steam engine and the mechanic routes of the railway, Kapp’s analysis shifts from “simple” tools to more complex network technologies to examine the projection of relations. What emerges from Kapp’s prophetic work is nothing less than the emergence of early elements of a cybernetic paradigm.

Ernst Kapp (1808–1896) was a German geographer and philosopher of technology.

Jeffrey West Kirkwood is assistant professor of art history at Binghamton University, State University of New York.

Leif Weatherby is assistant professor of German at New York University.

Lauren K. Wolfe is a translator in the department of comparative literature at New York University.

Siegfried Zielinski is head of the Karlsruhe University of Arts and Design and is Michel Foucault Chair at the European Graduate School in Saas-Fee.

MEDIA THEORY/PHILOSOPHY


$110.00x £84.00 Cloth ISBN: 978-1-5179-0225-4

$27.50 Retail e-book ISBN: 978-1-4529-5821-7

OCTOBER

336 pages 48 b&w illustrations 5 1/2 x 8 1/2

Posthumanities Series, volume 47
Picturing the Postcard
A New Media Crisis at the Turn of the Century

MONICA CURE

The first full-length study of a once revolutionary visual and linguistic medium

Literature has “died” many times—this book tells the story of its death by postcard. *Picturing the Postcard* looks to this unlikely source to shed light on our collective, modern-day obsession with new media. The postcard, almost unimaginably now, produced at the end of the nineteenth century the same anxieties and hopes that many people think are unique to twenty-first-century social media such as Facebook or Twitter. It promised a newly connected social world accessible to all and threatened the breakdown of authentic social relations and even of language.

Arguing that “new media” is as much a discursive object as a material one, and that it is always in dialogue with the media that came before it, Monica Cure reconstructs the postcard’s history through journals, legal documents, and sources from popular culture, analyzing the postcard’s representation in fiction by well-known writers such as E. M. Forster and Edith Wharton and by more obscure writers like Anne Sedgwick and Herbert Flowerdew. Writers deployed uproar over the new medium of the postcard by Anglo-American cultural critics to mirror anxieties about the changing nature of the literary marketplace, which included the new role of women in public life, the appeal of celebrity and the loss of privacy, an increasing dependence on new technologies, and the rise of mass media. Literature kept open the postcard’s possibilities and in the process reimagined what literature could be.

Monica Cure is assistant professor of comparative literature at the Torrey Honors Institute at Biola University in Los Angeles, California.

LITERARY CRITICISM/MEDIA STUDIES


$100.00 £77.00 Cloth ISBN: 978-1-5179-0278-0

$25.00 Retail e-book ISBN: 978-1-4529-5774-6

DECEMBER

264 pages 33 b&w illustrations 5 1/2 x 8 1/2
An incisive new look at the black diaspora, examining the true roots of antiblackness and its destructive effects on all of society

Thanks to movements like Black Lives Matter, Western society’s chronic discrimination against black individuals has become front-page news. Yet, there is little awareness of the systemic factors that make such a distinct form of dehumanization possible. In both the United States and Brazil—two leading nations of the black diaspora—a very necessary acknowledgment of black suffering is nonetheless undercut by denial of the pervasive antiblackness that still exists throughout these societies.

In The Denial of Antiblackness, João H. Costa Vargas examines how antiblackness affects society as a whole through analyses of recent protests against police killings of black individuals in both the United States and Brazil, as well as the everyday dynamics of incarceration, residential segregation, and poverty. With multisite ethnography ranging from a juvenile prison in Austin, Texas, to grassroots organizing in Los Angeles and Black social movements in Brazil, Vargas finds the common factors that have perpetuated antiblackness, regardless of context. Ultimately, he asks why the denial of antiblackness persists, whom this narrative serves, and what political realities it makes possible.
The Eye of War
Military Perception from the Telescope to the Drone
ANTOINE BOUSQUET

How perceptual technologies have shaped the history of war from the Renaissance to the present

From ubiquitous surveillance to drone strikes that put "warheads onto foreheads," we live in a world of globalized, individualized targeting. The perils are great. In The Eye of War, Antoine Bousquet provides both a sweeping historical overview of military perception technologies and a disquieting lens on a world that is, increasingly, one in which anything or anyone that can be perceived can be destroyed—in which to see is to destroy.

Arguing that modern-day global targeting is dissolving the conventionally bounded spaces of armed conflict, Bousquet shows that over several centuries, a logistical order of militarized perception has come into ascendancy, bringing perception and annihilation into ever-closer alignment. The efforts deployed to evade this deadly visibility have correspondingly intensified, yielding practices of radical concealment that presage a wholesale disappearance of the customary space of the battlefield. Beginning with the Renaissance’s fateful discovery of linear perspective, The Eye of War discloses the entanglement of the sciences and techniques of perception, representation, and localization in the modern era amid the perpetual quest for military superiority. In a survey that ranges from the telescope, aerial photograph, and gridded map to radar, digital imaging, and the geographic information system, Bousquet shows how successive technological systems have profoundly shaped the history of warfare and the experience of soldiering.

A work of grand historical sweep and remarkable analytical power, The Eye of War explores the implications of militarized perception for the character of war in the twenty-first century and the place of human subjects within its increasingly technical armature.

Antoine Bousquet is reader in international relations at Birkbeck, University of London. He is author of The Scientific Way of Warfare: Order and Chaos on the Battlefields of Modernity.

GEOGRAPHY/POLITICAL SCIENCE
$108.00  £83.00  Cloth ISBN: 978-1-5179-0346-6
$27.00  Retail e-book  ISBN: 978-1-4529-5805-7

OCTOBER
272 pages  46 b&w illustrations  5 1/2 x 8 1/2
Gringolandia
Lifestyle Migration under Late Capitalism
MATTHEW HAYES

A telling look at today’s “reverse” migration of white, middle-class expats from north to south, through the lens of one South American city

Even as the “migration crisis” from the Global South to the Global North rages on, another, lower-key and yet important migration has been gathering pace in recent years—that of mostly white, middle-class people moving in the opposite direction. Gringolandia is that rare book to consider this phenomenon in all its complexity.

Matthew Hayes focuses on North Americans relocating to Cuenca, Ecuador, the country’s third-largest city and a UNESCO World Heritage Site. Many began relocating there after the 2008 economic crisis. Most are self-professed “economic refugees” who sought offshore retirement, affordable medical care, and/or a lower-cost location. Others, however, sought adventure marked by relocation to an unfamiliar cultural environment and to experience personal growth through travel, illustrative of contemporary cultures of aging. These life projects are often motivated by a desire to escape economic and political conditions in North America.

Regardless of their individual motivations, Hayes argues, such North–South migrants remain embedded in unequal and unfair global social relations. He explores the repercussions on the host country—from rising prices for land and rent to the reproduction of colonial patterns of domination and subordination. In Ecuador, heritage preservation and tourism development reflect the interests and culture of European-descendant landowning elites, who have most to benefit from the new North–South migration. In the process, they participate in transnational gentrification that marginalizes popular traditions and nonwhite mestizo and indigenous informal workers. The contrast between the migration experiences of North Americans in Ecuador and those of Ecuadorians or others from such regions of the Global South in North America and Europe demonstrates that, in fact, what we face is not so much a global “migration crisis” but a crisis of global social justice.

Matthew Hayes is the Canada Research Chair in Global and International Studies at St. Thomas University in Fredericton, New Brunswick.

SOCIOLOGY/ANTHROPOLOGY
$104.00x £80.00 Cloth ISBN: 978-1-5179-0491-3
$26.00 Retail e-book ISBN: 978-1-4529-5817-0

NOVEMBER
288 pages 13 b&w illustrations, 5 maps, 1 table
5 1/2 x 8 1/2
Globalization and Community Series, volume 29
A rallying cry to link the food justice movement to broader social justice debates

The United States is a nation of foodies and food activists, many of them progressives, and yet their overwhelming concern for what they consume often hinders their engagement with social justice more broadly. Food Justice Now! charts a path from food activism to social justice activism that integrates the two.

In an engrossing, historically grounded, and ethnographically rich narrative, Joshua Sbicca argues that food justice is more than just a myopic focus on food, allowing scholars and activists alike to investigate the causes behind inequities and evaluate and implement political strategies to overcome them. Focusing on carceral, labor, and immigration crises, Sbicca tells the stories of three California-based food movement organizations, showing that when activists use food to confront neoliberal capitalism and institutional racism, they can creatively expand how to practice and achieve food justice.

Sbicca sets his central argument in opposition to apolitical and individual solutions, discussing national food movement campaigns and the need for economically and racially just food policies—a matter of vital public concern with deep implications for building collective power across a diversity of interests.

Joshua Sbicca is assistant professor of sociology at Colorado State University.

A bold and provocative look at how the nonprofit sphere’s expansion has helped—and hindered—the LGBT cause

What if the very structure on which social movements rely, the nonprofit system, is reinforcing the inequalities activists seek to eliminate? That is the question at the heart of this bold reassessment of the system’s massive expansion since the mid-1960s. Focusing on the LGBT movement, Myrl Beam argues that the conservative turn in queer movement politics, as exemplified by the shift toward marriage and legal equality, is due mostly to the movement’s embrace of the nonprofit structure.

Based on oral histories as well as archival research, and drawing on the author’s own extensive activist work, Gay, Inc. presents four compelling case studies. Beam looks at how people at LGBT nonprofits in Minneapolis and Chicago grapple with the contradictions between radical queer social movements and their institutionalized iterations. Through interview subjects’ incisive, funny, and heartbreaking commentaries, Beam exposes a complex world of committed people doing the best they can to effect change, and the flawed structures in which they participate, rail against, ignore, and make do.

Myrl Beam is assistant professor of gender, sexuality, and women’s studies at Virginia Commonwealth University.
A critique of prominent architects’ approach to digitally driven design and labor practices over the past two decades

With the advent of revolutionary digital design and production technologies, contemporary architects and their clients developed a taste for dramatic, unconventional forms. Seeking to amaze their audiences and promote their global brands, “starchitects” like Herzog & de Meuron and Frank Gehry have reaped substantial rewards through the pursuit of spectacular enabled by these new technologies. This process reached a climax in projects like Gehry’s Guggenheim Bilbao and the “Bilbao effect,” in which spectacular architectural designs became increasingly sought by municipal and institutional clients for their perceived capacity to enhance property values, which author Pedro Fiori Arantes calls the “rent of form.”

Analyzing many major international architectural projects of the past twenty years, Arantes provides an in-depth account of how this “architecture of exception” has come to dominate today’s industry. Articulating an original, compelling critique of the capital and labor practices that enable many contemporary projects, Arantes explains how circulation (via image culture), consumption (particularly through tourism), the division of labor, and the distribution of wealth came to fix a certain notion of starchitecture at the center of the industry.

Significantly, Arantes’s viewpoint is not that of Euro-American capitalism. Writing from the Global South, this Brazilian theorist offers a fresh perspective that advances ideas less commonly circulated in dominant, English-language academic and popular discourse. Asking key questions about the prevailing logics of finance capital, and revealing inconvenient truths about the changing labor of design and the treatment of construction workers around the world, The Rent of Form delivers a much-needed reevaluation of the astonishing buildings that have increasingly come to define world cities.
Toward a Living Architecture?
Complexism and Biology in Generative Design
CHRISTINA COGDELL

A bold and unprecedented look at a cutting-edge movement in architecture

Toward a Living Architecture? is the first book-length critique of the emerging field of generative architecture and its nexus with computation, biology, and complexity. Starting from the assertion that we should take generative architects’ rhetoric of biology and sustainability seriously, Christina Cogdell examines their claims from the standpoints of the sciences they draw on—complex systems theory, evolutionary theory, genetics and epigenetics, and synthetic biology. She reveals significant disconnects while also pointing to approaches and projects with significant potential for further development. Arguing that architectural design today often only masquerades as sustainable, Cogdell demonstrates how the language of some cutting-edge practitioners and educators can mislead students and clients into thinking they are getting something biological when they are not.

In a narrative that moves from the computational toward the biological and from current practice to visionary futures, Cogdell uses life-cycle analysis as a baseline for parsing the material, energetic, and pollution differences between different digital and biological design and construction approaches. Contrary to green-tech sustainability advocates, she questions whether quartzite-based silicon technologies and their reliance on rare earth metals as currently designed are sustainable for much longer, challenging common projections of a computationally designed and manufactured future. Moreover, in critiquing contemporary architecture and science from a historical vantage point, she reveals the similarities between eugenic design of the 1930s and the aims of some generative architects and engineering synthetic biologists today. Each chapter addresses a current architectural school or program while also exploring a distinct aspect of the corresponding scientific language, theory, or practice.

No other book critiques generative architecture by evaluating its scientific rhetoric and disjunction from actual scientific theory and practice. Based on the author’s years of field research in architecture studios and biological labs, this rare, field-building book does no less than definitively, unsparingly explain the role of the natural sciences within contemporary architecture.

Christina Cogdell is professor of design and department chair at the University of California, Davis. She is author of Eugenic Design: Streamlining America in the 1930s, winner of the Edelstein Prize for the History of Technology.

ARCHITECTURE/DESIGN
$140.00x £108.00 Cloth ISBN: 978-1-5179-0537-8
$35.00 Retail e-book ISBN: 978-1-4529-5807-1
JANUARY
296 pages 57 b&w illustrations, 13 color plates, 1 table 7 x 10
Herlands
Exploring the Women’s Land Movement in the United States
KERIDWEN N. LUIS

How women-only communities provide spaces for new forms of culture, sociality, gender, and sexuality

Women’s lands are intentional, collective communities composed entirely of women. Rooted in 1970s feminist politics, they continue to thrive in a range of ways, from urban households to isolated rural communes, providing spaces where ideas about gender, sexuality, and sociality are challenged in both deliberate and accidental ways. Herlands, a compelling ethnography of women’s land networks in the United States, highlights the ongoing relevance of these communities as vibrant cultural enclaves that also have an impact on broader ideas about gender, women’s bodies, lesbian identity, and right ways of living.

As a participant-observer, Keridwen N. Luis brings unique insights to the lives and stories of the women living in these communities. While documenting the experiences of specific spaces in Massachusetts, Tennessee, New Mexico, and Ohio, Herlands also explores the history of women’s lands and breaks new ground exploring culture theory, gender theory, and how lesbian identity is conceived and constructed in North America. Luis also discusses how issues of race and class are addressed, the ways in which nudity and public hygiene challenge dominant constructions of the healthy or aging body, and the pervasive influence of hegemonic thinking on debates about transgender women. Luis finds that although changing dominant thinking can be difficult and incremental, women’s lands provide exciting possibilities for revolutionary transformation in society.

Keridwen N. Luis is lecturer in the departments of anthropology, women’s, gender, and sexuality studies; and sociology at Brandeis University, and in the departments of women, gender, and sexuality and sociology at Harvard University.

ANTHROPOLOGY/GENDER AND SEXUALITY
$112.00  £86.00  Cloth ISBN: 978-0-8166-9823-3
OCTOBER
320 pages  7 b&w illustrations  5 1/2 x 8 1/2
A wide-ranging, interconnected anthology presents a diversity of feminist contributions to digital humanities

In recent years, the digital humanities has been shaken by important debates about inclusivity and scope—but what change will these conversations ultimately bring about? Can the digital humanities complicate the basic assumptions of tech culture, or will this body of scholarship and practices simply reinforce preexisting biases? Bodies of Information addresses this crucial question by assembling a varied group of leading voices, showcasing feminist contributions to a panoply of topics, including ubiquitous computing, game studies, new materialisms, and cultural phenomena like hashtag activism, hacktivism, and campaigns against online misogyny.

Taking intersectional feminism as the starting point for doing digital humanities, Bodies of Information is diverse in discipline, identity, location, and method.

Contributors: Babalola Titilola Aiyegbusi, U of Lethbridge; Moya Bailey, Northeastern U; Bridget Blodgett, U of Baltimore; Barbara Bordalejo, KU Leuven; Jason Boyd, Ryerson U; Christina Boyles, Trinity College; Susan Brown, U of Guelph; Lisa Brundage, CUNY; micha cárdenas, U of Washington Bothell; Marcia Chatelain, Georgetown U; Danielle Cole; Beth Coleman, U of Waterloo; T. L. Cowan, U of Toronto; Constance Crompton, U of Ottawa; Amy E. Earhart, Texas A&M; Nickoal Eichmann-Kalwara, U of Colorado Boulder; Julia Flanders, Northeastern U Library; Sandra Gabriele, Concordia U; Brian Getnick; Karen Gregory, U of Edinburgh; Alison Hedley, Ryerson U; Kathryn Holland, MacEwan U; James Howe, Rutgers U; Jeana Jorgensen, Indiana U; Alexandra Juhasz, Brooklyn College, CUNY; Dorothy Kim, Vassar College; Kimberly Knight, U of Texas, Dallas; Lorraine Janzen Kooistra, Ryerson U; Sharon M. Leon, Michigan State; Izetta Autumn Mobley, U of Maryland; Padmini Ray Murray, Srishti Institute of Art, Design, and Technology; Veronica Paredes, U of Illinois; Roopika Risam, Salem State; Bonnie Ruberg, U of California, Irvine; Laila Shereen Sakr (VJ Um Amel), U of California, Santa Barbara; Anastasia Salter, U of Central Florida; Michelle Schwartz, Ryerson U; Emily Sherwood, U of Rochester; Deb Verhoeven, U of Technology, Sydney; Scott B. Weingart, Carnegie Mellon U.
Tracing the connections between human-like robots and AI at the site of dehumanization and exploited labor

The word *robot*—introduced in Karel Čapek’s 1920 play *R.U.R.*—derives from *rabota*, the Czech word for servitude or forced labor. A century later, the play’s dystopian themes of dehumanization and exploited labor are being played out in factories, workplaces, and battlefields. In *The Robotic Imaginary*, Jennifer Rhee traces the provocative and productive connections of contemporary robots in technology, film, art, and literature. Centered around the twinned processes of anthropomorphization and dehumanization, she analyzes the coevolution of cultural and technological robots and artificial intelligence, arguing that it is through the conceptualization of the human and, more important, the dehumanized that these multiple spheres affect and transform each other.

Drawing on the writings of Alan Turing, Sara Ahmed, and Arlie Russell Hochschild; such films and novels as *Her* and *The Stepford Wives*; technologies like Kismet (the pioneering “emotional robot”); and contemporary drone art, this book explores anthropomorphic paradigms in robot design and imagery in ways that often challenge the very grounds on which those paradigms operate in robotics labs and industry. From disembodied, conversational AI and its entanglement with care labor; embodied mobile robots as they intersect with domestic labor; emotional robots impacting affective labor; and armed military drones and artistic responses to drone warfare, *The Robotic Imaginary* ultimately reveals how the human is made knowable through the design of and discourse on humanoid robots that are, paradoxically, dehumanized.
Biology in the Grid
Graphic Design and the Envisioning of Life

PHILLIP THURTLE

How grids paved the way for our biological understanding of organisms

As one of the most visual sciences, biology has an aesthetic dimension that lends force and persuasion to scientific arguments: how things are arranged on a page, how texts are interspersed with images, and how images are composed reflect deep-seated beliefs about how life exists on Earth. *Biology in the Grid* traces how our current understanding of life and genetics emerged from the pervasive nineteenth- and twentieth-century graphic form of the grid, which allowed disparate pieces of information to form what media theorist Vilém Flusser called “technical images.”

Phillip Thurtle explains how the grid came to dominate biology in the twentieth century, transforming biologists’ beliefs about how organisms were constructed. He demonstrates how this shift in our understanding of biological grids enabled new philosophies in endeavors such as advertising, entertainment, and even political theory. The implications of the arguments in *Biology in the Grid* are profound, touching on matters as fundamental as desire, our understanding of our bodies, and our view of how society is composed. Moreover, Thurtle’s beautifully written, tightly focused arguments allow readers to apply his claims to new disciplines and systems.

Bristling with insight and potential, *Biology in the Grid* ultimately suggests that such a grid-organized understanding of natural life inevitably has social and political dimensions, with society recognized as being made of interchangeable, regulated parts rather than as an organic whole.

Phillip Thurtle is professor in the comparative history of ideas and history departments at the University of Washington. He is author of *The Emergence of Genetic Rationality: Space, Time, and Information in American Biological Science, 1870–1920*, coauthor of the interactive DVD-ROM *Biofutures: Owning Body Parts and Information*, and coeditor of *Data Made Flesh: Embodying Information* and *Semiotic Flesh: Information and the Human Body.*

ART/VISUAL CULTURE
$112.00x £86.00 Cloth ISBN: 978-1-5179-0276-6
$28.00 Retail e-book ISBN: 978-1-4529-5779-1

OCTOBER
296 pages 80 b&w illustrations 5 1/2 x 8 1/2
Posthumanities Series, volume 46
The first major literary and cultural history of color in America, 1880–1930

*Chromographia* tells the story of how color became modern and how literature, by engaging with modern color, became modernist. From the vivid pictures in children’s books to the bold hues of abstract painting, from psychological theories of perception to the synthetic dyes that brightened commercial goods, color concerned both the material stuff of modernity and its theoretical and artistic formulations. *Chromographia* spans these diverse practices to reveal the widespread effects on U.S. literature and culture of the chromatic revolution that unfolded at the turn of the twentieth century.

In analyzing color experience through the lens of U.S. writers (including Charlotte Perkins Gilman, L. Frank Baum, Stephen Crane, Charles Chesnutt, Gertrude Stein, Nella Larsen, and William Carlos Williams), *Chromographia* argues that modern aesthetic techniques are inseparable from the theories and technologies that drove modern color. Nicholas Gaskill shows how literature registered the social worlds within which chromatic technologies emerged, and also experimented with the ideas about perception, language, and the sensory environment that accompanied their proliferation.

*Chromographia* is the only study of modern color in U.S. literature. It presents a new reading of perception in literature and a theory of experience that uses color to move beyond the usual divisions of modern thought.

Nicholas Gaskill is assistant professor of English at Rutgers University, New Brunswick. He is coeditor of *The Lure of Whitehead* (Minnesota, 2014).

**LITERARY CRITICISM/CULTURAL STUDIES**

$112.00  £86.00  Cloth ISBN: 978-1-5179-0348-0
$28.00  Retail e-book ISBN: 978-1-4529-5763-0

**DECEMBER**

320 pages  30 b&w illustrations, 12 color plates

5 1/2 x 8 1/2
An urgent examination of the threat posed to social media by user disconnection, and the measures websites will take to prevent it

No matter how pervasive and powerful social media websites become, users always have the option of disconnecting—right? Not exactly, as Tero Karppi reveals in this disquieting book. Pointing out that platforms like Facebook see disconnection as an existential threat—and have undertaken wide-ranging efforts to eliminate it—Karppi argues that users’ ability to control their digital lives is gradually dissipating.

Taking a nonhumancentric approach, Karppi explores how modern social media platforms produce and position users within a system of coded relations and mechanisms of power. Karppi uses Facebook’s financial documents as a map to navigate how the platform sees its users and analyzes how Facebook’s interface limits the opportunity to opt out—even continuing to engage users after their physical deaths. Showing how users have fought to take back their digital lives, Karppi chronicles responses like Web2.0 Suicide Machine, an art project dedicated to committing digital suicide.

Ultimately, Karppi’s focus on the difficulty of disconnection, rather than the ease of connection, reveals how social media has come to dominate human relations.

Tero Karppi is assistant professor at the University of Toronto. He teaches in the Institute of Communication, Culture, Information, and Technology and in the Faculty of Information.

A complete history and theory of internet daemons brings these little-known—but very consequential—programs into the spotlight

We’re used to talking about how tech giants like Google, Facebook, and Amazon rule the internet, but what about daemons? Ubiquitous programs that have colonized the Net’s infrastructure—as well as the devices we use to access it—daemons are little known. Fenwick McKelvey weaves together history, theory, and policy to give a full account of where daemons come from and how they influence our lives—including their role in hot-button issues like network neutrality.

Going back to Victorian times and the popular thought experiment Maxwell’s Demon, McKelvey charts how daemons evolved from concept to reality, eventually blossoming into the pandaemonium of code-based creatures that today orchestrate our internet. Digging into real-life examples like sluggish connection speeds, Comcast’s efforts to control peer-to-peer networking, and Pirate Bay’s attempts to elude daemonic control (and skirt copyright), McKelvey shows how daemons have been central to the internet, greatly influencing everyday users.

Internet Daemons asks important questions about how much control is being handed over to these automated, autonomous programs, and the consequences for transparency and oversight.

Fenwick McKelvey is assistant professor of communication studies at Concordia University.
A groundbreaking approach to sound in sci-fi films offers new ways of construing both sonic innovation and science fiction cinema

Including original readings of classics like The Day the Earth Stood Still, 2001: A Space Odyssey, Star Wars, and Blade Runner, The Sound of Things to Come delivers a comprehensive history of sound in science fiction cinema. Approaching movies as sound objects that combine cinematic apparatus and consciousness, Trace Reddell presents a new theory of sonic innovation in the science fiction film.

Reddell assembles a staggering array of movies from sixty years of film history—including classics, blockbusters, B-movies, and documentaries from the United States, Britain, France, Germany, Japan, and the Soviet Union—all in service to his powerful conception of sound making as a speculative activity in its own right. Reddell recasts debates about noise and music, while arguing that sound in the science fiction film provides a medium for alien, unknown, and posthuman sound objects that transform what and how we hear.

Avoiding genre criticism’s tendency to obsess over utopias, The Sound of Things to Come draws on film theory, sound studies, and philosophies of technology to advance conversations about the avant-garde, while also opening up opportunities to examine cinematic sounds beyond the screen.

Trace Reddell is associate professor of emergent digital practices at the University of Denver.
Critical Mass
Social Documentary in France from the Silent Era to the New Wave

STEVEN UNGAR

Thirty-five years of nonfiction films offer a unique lens on twentieth-century French social issues

Critical Mass is the first sustained study to trace the origins of social documentary filmmaking in France back to the late 1920s. Steven Ungar argues that socially engaged nonfiction cinema produced in France between 1945 and 1963 can be seen as a delayed response to what filmmaker Jean Vigo referred to in 1930 as a social cinema whose documented point of view would open the eyes of spectators to provocative subjects of the moment.

Ungar identifies Vigo’s manifesto, his 1930 short À propos de Nice, and late silent-era films by Georges Lacombe, Boris Kaufman, André Sauvage, and Marcel Carné as antecedents of postwar documentaries by Eli Lotar, René Vautier, Alain Resnais, Chris Marker, and Jean Rouch, associated with critiques of colonialism and modernization in Fourth and early Fifth Republic France.

Close readings of individual films alternate with transitions to address transnational practices as well as state- and industry-wide reforms between 1935 and 1960. Critical Mass is an indispensable complement to studies of nonfiction film in France, from Georges Lacombe’s La Zone (1928) to Chris Marker’s Le Joli Mai (1963).

Steven Ungar is professor of cinema, French, and comparative literature at the University of Iowa. He is author of Roland Barthes: The Professor of Desire; Scandal and Aftereffect: Blanchot and France since 1930 (Minnesota, 1995); Cléo de 5 à 7; and coauthor of Popular Front Paris and the Poetics of Culture.

FILM/EUROPEAN HISTORY
$112.00 £86.00 Cloth ISBN: 978-0-8166-8919-4
AUGUST
344 pages 129 b&w illustrations 7 x 10
An integrated look at the political films of the 1960s and ’70s and how the New Left transformed cinema

*Enduring Images* examines international cinematic movements of the New Left in light of sweeping cultural and economic changes of that era. Looking at new forms of cinematic resistance—including detailed readings of films, collectives, and movements—Morgan Adamson makes a case for cinema’s centrality to the global New Left.

*Enduring Images* details how student, labor, anti-imperialist, Black Power, and second-wave feminist movements broke with auteur cinema and sought to forge local and international solidarities by producing political essay films, generating new ways of being and thinking in common. *Enduring Images* argues that the cinemas of the New Left are sites to examine, through the lens of struggle, the reshaping of global capitalism during the pivotal moment in which they were made, while at the same time exploring how these movements endure in contemporary culture and politics.

Including in-depth discussions of Third Cinema in Argentina, feminist cinema in Italy, Newsreel movements in the United States, and cybernetics in early video, *Enduring Images* is an essential examination of the political films of the 1960s and ’70s.

**Morgan Adamson** is assistant professor of media and cultural studies at Macalester College.

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Understanding the implications of Heidegger’s work without ignoring his noxious public engagements

The most controversial philosopher of the twentieth century, Martin Heidegger has influenced generations of intellectuals even as his involvement with Nazism and blatant anti-Semitism, made even clearer after the publication of *Black Notebooks*, have recently prompted some to discard his contributions entirely. For Michael Marder, Heidegger’s thought remains critical for interpretations of contemporary politics and our relation to the natural environment.

Bringing together and reframing more than a decade of Marder’s work on Heidegger, this volume questions the wholesale rejection of Heidegger. Through close readings of Heidegger’s books and seminars, along with writings by other key phenomenologists and political philosophers, Marder contends that neither Heidegger’s politics nor his reflections on ecology should be considered in isolation from his phenomenology. By demonstrating the codetermination of his phenomenological, ecological, and political thinking, Marder accounts for Heidegger’s failures without either justifying them or suggesting that they invalidate his philosophical endeavor as a whole.

**Michael Marder** is Ikerbasque Research Professor of Philosophy at the University of the Basque Country, Vitoria-Gasteiz, and professor-at-large in the Humanities Institute at Diego Portales University, Santiago, Chile.

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**FILM/AMERICAN STUDIES**

- $108.00x  £83.00  Cloth  ISBN: 978-1-5179-0308-4
- $27.00  Retail e-book  ISBN: 978-1-4529-5783-8

**October**

- 304 pages  35 b&w illustrations  5 1/2 x 8 1/2

**PHILOSOPHY/THEORY**

- $100.00x  £77.00  Cloth  ISBN: 978-1-5179-0502-6
- $25.00  Retail e-book  ISBN: 978-1-4529-5790-6

**September**

- 224 pages  5 1/2 x 8 1/2
Constructing Imperial Berlin
Photography and the Metropolis

MIRIAM PAESLACK

How photography and a modernizing Berlin informed an urban image—and one another—in the late nineteenth and early twentieth centuries

Since the fall of the Berlin Wall, the city that once visually epitomized a divided Europe has thrived in the international spotlight as an image of reunified statehood and urbanity. Yet research on Berlin’s past has focused on the interwar years of the Weimar Republic or the Cold War era, with much less attention to the crucial Imperial years between 1871 and 1918. Constructing Imperial Berlin is the first book to critically assess, contextualize, and frame urban and architectural photographs of that era. Berlin, as it was pronounced Germany’s capital in 1871, was fraught with questions that had previously beset Paris and London. How was urban expansion and transformation to be absorbed? What was the city’s understanding of its comparably short history? Given this short history, how did it embody the idea of a capital? A key theme of this book is the close interrelation of the city’s rapid physical metamorphosis with repercussions on promotional and critical narratives, the emergence of groundbreaking photographic technologies, and novel forms of mass distribution.

Providing a rare analysis of this significant formative era, Miriam Paeslack shows a city far more complex than the common clichés as a historical and aspiring place suggest. Imperial Berlin emerges as a modern metropolis, only half-heartedly inhibited by urban preservationist concerns and rather more akin to North American cities in their bold industrialization and competing urban expansions than to European counterparts.

Miriam Paeslack is associate professor of modern and contemporary visual culture and arts management at the University at Buffalo. She is author of Berlin im 19. Jahrhundert: Frühe Photographien 1850–1914, coauthor of Johanna Diehl – Displace, and editor of Ineffably Urban: Imaging Buffalo.

PHOTOGRAPHY/URBAN STUDIES
$120.00x £92.00 Cloth ISBN: 978-1-5179-0294-0
$30.00 Retail e-book ISBN: 978-1-4529-5750-0
JANUARY
232 pages 105 b&w illustrations 7 x 10
An enlightening examination of the relationship between poetry and the information technologies used to read and write it

Many poets and their readers believe poetry helps us escape straightforward, logical ways of thinking. But what happens when poems confront the extraordinarily rational information technologies that are everywhere in the academy, not to mention everyday life?

Examining a broad array of electronics—including the radio, telephone, tape recorder, Cold War–era computers, and modern-day web browsers—Seth Perlow considers how these technologies transform poems that we don’t normally consider “digital.” From fetishistic attachments to digital images of Emily Dickinson’s manuscripts to Jackson Mac Low’s appropriation of a huge book of random numbers originally used to design thermonuclear weapons, these investigations take Perlow through a revealingly eclectic array of work, offering both exciting new voices and reevaluations of poets we thought we knew.

With close readings of Gertrude Stein, Frank O’Hara, Amiri Baraka, and many others, The Poem Electric constructs a distinctive lineage of experimental writers, from the 1860s to today. Posing a necessary challenge to the privilege of information in the digital humanities, The Poem Electric develops new ways of reading poetry, alongside and against the electronic equipment that is now ubiquitous in our world.

Seth Perlow is assistant teaching professor of English at Georgetown University.

A fascinating analysis of anonymous publication centuries before the digital age

Everywhere and Nowhere considers the ubiquity of anonymity and mediation in the publication and circulation of eighteenth-century British literature—before the Romantic creation of the “author”—and what this means for literary criticism. Anonymous authorship was typical of the time, yet literary scholars and historians have been generally unable to account for it as anything more than a footnote or curiosity.

Drawing richly on quantitative analysis and robust archival work, Mark Vareschi brings together philosophy, literary theory, and media theory in a trenchant analysis, uncovering a history of textual engagement and interpretation that does not hinge on the known authorial subject. In discussing anonymous poetry, drama, and the novel along with anonymously published writers such as Daniel Defoe, Frances Burney, and Walter Scott, he unveils a theory of mediation that renews broader questions about agency and intention. Vareschi argues that textual intentionality is a property of nonhuman, material media rather than human subjects alone. Ultimately, Everywhere and Nowhere reveals the long history of print anonymity so central to the risks and benefits of the digital culture.

Mark Vareschi is assistant professor of English at the University of Wisconsin–Madison.
Another Mother
Diotima and the Symbolic Order of Italian Feminism

CESARE CASARINO AND ANDREA RIGHI, EDITORS
TRANSLATED BY MARK WILLIAM EPSTEIN

A groundbreaking volume introduces the unique feminist thought of the longstanding Italian group known as Diotima

Introducing Anglophone readers to a potent strain of Italian feminism known to French, Spanish, and German audiences but as yet unavailable in English, Another Mother argues that the question of the mother is essential to comprehend the matrix of contemporary culture and society and to pursue feminist political projects.

Arguing that Diotima anticipates many of the themes in contemporary philosophical discourses of biopolitics—exemplified by thinkers such as Giorgio Agamben, Antonio Negri, and Roberto Esposito—Another Mother opens an important space for reflections on the past history of feminism and on feminism’s future.

Contributors: Anne Emmanuelle Berger, Paris 8 U–Vincennes Saint-Denis; Ida Dominijanni; Luisa Muraro; Diana Sartori, U of Verona; Chiara Zamboni, U of Verona.

Cesare Casarino is professor of cultural studies and comparative literature at the University of Minnesota. He is author of Modernity at Sea: Melville, Marx, Conrad in Crisis (Minnesota, 2002), coauthor of In Praise of the Common: A Conversation on Philosophy and Politics (Minnesota, 2008), and coeditor of Marxism beyond Marxism.

Andrea Righi is assistant professor of Italian at Miami University. He is author of Biopolitics and Social Change in Italy: From Gramsci to Pasolini to Negri.

Mark William Epstein has translated numerous books, including Lars-Henrik Olsen’s Tracks and Signs of the Animals and Birds of Britain and Europe and Davide Tarizzo’s Life (Minnesota, 2017).

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A Cultural Critique Book
Thinking judgment in relation to the work of Jean-François Lyotard

“How to judge—Jean-François Lyotard?” It is from this initial question that one of France’s most heralded philosophers of the twentieth century begins his essay on the origin of the law, of judgment, and the work of his colleague Jean-François Lyotard. If Jacques Derrida begins with the term préjugés, it is in part because of its impossibility to be rendered properly in other languages and also contain all its meanings: to pré-judge, to judge before judging, to hold prejudices, to know “how to judge,” and more still, to be already prejudged oneself.

Striving to contain that which comes before the law, that is in front of the law and also prior to it, how to judge Jean-François Lyotard then becomes perhaps a beneficial attempt for Derrida to explore humanity’s rapport with judgment, origins, and naming. For how does one come to judge the author of the Differend? How does one abstain from judgment to accept the term préjugés as suspending judgment and at once as taking into account the impossibility of speaking before the law, prior to naming or judging? If this task indeed seems insurmountable, it is the site where Lyotard’s work itself is played out. Hence this sincere and intriguing essay presented by Jacques Derrida, published here for the first time in English.
A groundbreaking inquiry into modernist thinkers, anxiety, and writing

Anxiety is the obligatory gateway into writing: one’s confrontation with powerlessness and anguish when faced with the task of thinking.

This is not the familiar anxiety of our most intimate fears, however violent they might be. Yet by exploring these same pathways twentieth-century thinkers such as Artaud, Blanchot, Derrida, Beckett, and Levinas set out to create new modes of thinking. All evoke the remarkable creative force residing at the heart of this negative anxiety. The anguish of thought thus denotes this experience of writing—as joyful as it is maddening—wherein I think outside Myself.

Évelyne Grossman has written on modernist thinkers, including the books La défiguration: Artaud, Beckett, Michaux and Artaud, L’aliéné authentique. She is a professor at University of Paris VII. Matthew Cripsey studied philosophy and French. He has a degree in translation studies. Louise Burchill’s translations include three books by Alain Badiou and a number of texts by Julia Kristeva.

**The Anguish of Thought**

**ÉVELYNE GROSSMAN**

TRANSLATED BY MATTHEW CRIPSEY AND LOUISE BURCHILL

**Survival of the Fireflies**

**GEORGES DIDI-HUBERMAN**

TRANSLATED BY LIA SWOPE MITCHELL

Seeking out the minor lights of friendship in a time of fascism

Dante once spoke, in his *Divine Comedy*, of the miniscule lights, in the twenty-sixth canto of the *Inferno*, who, contrary to the great lights that shined bright within the sublime circles of Paradise, frailly wandered in the somber pockets of glimmering light within the darkness. Pliny the Elder was once preoccupied by a type of fly named *pyrallis* or *pyrotocon*, which was only able to fly within fire: “as long as it remains in the fire, it can fly; when its flight takes it out too far a distance, it dies.”

Through his readings of Dante, Pasolini, Walter Benjamin, and others, Georges Didi-Huberman seeks again to understand this strange, minor light, the signals of small beings in search of love and friendship. Their flickering presence serves as a counterforce to the blinding sovereign power that Giorgio Agamben calls *The Kingdom and the Glory*, that artificial brilliance that once surrounded dictators and today emanates from every screen. In this timely reflection, much needed in our time of excessive light, Didi-Huberman’s *Survival of the Fireflies* offers a humble yet powerful image of individual hope and desire: the firefly-image.

**Georges Didi-Huberman** is lecturer at the École des hautes études en sciences sociales in Paris. He has published more than twenty books on art history and philosophy and received the 2015 Theodor W. Adorno Prize. **Lia Swope Mitchell** is a writer and translator in Minneapolis.
An innovative, multifaceted approach to scientific experiments as designed by and shaped through interaction with the modeling process

The role of scientific modeling in mediation between theories and phenomena is a critical topic within the philosophy of science, touching on issues from climate modeling to synthetic models in biology, high energy particle physics, and cognitive sciences. Offering a radically new conception of the role of data in the scientific modeling process as well as a new awareness of the problematic aspects of data, this cutting-edge volume offers a multifaceted view on experiments as designed and shaped in interaction with the modeling process.

Contributors address such issues as the construction of models in conjunction with scientific experimentation; the status of measurement and the function of experiment in the identification of relevant parameters; how the phenomena under study are reconceived when accounted for by a model; and the interplay between experimenting, modeling, and simulation when results do not mesh. Highlighting the mediating role of models and the model-dependence (as well as theory-dependence) of data measurement, this volume proposes a normative and conceptual innovation in scientific modeling—that the phenomena to be investigated and modeled must not be precisely identified at the start but specified during the course of the interactions arising between experimental and modeling activities.

Contributors: Nancy D. Cartwright, U of California, San Diego; Anthony Chemero, U of Cincinnati; Ronald N. Giere, U of Minnesota; Janann Ismael, U of Arizona; Tarja Kuuttila, U of South Carolina; Andrea Loettgers, U of Bern, Switzerland; Deborah Mayo, Virginia Tech; Joseph Rouse, Wesleyan U; Paul Teller, U of California, Davis; Michael Weisberg, U of Pennsylvania; Eric Winsberg, U of South Florida.
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In Search of Media

This new international series edited by Götz Bachmann, Timon Beyes, Mercedes Bunz, and Wendy Hui Kyong Chun draws together a group of key thinkers of media to investigate the ways media technologies set the terms by which we live, socialize, communicate, and organize.

In Search of Media is a series that brings together a group of established and innovative scholars from different continents in each volume to collaboratively explore a term from diverse perspectives. In original collaborations, they investigate the often obscure “terms of media” under which users operate and rigorously question the limits, conditions, and relations of media to uncover new ground for contemporary media studies.

Pattern Discrimination
WENDY HUI KYONG CHUN, HITO STEYERL, FLORIAN CRAMER, AND CLEMENS APPRICH

Bringing together media thinkers and artists from the US and Germany, this volume asks urgent questions: How can we discriminate without being discriminatory? How can we filter information out of data without reinserting racist, sexist, and classist beliefs? How can we queer homophilic tendencies within digital cultures?

Communication
FINN BRUNTON, MERCEDES BUNZ, AND PAULA BIALSKI

Contemporary communication puts us not only in conversation with one another but also with our current machinery. Machine communication—to communicate not just via but also with machines—is therefore the focus of this volume, which uncovers new meanings behind what “to communicate” might mean today.

Markets
PHILIP MIGOWSKI, EDWARD NIK-KHAIH, JENS SCHRÖTER, AND ARMIN BEVERUNGEN

This politically and historically attuned media theory of markets is concerned with contemporary phenomena such as high-frequency trading and cryptocurrencies. By bringing together key thinkers of economic studies with German media theory, it describes the central role of the media specificity of markets in new detail.

Remain
REBECCA SCHNEIDER, JUSSI PARIKKA, AND IOANA JUCAN

As new, as current, as now—this is primarily the understanding of technologies, but past practices continue to haunt our present arrangements. This volume addresses the temporalities and materialities of remain(s) and considerations of cultural memory as well as of infrastructure and the natural history of media culture.

Machine
BERNARD STIEGLER, GERTRUD KOCH, AND THOMAS PRINGLE

Automation, animation, and ecosystems are terms of central media-philosophical concern in today’s society of humans and machines. This volume describes the social consequences of machines as a mediating concept for the animation of life and automation of technology.
Uncovering injustices built into our everyday surroundings

*Callous Objects* unearths cases in which cities push homeless people out of public spaces through a combination of policy and strategic design. Robert Rosenberger examines such commonplace devices as garbage cans, fences, signage, and benches—all of which reveal political agendas beneath the surface. Such objects have evolved, through a confluence of design and law, to be open to some uses and closed to others, but always capable of participating in collective ends on a large scale.

Rosenberger brings together ideas from the philosophy of technology, social theory, and feminist epistemology to spotlight the widespread anti-homeless ideology built into our communities and enacted in law.

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Where the Anthropocene has become linked to an apocalyptic narrative, and where this narrative carries a widespread escapist belief that salvation will come from a supernatural elsewhere, Joanna Zylinska has a different take. *The End of Man* rethinks the prophecy of the end of humans, interrogating the rise in populism around the world and offering an ethical vision of a “feminist counterapocalypse,” which challenges many of the masculinist and technicist solutions to our planetary crises.

The book is accompanied by a short photo-film, *Exit Man*, which ultimately asks: If unbridled progress is no longer an option, what kinds of coexistences and collaborations do we create in its aftermath?

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