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Noopiming

The Cure for White Ladies

LEANNE BETASAMOSAKE SIMPSON

The new novel from the author of *As We Have Always Done*, a poetic world-building journey into the power of Anishinaabe life and traditions amid colonialism

“Leanne Betasamosake Simpson’s *Noopiming* once again confirms her position as a brilliant, daring experimentalist and a beautiful, radical portraitist of contemporary NDN life. The prose hums with a lovingness that moved me to tears and with a humor that felt plucked right out of my rez adolescence. The chorus of thinkers, dreamers, revolutionaries, poets, and misfits that Simpson conjures here feels like a miracle.”

—Billy-Ray Belcourt, award-winning author of *This Wound Is a World* and *NDN Coping Mechanisms*

“*Noopiming* is a rare parcel of beauty and power, at once a creator and destroyer of forms. All of Leanne Betasamosake Simpson’s myriad literary gifts shine here—her scalpel-sharp humor, her eye for the smallest human details, the prodigious scope of her imaginative and poetic generosity. The result is a book at once fierce, uproarious, heartbreaking, and, throughout and above all else, rooted in love.”

—Omar El Akkad, bestselling author of *American War*

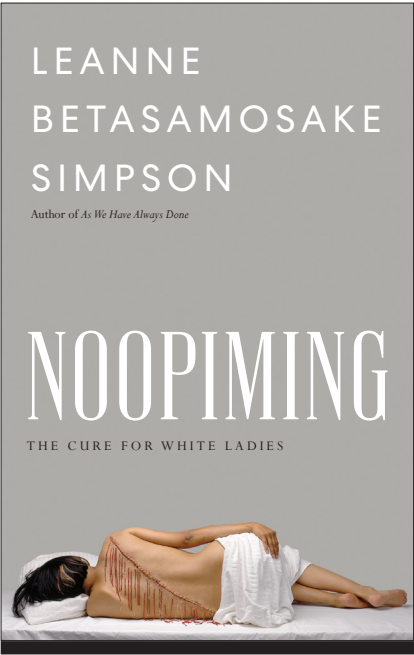
“I’m pretty sure we don’t deserve Leanne Betasamosake Simpson. But miracles happen, and this is one.”

—Alexis Pauline Gumbs, author of *Dub: Finding Ceremony*

In fierce prose and poetic fragments, Leanne Betasamosake Simpson’s *Noopiming* braids together humor, piercing detail, and a deep, abiding commitment to Anishinaabe life to tell stories of resistance, love, and joy.

Mashkawaji (they/them) lies frozen in the ice, remembering the sharpness of unmuted feeling from long ago, finding freedom and solace in isolated suspension. They introduce the seven characters: Akiwenzii, the old man who represents the narrator’s will; Ninaatig, the maple tree who represents their lungs; Mindimooyenh, the old woman, their conscience; Sabe, a gentle giant, their marrow; Adik, the caribou, their nervous system; and Asin and Lucy, humans who represent their eyes, ears, and brain.

Simpson’s *As We Have Always Done* argued for storytelling’s place in imagining radical futures. *Noopiming* (Anishinaabemowin for “in the bush”) enacts these ideas. Its characters emerge from deep within Abinhinaabeg thought to commune beyond an urban-settler world littered with SpongeBob Band-Aids, Ziploc baggies, and Fjällräven Kånken backpacks. A bold literary act of decolonization and resistance, *Noopiming* breaks open the self to a world alive with people, animals, ancestors, and spirits—and the daily work of healing.



Leanne Betasamosake Simpson is a Michi Saagiig Nishnaabeg writer, scholar, and musician. A member of Alderville First Nation in Ontario, she is author of several books, including *Dancing on Our Turtle’s Back*, *The Gift Is in the Making*, *Islands of Decolonial Love*, *This Accident of Being Lost*, and *As We Have Always Done* (Minnesota, 2016). Her latest album, *The Theory of Ice*, will be released in 2021.

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Watershed

Attending to Body and Earth in Distress

RANAE LENOR HANSON

A personal health crisis, stories from environmental refugees, and our climate in danger prompt a meditation on intimate connections between the health of the body and the health of the ecosystem

“The credo ‘water is life’ has become a key environmental rallying cry in the years since Standing Rock, and this book helps us remember why. It will be an aid to many as they grapple with our difficult moment.”

—Bill McKibben, founder of 350.org, author of *The End of Nature*

“Moving, revealing, and entertaining . . . this book presents us with a paradoxical gift, the idea that we can make use of the aches and pains and illnesses plaguing so many of us to wake up and act in common cause with the earth.”

—Susan Griffin, author of *Woman and Nature*

“We need *Watershed* now. There’s no book like it. It’s the story for our time, and just in the nick of time.”

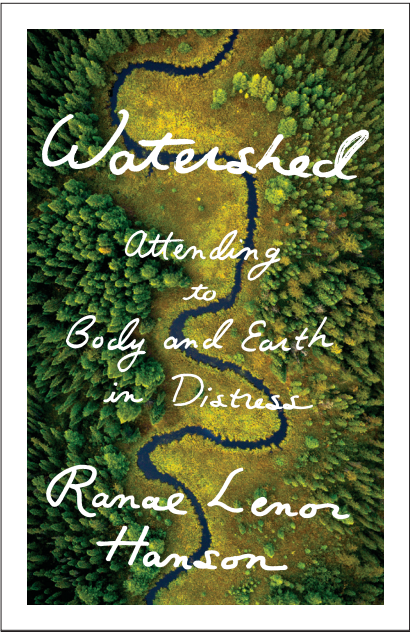
—Eric Utne, founder, *Utne Reader*

The body of the earth, beset by a climate in crisis, experiences drought much like the human body experiences thirst, as Ranae Lenor Hanson’s body did as a warning sign of the disease that would change her life: Type 1 diabetes. What if we tended to an ailing ecosystem just as Hanson learned to care

for herself in the throes of a chronic medical condition. This is the possibility explored in a work that is at once a memoir of illness and health, a contemplation of the surrounding natural world in distress, and a reflection on the ways these come together in personal, local, and global opportunities for healing.

Beginning with memories from a childhood nurtured among the waters of Minnesota, *Watershed* follows the streams and tributaries that connect us to our world and to each other, as revealed in the life stories of Hanson’s students, Minnesotans driven from their faraway homelands by climate disruption. The book’s currents carry us to threatened mangrove swamps in Saudi Arabia, to drought-stricken Ethiopia, to rocks bearing ancient messages above crooked rivers in northern Minnesota, to a diabetic crisis in an ICU bed at a St. Paul hospital.

When, in the grip of a global pandemic, humans drastically change their behavior to preserve human life, we also see how the earth breathes more freely as a result. In light of that lesson, *Watershed* helps us to consider our place and our part in the health and healing of the world around us.



An educator and committed climate activist, **Ranae Lenor Hanson** taught writing and global studies at Minneapolis College for thirty-one years.

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Skiing into the Bright Open

My Solo Journey to the South Pole

LIV ARNESEN

TRANSLATED BY ROLAND HUNTFORD

FOREWORD BY ANN BANCROFT

The first woman to ski solo to the South Pole tells the story of what it took to get there

At home in Norway it is eight o’clock on Christmas Eve night, but ahead, at the Amundsen–Scott base that has been visible for hours, it is already early in the morning of Christmas Day when Liv Arnesen, after skiing solo for 745 miles in fifty days, finally arrives. She had been dreaming of the South Pole for most of her forty-one years, and now, even in her joy at having reached her goal in December 1994, she has to ask herself: what took you so long? In *Skiing into the Bright Open* Arnesen describes the exhausting, exhilarating experience of being the first known woman to ski unsupported to the South Pole. She also answers her own question, framing her account of her historic expedition with her longtime struggle to find the freedom and confidence to follow her dreams into uncharted territory.

From her childhood in Norway to the seasons she spent working as a guide on Svalbard, the Norwegian archipelago in the Arctic Ocean, Arnesen courted the cold, and her memoir reflects the knowledge and passion for Arctic and Antarctic exploration that grew with her

adventures in the wintry reaches of Norway and beyond. Tracing her path from the heroic stories of explorers like Fridtjof Nansen and Ernest Shackleton to her own solo crossing of the Greenland Ice Cap in 1992, Arnesen credits the inspiring feats of those who preceded her but also describes the obstacles—including niggling self-doubt—that tradition, convention, and downright prejudice put in her way as she endeavored to find the support and sponsorship granted to men in her field.

A tale of solitary adventure in the bleak and beautiful bone-chilling cold of Antarctica, *Skiing into the Bright Open* tells a story of gritty determination, thrilling achievement, and perseverance in the face of near despair and daunting odds; it is, ultimately, an object lesson in the power of a dream if one is willing to pursue it to the ends of the earth.



Liv Arnesen is a world-renowned explorer, lecturer, author, and educator whose expeditions have been featured by the BBC, CNN, NPR, *NBC Nightly News*, and NBC’s *Today Show*, as well as in the *New York Times*, *Outside*, *Sports Illustrated*, and *O, The Oprah Magazine*. With Ann Bancroft, she wrote *No Horizon Is So Far: Two Women and Their Historic Journey across Antarctica* (Minnesota, 2019) and founded Bancroft Arnesen Explore. She lives near Oslo, Norway.

Roland Huntford’s many books include *The Last Place on Earth: Scott and Amundsen’s Race to the South Pole*.

Ann Bancroft is one of the world’s preeminent polar explorers and the first woman to reach both the North and South Poles. An internationally recognized educator, speaker, and philanthropist, she founded the Ann Bancroft Foundation in 1991.

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The Perennial Kitchen

Simple Recipes for a Healthy Future

BETH DOOLEY

PHOTOGRAPHY BY METTE NIELSEN

Recipes and resources connect thoughtfully grown, gathered, and prepared ingredients to a healthy future—for food, farming, and humankind

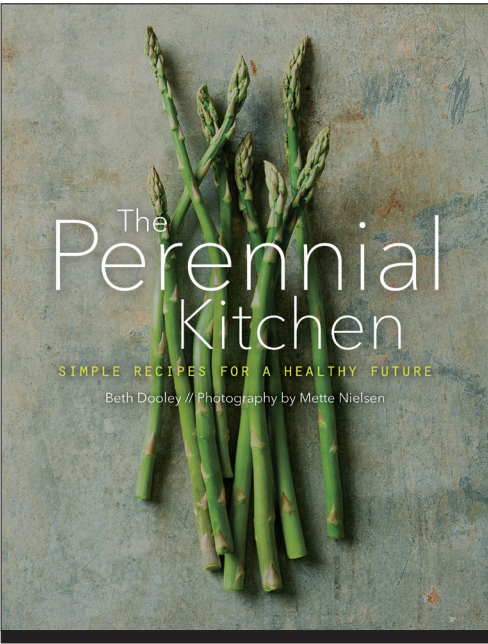
Knowing how and where food is grown can add depth and richness to a dish, whether a meal of slow-roasted short ribs on creamy polenta, a steaming bowl of spicy Hmong soup, or a triple ginger rye cake, kissed with maple sugar, honey, and sorghum. Here James Beard Award–winning author Beth Dooley provides the context of food’s origins, along with delicious recipes, nutrition information, and tips for smart sourcing.

More than a farm-to-table cookbook, *The Perennial Kitchen* expands the definition of “local food” to embrace regenerative agriculture, the method of growing small and large crops with ecological services. These farming methods, grounded in a land ethic, remediate the environmental damage caused by the monocropping of corn and soybeans. In this thoughtful collection the home cook will find both recipes and insights into artisan grains, nuts, fruits, and vegetables that are delicious and healthy—and also help retain topsoil, sequester carbon, and return nutrients to the soil. Here are crops that enhance our soil, nurture pollinators and song birds, rebuild

rural economies, protect our water, and grow plentifully without toxic chemicals. These ingredients are as good for the planet as they are on our plates.

Dooley explains how to stock the pantry with artisan grains, heritage dry beans, fresh flour, healthy oils, and natural sweeteners. She offers pointers on working with grass-fed beef and pastured pork and describes how to turn leftovers into tempting soups and stews. She makes the most of each season’s bounty, from fresh garlic scape pesto to roasted root vegetable hummus. Here we learn how best to use nature’s “fast foods,” the quick-cooking egg and ever-reliable chicken; how to work with alternative flours, as in gingerbread with rye or focaccia with Kernza®; and how to make plant-forward, nutritious vegan and vegetarian fare.

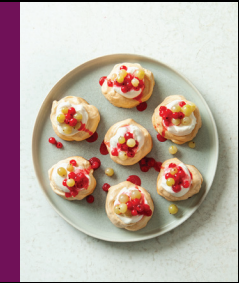
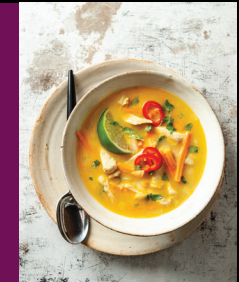
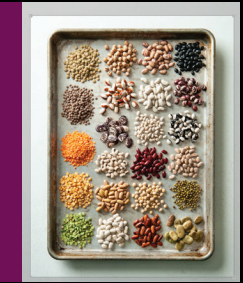
Beth Dooley looks back into ingredients’ healthy beginnings and forward to the healthy future they promise. At the center of it all is the cook, linking into the regenerative and resilient food chain with every carefully sourced, thoughtfully prepared, and delectable dish.



Beth Dooley is author or coauthor of several cookbooks, including *Savoring the Seasons of the Northern Heartland*, *The Northern Heartland Kitchen*, *Minnesota’s Bounty*, *The Birchwood Cafe Cookbook*, *Savory Sweet: Simple Preserves from a Northern Kitchen*, *Sweet Nature: A Cook’s Guide to Using Honey and Maple Syrup*, and *The Sioux Chef’s Indigenous Kitchen* (Best American Cookbook, James Beard Award, 2018), all from Minnesota. *In Winter’s Kitchen* is her memoir about finding her place in the Midwestern food scene.

Mette Nielsen’s photographs have illustrated numerous books, newspapers, and magazines. A talented master gardener, she created the edible garden for the Birchwood Cafe in Minneapolis, collaborated on *The Birchwood Cafe Cookbook* and *Minnesota’s Bounty*, and was a coauthor of *Savory Sweet* and *Sweet Nature*.

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Pork Chops with Black Currant Sauce

Serves 4

Sweet-tart currants spiked with brandy and a little fresh thyme lifts and brightens the richness of this meat. Be sure to sear the chops to create those luscious browned bits on the bottom of the pan; they become the foundation for a dark, tangy-rich sauce.

2 teaspoons coarse salt

1 teaspoon cumin

½ teaspoon freshly ground black pepper

¼ teaspoon ground allspice

2 bone in pork chops, 1–1/2 inches thick and about 1 pound each

1 tablespoon sunflower oil

1 clove garlic, smashed

2 tablespoons locally produce liquor such as Cassis or apple brandy

2 cups red currants or mix of red and black, or cranberries

4 sprigs thyme, plus thyme leaves for garnish

1 to 2 teaspoons honey, or more to taste

In a small bowl, stir together the salt, cumin, pepper, and allspice. Rub the mixture over the pork chops to thoroughly coat.

Heat the oil in medium skillet over medium high heat and sear the pork chops until brown, about 2 to 3 minutes per side. Add the garlic lower the heat and transfer the pork to the plate. Remove all but a thin layer of fat from the pan. Stir in the liquor and the currants, thyme and a few tablespoons of water if it too dry and allow to simmer for about a minute.

Return the pork chops to the center of the pan, cover and simmer over low until the meat reaches 130 to 135 on an instant-red thermometer, about 7 minutes (the temperature will rise when it rests). Transfer the pork to a cutting board and let it rest for 5 minutes. Add the honey to the pan, stirring to create a sauce, taste and adjust the seasonings. Slice the pork and serve with the sauce spooned overall and garnish with the thyme leaves.

Why We Lost the Sex Wars

Sexual Freedom in the #MeToo Era

LORNA N. BRACEWELL

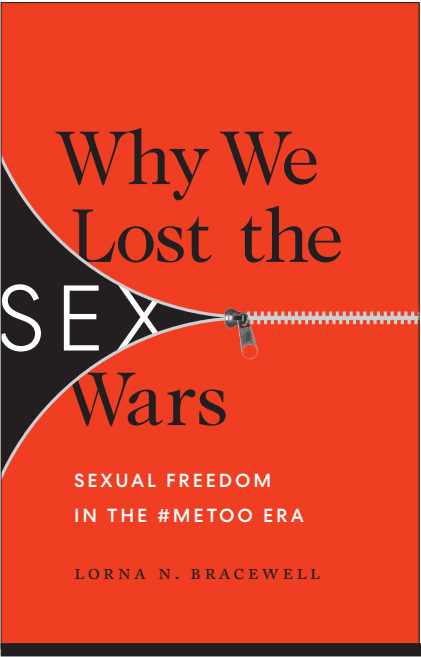
Reexamining feminist sexual politics since the 1970s—the rivalries and the remarkable alliances

Since the historic #MeToo movement materialized in 2017, innumerable survivors of sexual assault and misconduct have broken their silence and called out their abusers publicly—from well-known celebrities to politicians and high-profile business leaders. Not surprisingly, conservatives quickly opposed this new movement, but the fact that “sex positive” progressives joined in the opposition was unexpected and seldom discussed. *Why We Lost the Sex Wars* explores how a narrow set of political prospects for resisting the use of sex as a tool of domination came to be embraced across this broad swath of the political spectrum in the contemporary United States.

To better understand today’s multilayered sexual politics, Lorna N. Bracewell offers a revisionist history of the “sex wars” of the 1970s, ’80s, and ’90s. Rather than focusing on what divided antipornography and sex-radical feminists, Bracewell highlights significant points of contact and overlap between these rivals, particularly the trenchant challenges they offered to the narrow and ambivalent

sexual politics of postwar liberalism. Bracewell leverages this recovered history to illuminate in fresh and provocative ways a range of current phenomena, including recent controversies over trigger warnings, the unimaginative politics of “sex-positive” feminism, and the rise of carceral feminism. By foregrounding the role played by liberal concepts such as expressive freedom and the public/private divide as well as the long-neglected contributions of Black and “Third World” feminists, Bracewell upends much of what we think we know about the sex wars and makes a strong case for the continued relevance of these debates today.

Why We Lost the Sex Wars provides a history of feminist thinking on topics such as pornography, commercial sex work, LGBTQ+ identities, and BDSM, as well as discussions of such notable figures as Patrick Califia, Alan Dershowitz, Andrea Dworkin, Elena Kagan, Audre Lorde, Catharine MacKinnon, Cherríe Moraga, Robin Morgan, Gayle Rubin, Nadine Strossen, Cass Sunstein, and Alice Walker.



Lorna N. Bracewell is assistant professor of political science at Flagler College. In 2017 she received the American Political Science Association’s Okin-Young Award in Feminist Political Theory.

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Assuming the Ecosexual Position

The Earth as Lover

ANNIE SPRINKLE AND BETH STEPHENS WITH JENNIE KLEIN

FOREWORD BY UNA CHAUDHURI

AFTERWORD BY PAUL B. PRECIADO

POSTSCRIPT BY LINDA M. MONTANO

The story of the artistic collaboration between the originators of the ecosex movement, their diverse communities, and the Earth

“Tuned to the more than human, Annie Sprinkle and Beth Stephens have married widely and well, mating with the airs, waters, and places of Earth, inviting their companions into profligate kinning for earthly survival. They have taken me on their ecosexual journeys, rolling around with them on their theoretical and performative ground to get sufficiently soiled to be brave enough to join the old whore and the hillbilly in their radical practices of joy, love, and rage. Read this book, revel in its wacky seriousness, risk its call to transformative art and life.”

—Donna Haraway, author of *Staying with the Trouble: Making Kin in the Chthulucene*

“This book is a manifesto, a memoir, a call to action, a piece of art, and a love story. (Annie and Beth’s) form of environmental activism smashes binaries, promotes radical inclusivity, and embraces the power of pleasure.”

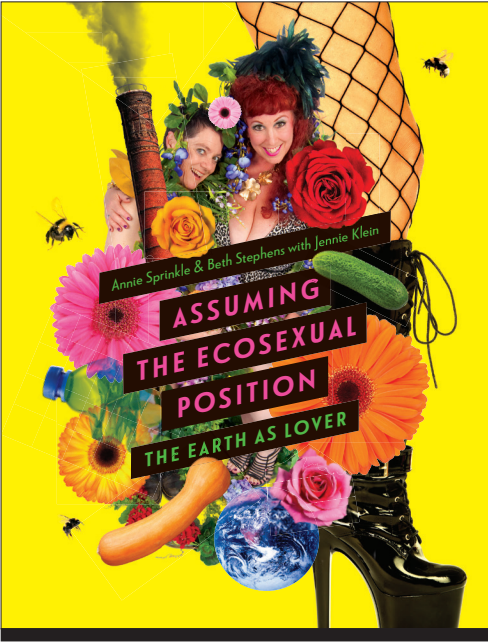
—Tristan Taormino, author of *Opening Up: A Guide to Creating and Sustaining Open Relationships*

“Annie Sprinkle and Beth Stephens give the ‘eco-curious’ a holistic and multifaceted insight into their practice and pedagogy . . . (and) offer readers an open-ended guide on how to embody and enact a daily earth-loving practice.”

—Guillermo Gómez-Peña, performance artist, writer, and artistic director of La Pocha Nostra

What’s sexy about saving the planet? Funny you should ask. Because that is precisely—or, perhaps, broadly—what Annie Sprinkle and Beth Stephens have spent many years bringing to light in their live art, exhibitions, and films. In 2008, Sprinkle and Stephens married the Earth, which set them on the path to explore the realms of ecosexuality as they became lovers with the Earth and made their mutual pleasure an embodied expression of passion for the environment. Ever since, they have been not just pushing but obliterating the boundaries circumscribing biology and ecology, creating ecosexual art in their performance of an environmentalism that is feminist, queer, sensual, sexual, posthuman, materialist, exuberant, and steeped in humor.

Assuming the Ecosexual Position describes how the two came together as lovers and collaborators, how they took a stand against homophobia and xenophobia, and how this union led to the miraculous conception of the Love Art Laboratory. As entertaining as it is deeply serious, and arriving at a perilous time of sharp differences and constricting categories, the story of this artistic collaboration between Sprinkle, Stephens, their diverse communities, and the Earth opens gender and sexuality, art and environmentalism, to the infinite possibilities and promise of love.



Annie Sprinkle and **Beth Stephens** have been life partners and 50/50 collaborators on multimedia projects since 2002. They are authors of the *Ecosex Manifesto* and producers of the award-winning film *Goodbye Gauley Mountain* and *Water Makes Us Wet*. Sprinkle is a former sex worker with a PhD in human sexuality. Stephens holds a PhD in performance studies and is founding director of E.A.R.T.H. Lab at University of California at Santa Cruz.

Jennie Klein is professor of art history at Ohio University.

Una Chaudhuri is Collegiate Professor and professor of English, drama, and environmental studies at New York University.

Paul B. Preciado is a philosopher and curator.

Linda M. Montano is a performance artist.

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Yang Warriors

KAO KALIA YANG

ILLUSTRATIONS BY BILLY THAO

Award-winning author Kao Kalia Yang delivers an inspiring tale of resourceful children confronting adversaries in a refugee camp

"These children are not warriors in violence or ferocity, or even strength or speed, but rather by way of their purposeful, determined, courageous compassion. The lessons in this book are not for children so much as *from* them, and I remain grateful to Master Me and his tiny band of heart warriors for this demonstration of love in action."

—Liz Garton Scanlon, author of *All the World*

"*Yang Warriors* entranced me from start to finish. Kao Kalia Yang reminds us that children can be just as brave, steadfast, and pure of heart as any adult. This tale of hope and resilience will inspire young warriors everywhere."

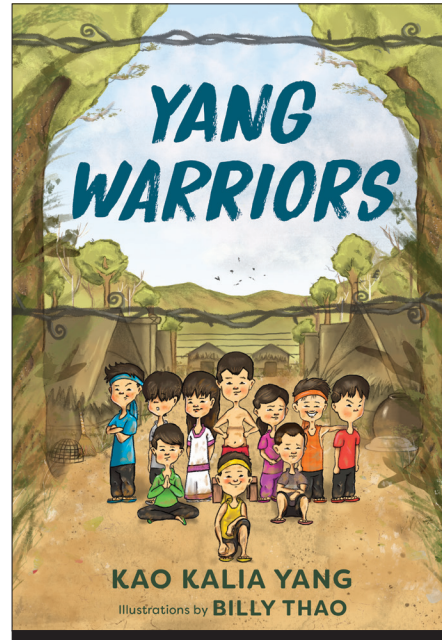
—Christina Soontornvat, author of *All Thirteen: The Incredible Cave Rescue of the Thai Boys' Soccer Team*

"*Yang Warriors* is a gentle reminder that superheroes come in all shapes and sizes. A moving and powerful story of the hope and resilience of a Hmong family."

—Carole Lindstrom, author of *We Are Water Protectors*

After lunch the Yang warriors prepare for battle. They practice drills, balance rocks on their heads, wield magical swords from fallen branches. Led by ten-year-old Master Me (whose name means "little"), the ten cousins are ready to defend the family at all costs. After a week without fresh vegetables, the warriors embark on a dangerous mission to look for food, leaving the camp's boundaries, knowing their punishment would be severe if they were caught by the guards.

In this inspiring picture book, fierce and determined children confront the hardships of Ban Vinai refugee camp, where the author lived as a child. Yang's older sister, seven-year-old Dawb, was one of the story's warriors, and her brave adventure unfolds here with all the suspense and excitement that held her five-year-old sister spellbound many years later. Accompanied by the evocative and rich cultural imagery of debut illustrator Billy Thao, the warriors' secret mission shows what feats of compassion and courage children can perform, bringing more than foraged greens back to the younger children and to their elders. In this unforgiving place, with little to call their own, these children are the heroes, offering gifts of hope and belonging in a truly unforgettable way.



Kao Kalia Yang is author of *The Latehomecomer: A Hmong Family Memoir*, winner of Minnesota Book Awards in both Creative Nonfiction/Memoir and Readers' Choice, and a finalist for the PEN USA Award in Creative Nonfiction as well as the Asian Literary Award in Nonfiction. Her second book, *The Song Poet*, won a Minnesota Book Award and was a finalist for the National Book Critics Circle Award, the Chautauqua Prize, the PEN USA Award in Nonfiction, and the Dayton's Literary Peace Prize. Her first children's book, *A Map into the World*, is an ALA Notable Book, a Charlotte Zolotow Book Award honoree, and a winner of the Minnesota Book Award in Children's Literature. *The Shared Room*, illustrated by Xee Reiter, was published by Minnesota in 2020.

Billy Thao is a Hmong American artist who was born and raised in Minnesota. This is his first book.

CHILDREN'S LITERATURE
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Solo Viola

A Post-Exotic Novel

ANTOINE VOLODINE

TRANSLATED BY LIA SWOPE MITCHELL

FOREWORD BY LIONEL RUFFEL

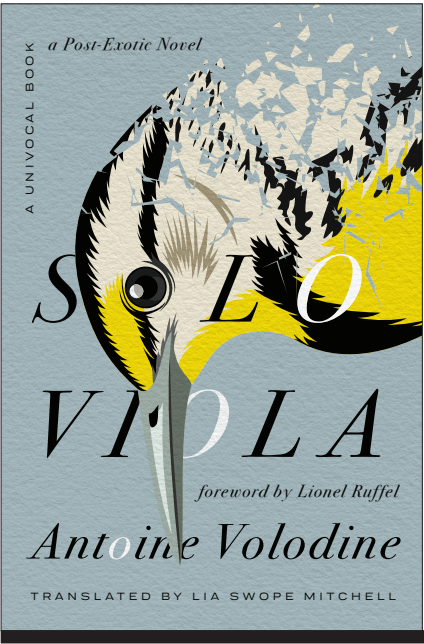
A harrowing early novel by one of France’s most unusual contemporary writers

Rereading *Solo Viola* in 2020 produces a strange sensation of discovering our world as it was anticipated thirty years ago, by a writer who, like his character, worked “to replace the hideousness of current events with his own absurd images. His own partial hallucinations, both troubled and troubling.” As if the world has finally caught up to that absurdity.

You might ask me: Why bother reading a fictional work, if reality seems to have caught up with it? There are many reasons, both literary and historical, political and philosophical, and I will return to them; but on the historical and political side, let us keep in mind that, in *Solo Viola*, the tyranny of malevolent buffoons is not exercised only on the level of race, but also on the level of species. . . . Now that no one can claim ignorance of the sixth extinction, the climate crisis, or the effects of what some call the Anthropocene—although really, we need a whole range of names, like Capitalocene, Plantationocene, Cthulucene—Volodine’s books from the 1990s can be read differently: they are regenerated by this extension of politics across the whole spectrum of the living.

—An excerpt from the Foreword

At once humorous and horrifying, *Solo Viola* is one of Antoine Volodine’s first forays into post-exoticism. He takes the reader into a fictional world where a variety of characters collide: three prisoners just released from jail, a band of circus performers, a string quartet, a writer, and a bird. All are trying to survive in an absurd and hostile environment of authoritarian spectacle, at the mercy of a tyrannical buffoon, and seeking the strange counterbalance of hope in a viola player, whose stunning music just might save them all, if only for a moment.



Antoine Volodine has written more than forty novels, using various heteronyms in his ongoing post-exoticism project. Other works in translation include *Radiant Terminus*, *We Monks and Soldiers* by Lutz Bassman, and *In the Time of the Blue Ball* by Manuela Drager.

Lia Swope Mitchell holds a PhD in French from the University of Minnesota. Her translations include *Survival of the Fireflies* by Georges Didi-Huberman (Minnesota, 2018).

Lionel Ruffel teaches comparative literature and *création littéraire* at Université Paris 8 (Vincennes-Saint-Denis). His most recent works include *Brouhaha: Worlds of the Contemporary* (Univocal/Minnesota, 2017).

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Outward

Adrienne Rich’s Expanding Solitudes

ED PAVLIĆ

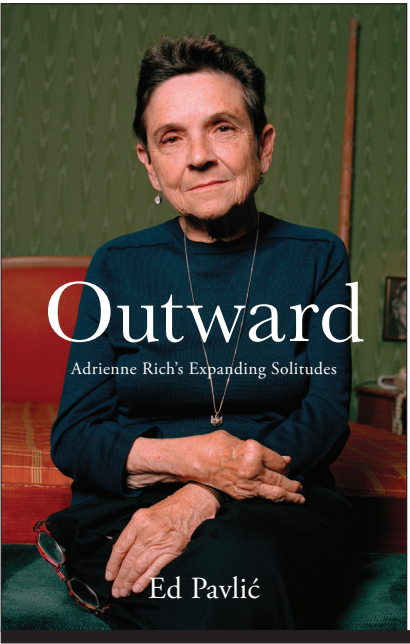
The first scholarly study of Adrienne Rich’s full career examines the poet through her developing approach to the transformative potential of relationships

Adrienne Rich is best known as a feminist poet and activist. This iconic status owes especially to her work during the 1970s, while the distinctive political and social visions she achieved during the second half of her career remain inadequately understood. In *Outward*, poet, scholar, and novelist Ed Pavlić considers Rich’s entire oeuvre to argue that her most profound contribution in poems is her emphasis on not only what goes on “within us” but also what goes on “between us.” Guided by this insight, Pavlić shows how Rich’s most radical work depicts our lives—from the public to the intimate—in shared space rather than in owned privacy.

Informed by Pavlić’s friendship and correspondence with Rich, *Outward* explores how her poems position visionary possibilities to contend with cruelty and violence in our world. Employing an innovative framework, Pavlić examines five kinds of solitude reflected in Rich’s poems: relational solitude, social solitude, fugitive solitude, dissident solitude, and radical solitude. He traces

the importance of relationships to her early writing before turning to Rich’s explicitly antiracist and anticapitalist work in the 1980s, which culminates with her most extensive sequence, “An Atlas of the Difficult World.” Pavlić concludes by examining the poet’s twenty-first century work and its depiction of relationships that defy historical divisions based on region, race, class, gender, and sexuality.

A deftly written engagement in which one poet works within the poems of another, *Outward* reveals the development of a major feminist thinker in successive phases as Rich furthers her intimate and erotic, social and political reach. Pavlić illuminates Rich’s belief that social divisions and the power of capital inform but must never fully script our identities or our relationships to each other.



Ed Pavlić is distinguished research professor of English and African American studies at the University of Georgia. He is the author of twelve books, including, most recently, the poetry collection *Let It Be Broke*, the novel *Another Kind of Madness*, and the critical study *Who Can Afford to Improvise? James Baldwin and Black Music, the Lyric and the Listeners*. He also wrote *Crossroads Modernism: Descent and Emergence in African-American Literary Culture* (Minnesota, 2002).

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Waterfall

A Novel

MARY CASANOVA

Trinity Baird’s hope for independence is tenuous, especially when her family has the final say—and the power to lock her away

“*Waterfall* is a thoughtful and beautifully written story about a young woman struggling to find her independence. Set in the 1920s, the book gives us glimpses of the issues of the day, which remain important now—women’s rights, anti-Semitism, treatment of mental illness, lynchings. A deeply satisfying read, it shows that one can go over the waterfall and still survive.”

—Mary Logue, author of *The Street* and the Claire Watkins mystery series

“*Waterfall* is a moving story about healing against all odds. The novel recognizes the seemingly small yet profound movements beneath the surface of everyday life and shows how significant events happen even when you hardly notice them . . . all written in a beautifully crisp style.”

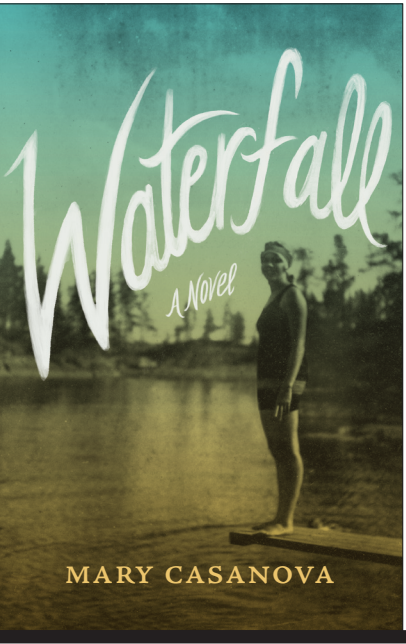
—Ola Larsmo, author of *Swede Hollow*

In her third Rainy Lake historical drama, Mary Casanova takes us back to pristine and rugged northern Minnesota. It’s 1922, women have won the right to vote, and Trinity Baird is of age. But at 21, and after nearly two years at Oak Hills Asylum, she returns to her family’s

island summer home with her self-confidence in tatters and her mind seared by haunting memories.

With enough talent and ambition to be accepted into the Sorbonne, Trinity had hoped she would be well on her way as an artist by now. On the island, she returns to what sustains her: painting. While her love for this beautiful place is deep and abiding, the few months ahead present a near-impossible task: recover the strong sense of self she’s nearly lost during her time away, while holding off her powerful family’s efforts to coerce her into submission. When her parents arrive on Baird Island, her father brings along a promising young architect to help with plans to build new guest cabins. Trinity suspects her parents are trying to introduce yet another marriage prospect. Or might she have found an ally?

Informed by historical figures, by the burgeoning growth of women’s rights in the early twentieth century, and the complicated issue of mental illness and how “difficult” women were silenced, *Waterfall* offers a compelling story of an inspired, ambitious, and soulful young woman’s fight to find her way.



Mary Casanova is author of thirty-nine books, ranging from picture books to historical fiction, including *Hush, Hush Forest*; *Frozen*; and *Ice-Out*, published by Minnesota. Her numerous awards include an American Library Association “Notable,” Aesop Accolades from the American Folklore Society, a Parent’s Choice Gold Award, Booklist Editor’s Choice, as well as two Minnesota Book Awards.

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For the Love of Cod

A Father and Son’s Search for Norwegian Happiness

ERIC DREGNI

A journey to find Norway’s supposed bliss makes for a comic travelogue that asks, seriously, what makes Norwegians so damn happy—and does it translate?

“Eric Dregni is the best kind of tour guide, bringing to life a country vis-à-vis its people, its (sometimes odd) customs, and its places. Brew some *kaffe*, get *koselig* (cozy), and settle in to do some armchair traveling to Norway. It’s a trip you’ll be *lykkelig* (happy) to take.”

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

Norway is usually near or at the top of the World Happiness Report. But is it really one of the happiest countries on Earth? Eric Dregni had his doubts. Years ago he and his wife had lived in this country his great-great-grandfather once fled. When their son Eilif was born there, the Norwegian government paid for the birth, gave them \$5,000, and deposited \$500 into their bank account every month, but surely happiness was more than a generous health care system. What about all those grim months without sun? When Eilif turned fifteen, father and son decided to go back together and investigate. *For the Love of Cod* is their droll report on the state of purported Norwegian bliss.

Arriving in May, a month of festivals and eternal sun, the Dregnis are thrust into Norway at its merriest—and into the reality of the astronomical cost of living, which forces them to find lodging with friends and relatives. But this gives them an inside look at the secrets to a better life. It’s not the massive amounts of money flowing from the North Sea oil fields but how these funds are distributed that fuels the Norwegian version of democratic socialism—resulting in miniscule differences between rich and poor. Locals introduce them to the principles underlying their avowed contentment, from an active environmentalism that translates into *flyskam* (flight shame), which keeps Norwegians in the family cabin for the long vacations prescribed by law and charges a 150 percent tax on gas guzzlers (which, Eilif observes, means more Teslas seen in one hour than in a year in Minnesota!).

From a passion for *dugnad* or community volunteerism and *sakte* or “slow,” a rejection of the mad pace of modernity, to the commodification of Viking history and the dark side of Black Metal music that turns the idea of quaint, traditional Norway upside down, this idiosyncratic father and son tour lets readers, free of *flyskam*, see how, or whether, Norwegian happiness translates.



Eric Dregni is author of twenty books, including *Vikings in the Attic*, *Weird Minnesota*, and *Let’s Go Fishing!* As a Fulbright fellow to Norway, he survived a dinner of *rakfisk* (fermented fish) thanks to 80-proof aquavit, took the “meat bus” to Sweden for cheap salami with a crowd of knitting pensioners, and compiled his stories in *In Cod We Trust: Living the Norwegian Dream*. He wrote about living in Modena, Italy, in *Never Trust a Thin Cook and Other Lessons from Italy’s Culinary Capital*. He is professor of English, journalism, and Italian at Concordia University in St. Paul, Minnesota, and in the summer he is director of the Italian Concordia Language Village, an experience he wrote about in *You’re Sending Me Where?* He lives in Minneapolis.

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The Filing Cabinet

A Vertical History of Information

CRAIG ROBERTSON

The history of how a deceptively ordinary piece of office furniture transformed our relationship with information

“In this fascinating history, Craig Robertson shows how a seemingly mundane thing was central to the rise of modern bureaucracies, information society, and the gendered relations of office labor. Wonderfully researched and full of surprises, *The Filing Cabinet* explores an object and a system that orchestrated new ways of knowing, remembering, and experiencing the world.”

—Lynn Spigel, Northwestern University

“Craig Robertson’s book offers a fascinating account of how the humble file cabinet and the associated practice of filing shaped the emergence of modern conceptions of information. These influences continue to reverberate—from the organization of our computer desktops to our assumptions about ‘information’ as a discrete entity that can be stored, manipulated, and retrieved. A significant contribution to media studies and information studies.”

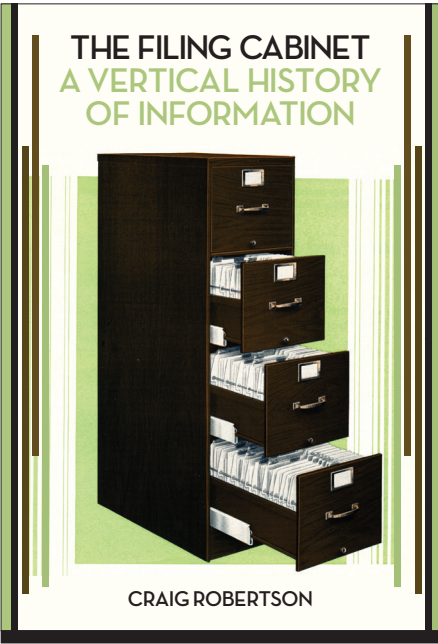
—Jennifer S. Light, Massachusetts Institute of Technology

The ubiquity of the filing cabinet in the twentieth-century office space, along with its noticeable absence of style, has obscured its transformative role in the histories of both information technology and work. In the first in-depth history of this neglected artifact, Craig

Robertson explores how the filing cabinet profoundly shaped the way that information and data have been sorted, stored, retrieved, and used.

Invented in the 1890s, the filing cabinet was a result of the nineteenth-century faith in efficiency. Previously, paper records were arranged haphazardly: bound into books, stacked in piles, curled into slots, or impaled on spindles. The filing cabinet organized loose papers in tabbed folders that could be sorted alphanumerically, radically changing how people accessed, circulated, and structured information.

Robertson’s unconventional history of the origins of the information age posits the filing cabinet as an information storage container, an “automatic memory” machine that contributed to a new type of information labor privileging manual dexterity over mental deliberation. Gendered assumptions about women’s nimble fingers helped to naturalize the changes that brought women into the workforce as low-level clerical workers. The filing cabinet emerges from this unexpected account as a sophisticated piece of information technology and a site of gendered labor that with its folders, files, and tabs continues to shape how we interact with information and data in today’s digital world.



Craig Robertson is associate professor of media studies at Northeastern University and author of *The Passport in America: The History of a Document*.

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As We Have Always Done

Indigenous Freedom through Radical Resistance

LEANNE BETASAMOSAKE SIMPSON

How to build Indigenous resistance movements that refuse the destructive thinking of settler colonialism—now in paperback

“This is an astonishing work of Indigenous intellectualism and activism—by far the most provocative, defiant, visionary, and generous of Leanne Betasamosake Simpson’s impressive corpus to date.”

—Daniel Heath Justice (Cherokee Nation), University of British Columbia

“I have learned more about this battered world from reading Leanne Betasamosake Simpson than from almost any writer alive today. A dazzlingly original thinker and an irresistible stylist, Simpson has gifted us with a field guide not to mere political resistance but to deep and holistic transformation. It arrives at the perfect time.”

—Naomi Klein, author of *The Shock Doctrine* and *This Changes Everything*

“A remarkable achievement that illuminates what is possible when we engage in the revolutionary act of Indigenous self-love, *As We Have Always Done* asks the simple question, ‘What if no one sided with colonialism?’ The many possible answers to that question are reflected in Leanne Betasamosake Simpson’s beautifully written book.”

—Sarah Deer (Muscogee [Creek] Nation), author of *The Beginning and End of Rape*

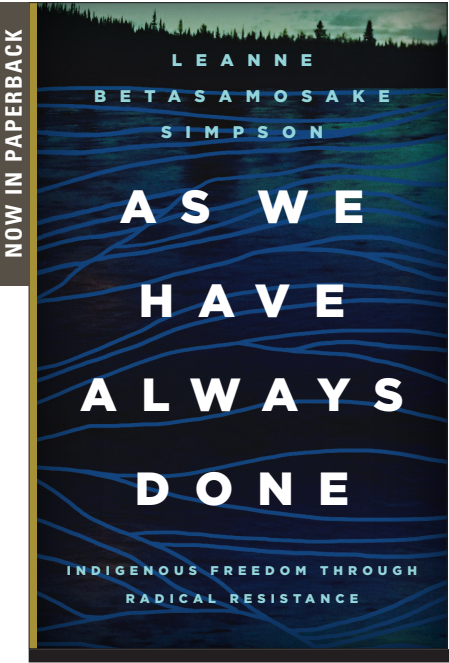
“*As We Have Always Done* is an in-depth look into Indigenous resistance and what is possible when that resistance embraces Indigenous culture. It gives us a glimmer of hope. Hope that there is another way to live. That we can forge relationships, be with each other, and live for much more than what neoliberal capitalism tells us life is about.”

—*The Collective*

“Leanne Betasamosake Simpson confronts colonialism from the perspective of Indigenous nationhood, but goes beyond arguing for changes in politics, writing in a way that enacts changes in our thinking about politics.”

—*Indian Country Today*

Leanne Betasamosake Simpson locates Indigenous political resurgence as a practice rooted in uniquely Indigenous theorizing, writing, organizing, and thinking. She emphasizes that the goal of Indigenous resistance can no longer be cultural resurgence as a mechanism for inclusion in a multicultural mosaic and calls for unapologetic, place-based Indigenous alternatives to the destructive logics of the settler colonial state.



Leanne Betasamosake Simpson is a Michi Saagiig Nishnaabeg writer, scholar, and musician. A member of Alderville First Nation in Ontario, she is author of several books, including *Dancing on Our Turtle’s Back*, *The Gift Is in the Making*, *Islands of Decolonial Love*, *This Accident of Being Lost*, and *Noopiming: The Cure for White Ladies* (Minnesota, 2020). Her latest album, *The Theory of Ice*, will be released in 2021.

Best Subsequent Book Award from the Native American and Indigenous Studies Association

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The Contest

The 1968 Election and the War for America’s Soul

MICHAEL SCHUMACHER

A dramatic, deeply informed account of one of the most consequential elections and years in American history—now in paperback

“A rigorously researched and detailed book that not only conveys all the volatility, rage, intrigue, and belief in the possibility of change that characterized the election of 1968 but provides a deeply human record of the lives of the powerful figures whose decisions would chart the course of history.”

—Foreword Reviews

“It’s difficult to imagine a more compelling and comprehensive look at the 1968 election . . . and it’s impossible to read without noting the parallels between then and now, as a nation struggles to keep believing in itself.”

—Michael Schaub, *Star Tribune*

“Readers seeking an entertaining and informative study of the 1968 campaign would do well to start here.”

—Kirkus Reviews

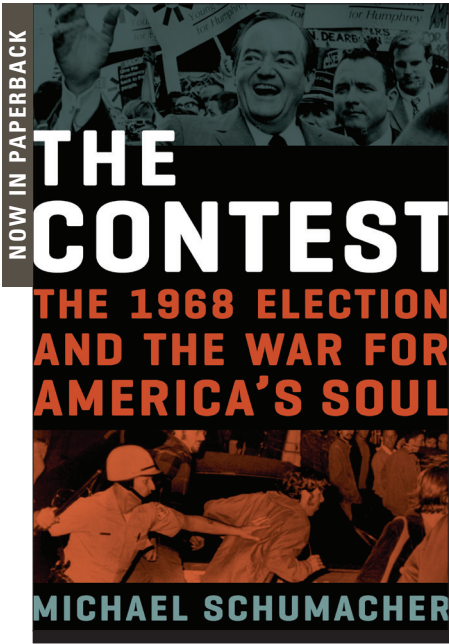
“This durable history underlines all the nuances for readers who lived it and showcases the period’s drama for readers new to one of the defining sagas of the ’60s.”

—Publishers Weekly

“Michael Schumacher’s *The Contest* is a brilliant revisiting of the 1968 presidential election, which forever changed America and the world. Every page sparkles with historical wisdom, clear-headed analysis, and fresh facts. Of all the books I’ve read on the 1968 election, this is the very best. Highly recommended!”

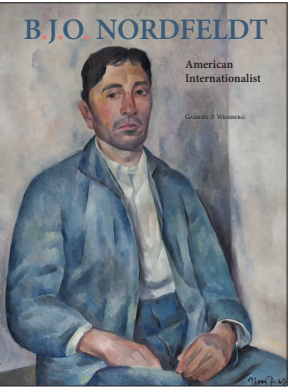
—Douglas Brinkley, author of *Cronkite*

1968—rife with riots, assassinations, anti-Vietnam War protests, and realpolitik—was one of the most tumultuous years in the twentieth century, culminating in one of the most crucial presidential elections in American history. *The Contest* tells the story of that contentious election and that remarkable year. Bringing a fresh perspective to events that still resonate half a century later, this book is especially timely, giving us the long view of a turning point in American culture and politics during this current pivotal moment for our country.



Michael Schumacher is author and editor of many books, including biographies of Eric Clapton, Phil Ochs, Francis Ford Coppola, and Allen Ginsberg. *Dharma Lion: A Biography of Allen Ginsberg*, *First Thought: Conversations with Allen Ginsberg*, and *There But for Fortune: The Life of Phil Ochs* were published by the University of Minnesota Press.

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B. J. O. Nordfeldt

American Internationalist

GABRIEL P. WEISBERG, EDITOR

This “painter’s painter” constantly explored the variety of American modernist art, inspired by many locations and artistic styles

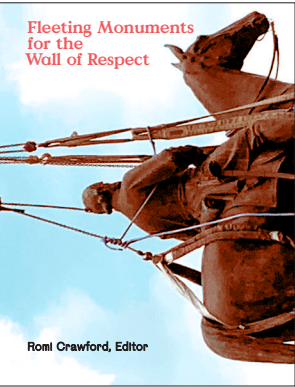
B. J. O. Nordfeldt was described by a Minneapolis art critic in 1935 as a “painter’s painter,” and his prolific career evinced constant experimentation with subjects, genres, and media of modernist art. The Swedish emigrant lived throughout the world—from his early training and teaching in Chicago to the dynamic art scenes of Paris and New York to popular American art colonies in Provincetown, Santa Fe, and Lambertville, New Jersey. These various locales encouraged him to engage with new styles and techniques in oil paintings, watercolors, prints, woodcuts, and etchings. His landscapes, portraits, and still lifes showed similarities with the work of Matisse and Cézanne, as well as elements of cubism, and his wood carvings and prints revealed influences from Paul Gauguin and Japanese traditions.

In the 1930s Nordfeldt taught at the Minneapolis School of Art (now the Minneapolis College of Art and Design). In 2021 the Weisman Art Museum at the University of Minnesota will host a major exhibition of Nordfeldt’s diverse art. A comprehensive review of this “independent regionalist” and intensely innovative artist, *B. J. O. Nordfeldt: American Internationalist* also presents the impressive breadth and creative exploration of twentieth-century American modernist art.

Contributors: Annika Johnson, Paul Kruty, and Janet Whitmore.

Gabriel P. Weisberg is professor emeritus of art history at the University of Minnesota.

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Distributed for the Weisman Art Museum



Fleeting Monuments for the Wall of Respect

ROMI CRAWFORD, EDITOR

A collaboration of artists and writers commemorates a powerful symbol for social justice and freedom on Chicago’s South Side

The Wall of Respect, a work of public art created in 1967 at the corner of Forty-third Street and Langley Avenue on Chicago’s South Side, depicted Black leaders in music, art, literature, politics, and sports. The Wall sparked a nationwide mural movement, provided a platform for community engagement, and was a foundational work of the Black Arts Movement. There is no longer any physical indication of its existence, but it still needs to be remembered. Romi Crawford proposes the concept of “fleeting monuments,” asking a range of artists and writers to realize antiheroic, nonstatic, and impermanent strategies for commemoration.

Contributors: Miguel Aguilar, Abdul Alkalimat and the Amus Mor Project, Wisdom Baty, Lauren Berlant, Mark Blanchard, Bethany Collins, Darryl Cowherd, D. Denenge Duyst-Akpem, Julio Finn, Maria Gaspar, Theaster Gates, Wills Glasspiegel, Stefano Harney and Fred Moten, Stephanie Koch, Kelly Lloyd, Damon Locks, Haki Madhubuti, Faheem Majeed, Nicole Mitchell Gantt, Naeem Mohaiemen, K. Kofi Moyo, Robert E. Paige, Kamau Patton, Jefferson Pinder, Cauleen Smith, Rohan Ayinde Smith, soYchaski, Norman Teague, Jan Tichy, Val Gray Ward, Mechtild Widrich, and Bernard Williams.

Romi Crawford is professor in the Visual and Critical Studies and Liberal Arts departments at the School of the Art Institute of Chicago. She is coeditor of *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*.

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Begin with a Bee

LIZA KETCHUM, JACQUELINE BRIGGS MARTIN, AND PHYLLIS ROOT

ILLUSTRATIONS BY CLAUDIA MCGEEHEE

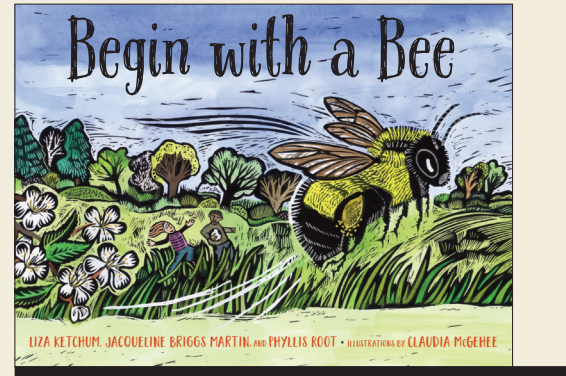
***Begin with a Bee* and its story of the life of one queen bee, a rusty-patched bumblebee, teaches us not only about bees but also about our own responsibilities in the natural world**

By looking closely at the life cycle of one bee, *Begin with a Bee* helps readers of all ages understand and appreciate the contributions and significance of all bees. The life cycle of the rusty-patched bumblebee is a tale of wonder, the adventure of one queen bee who carries an entire colony of bees inside her tiny body. Her story begins in the spring when she emerges from a hole in the ground to search for pollen. She finds a nest, “underground best,” lays a few eggs, and seals them in pollen. All summer this single queen lays more eggs, and more worker bees hatch. They gather pollen and maintain the colony until next year’s queen hatches in the fall.

The queen bee’s life unfolds through Claudia McGehee’s captivating illustrations. The authors—three beloved and prolific writers of

award-winning children’s books—impart the poetry and basic science of the rusty-patched bumblebee, the first bee to appear on the U.S. Fish and Wildlife Endangered Species list.

Extensive commentary at the end of the book offers suggestions for being a friend to bees as well as a good citizen of the natural world. It also introduces the native plants that bumblebees need for survival. *Begin with a Bee* might inspire a child (or any of us) to seek out, identify, even cultivate these essential flowers—and participate in the next chapter in the story of all bumblebees.



Liza Ketchum is author of seventeen books for young people. She was a founding faculty member at Hamline University’s MFA in Writing for Children and Young Adults Program, and her books have appeared on the ALA’s Best Book lists and the New York Public Library’s 100 Titles for Reading and Sharing.

Jacqueline Briggs Martin is author of twenty-one picture books for children, including *Snowflake Bentley*, a Caldecott medal winner in 1999.

Phyllis Root has written more than fifty books for children, including, also from Minnesota, *The Lost Forest*, which won a National Outdoor Book Award.

Claudia McGehee is author/illustrator of eight picture books whose awards include the Midwest Booksellers Choice Award and the Iowa Author Award.

CHILDREN’S LITERATURE/ENVIRONMENT
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March 15, 1941

Last night the snow was hard and glassy on the south slopes and when coming down a hill the skis would slide as though on glass, but it was beautiful with the reflection and coming down the north slopes where the snow was still powdery, no effort at all, a push on the sticks and you had the sensation of flying.

A flash of white wings behind a bank of snow as though the crest of it had suddenly taken to the air and was winging toward the tree tops – a snowy owl that had drifted down out of the north, the first for many years, flapped its way slowly to the top of a spruce, sat there a ball of white until I was past.

A night of full moon, the moon coming up hazy and warm before the west was entirely free of color. Orange in the east and the stillness that comes with the full moon, rose in the west and in the north the greenish yellow flash of northern lights. I stopped on a great hill overlooking town where I could not only see the white and red lights of the streets, but also the four horizons. It was warm and beautiful and the light effects were unreal, so beautiful were they. From the mine came the clanking of heavy metal, ore coming up for the mills.

Down the last final slope toward home, my skis fairly flying over the crust, a few wild turns, still on my feet, a shot between the gateposts of the last fence and it was over, perhaps the last skiing of the year. For three gorgeous months it has been perfect and I have learned more and enjoyed it more than for many a year. Now the skis will be put away for another year. I think of next December and wonder what the world will be then, if there will be any time or inclination for any skiing or any kind of fun such as we have known here in the north.

—Excerpt from *A Private Wilderness*



A Private Wilderness

The Journals of Sigurd F. Olson

SIGURD F. OLSON

EDITED BY DAVID BACKES

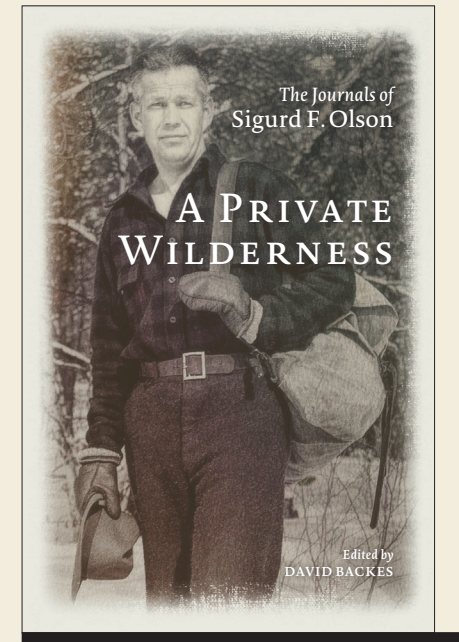
The personal diaries of one of America's best-loved naturalists, revealing his difficult and inspiring path to finding his voice and becoming a writer

Few writers are as renowned for their eloquence about the natural world, its power and fragility, as Sigurd F. Olson (1899–1982). Before he could give expression to *The Singing Wilderness*, however, he had to find his own voice. It is this struggle, the painstaking and often simply painful process of becoming the writer and conservationist now familiar to us, that Olson documented in the journal entries gathered here.

Written mostly during the years from 1930 to 1941, Olson's journals describe the dreams and frustrations of an aspiring writer honing his skills, pursuing recognition, and facing doubt while following the academic career that allowed him to live and work even as it consumed so much of his time. But even as he speaks with immediacy and intensity about the conditions of his apprenticeship, Olson can be seen developing the singular way of observing and depicting the natural world

that would bring him fame—and also, more significantly, alert others to the urgent need to understand and protect that world. Author of Olson's definitive biography, editor David Backes brings a deep knowledge of the writer to these journals, providing critical context, commentary, and insights along the way.

When Olson wrote, in the spring of 1941, "What I am afraid of now is that the world will blow up just as I am getting it organized to suit me," he could hardly have known how right he would prove to be. It is propitious that at our present moment, when the world seems once more balanced on the precipice, we have the words of Sigurd F. Olson to remind us of what matters—and of the hard work and the wonder that such a reckoning requires.



Sigurd F. Olson introduced generations of Americans to the importance of wilderness. He served as president of the Wilderness Society and the National Parks Association and as a consultant to the federal government on wilderness preservation. He earned many honors, including the highest possible awards from the Sierra Club, the National Wildlife Federation, and the Izaak Walton League. The first of his many influential books was *The Singing Wilderness* (1956; reprint available from Minnesota).

David Backes is author of *A Wilderness Within: The Life of Sigurd F. Olson* and editor of Olson's *The Meaning of Wilderness: Essential Articles and Speeches*, both from Minnesota. In 2015 he retired as professor of journalism and mass communication at the University of Wisconsin, Milwaukee.

NATURE/MEMOIR

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Loon Lessons

Uncommon Encounters with the Great Northern Diver

JAMES D. PARUK

The nature of the common loon, from biology to behavior, from one of the world’s foremost observers of the revered waterbird

“The magnificent loon is a stirring symbol of wilderness, captivating even for people who have never seen one. This account by one of the world’s top experts, authoritative and accurate but written in a lively, engaging style, opens up the mysteries of the loon’s world and makes it more fascinating than ever.”

—Kenn Kaufman, editor of the Kaufman Field Guide series

“If you love loons—as I do—this book will amaze and delight you. It’s a marvelous, deep dive into these ancient, iconic birds: how they came to be as they are . . . it’s also a moving and compelling story of a scientist’s passion for the bird he loves and the extraordinary lengths to which he’ll go to fully understand it.”

—Jennifer Ackerman, author of the *New York Times* bestseller *The Genius of Birds*

“James D. Paruk has written a wonderful, personal account of loon biology. Highly readable and informal, this book is for anyone who wants to learn more about loons.”

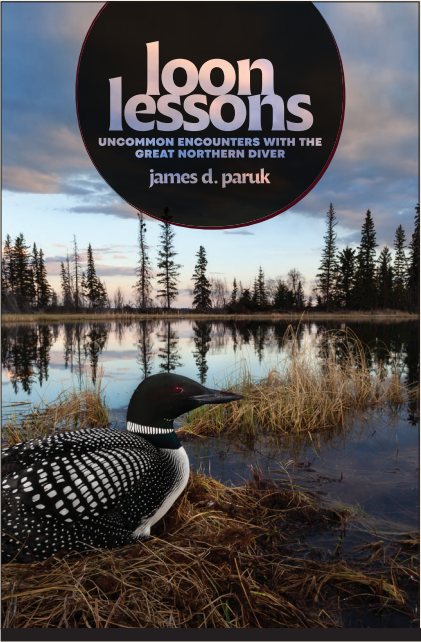
—Charles Walcott, former director, Cornell Laboratory of Ornithology

“Anyone who has thrilled to the yodel of a loon on a moonlit lake will love this book.”

—Scott Weidensaul, author of *A World on the Wing*

Even those who know the loon’s call might not recognize it as a tremolo, yodel, or wail, and may not understand what each call means, how it’s made, and why. For these and so many other mysteries, *Loon Lessons* provides evolutionary and ecological explanations that are curious and compelling. Written by one of the world’s foremost experts on the subject, the book is a compendium of knowledge about the common loon and an engaging record of scientific sleuthing, documenting more than twenty-five years of research into the great northern diver.

James D. Paruk has observed and compared loons from Washington and Saskatchewan to the coasts of California and Louisiana, from high elevation deserts in Nevada to mountain lakes in Maine. Drawing on his extensive experience, a wealth of data, and well-established scientific principles, he considers every aspect of the loon, from its plumage and anatomy to its breeding, migration, and wintering strategies. Here, in the first detailed scientific account of the common loon in more than thirty years, Paruk describes its biology in an accessible and entertaining style that affords a deeper understanding of this beautiful and mysterious bird’s natural history and annual life cycle.



James D. Paruk is associate professor of biology at St. Joseph’s College in Standish, Maine, where he teaches ornithology, animal behavior, biology and anatomy, and physiology. He is adjunct professor of biology at the University of Southern Maine, where he holds an affiliate senior research position with Biodiversity Research Institute’s Center for Loon Conservation. He was formerly at Northland College in Ashland, Wisconsin, where he was chair of the research committee of Loonwatch, the flagship program at the Sigurd Olson Research Institute. For seven consecutive winters, he investigated the impacts of the 2010 Deepwater Horizon oil spill on loons off the southern coast of Louisiana with funding assistance from Earthwatch Institute.

NATURAL HISTORY
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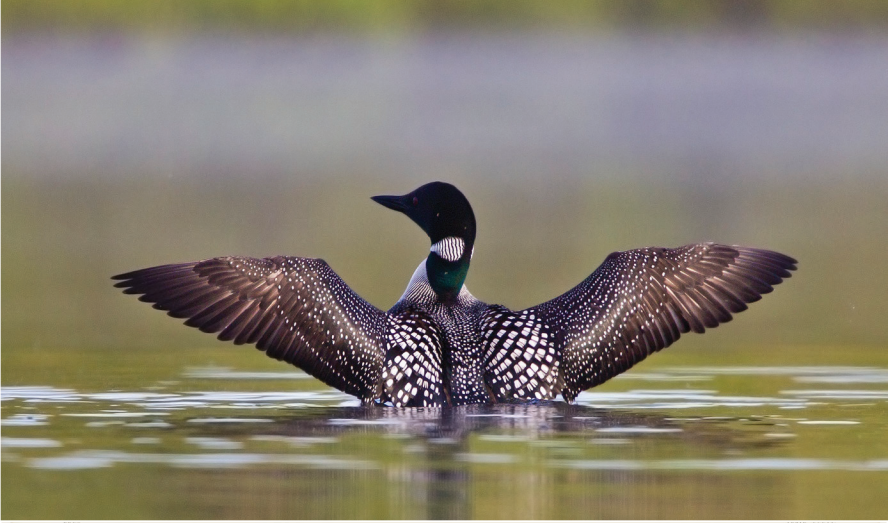
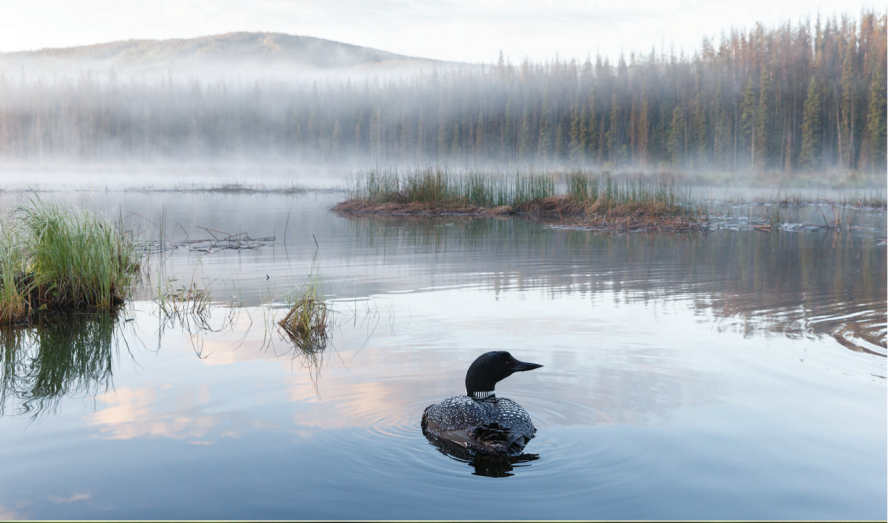
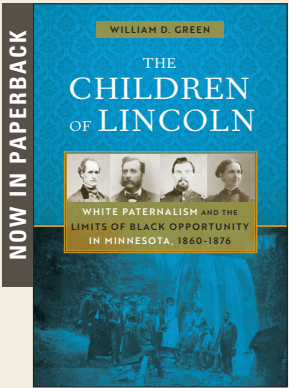


Image credits, clockwise from top left: Roberta Olenick; Jeff Bucklew; the Bell Museum collection; Roberta Olenick; Daniel Poleschook, Jr. and Ginger Poleschook; Jeff Bucklew.





The Children of Lincoln

White Paternalism and the Limits of Black Opportunity in Minnesota, 1860–1876

WILLIAM D. GREEN

Winner of the Hognander Minnesota History Award—now in paperback

“William D. Green brings to light a little-known but critical chapter in Minnesota’s history through four of these ‘children of Lincoln’ in Minnesota.”

—Pioneer Press

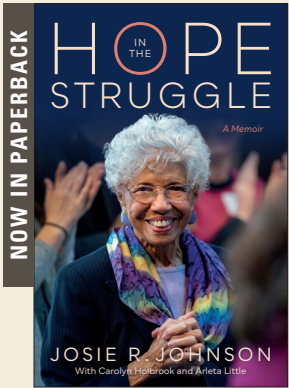
“Extensively researched and well written, *The Children of Lincoln* is an excellent state study in the broader context of post–Civil War history.”

—CHOICE

Framed around four white champions of African Americans in Minnesota, *The Children of Lincoln* reveals a little known but critical period in the state’s history as it intersects with the broader account of race in America. It reveals a pattern of racial paternalism, describing how even “enlightened” white Northerners would come to embrace policies that reinforced a notion of black inferiority.

William D. Green is M. Anita Gay Hawthorne Professor of Critical Race and Ethnicity Studies at Augsburg University and author of *A Peculiar Imbalance: The Rise and Fall of Racial Equality in Minnesota, 1837–1869*; *Degrees of Freedom: The Origins of Civil Rights in Minnesota, 1865–1912*; and *Nellie Francis: Fighting for Racial Justice and Women’s Equality in Minnesota*, all from Minnesota.

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Hope in the Struggle

A Memoir

JOSIE R. JOHNSON

WITH CAROLYN HOLBROOK AND ARLETA LITTLE

How a Black woman from Texas became one of the most well-known civil rights activists in Minnesota—now in paperback

“Josie R. Johnson tells the city’s history, from the early 1950s until now, by placing its tiny but vibrant Black community at the center. This is a memoir of Minneapolis. That it is told by an African American woman makes it rare and necessary.”

—Star Tribune

“This is a must read for civil rights historians, public policy practitioners, women advocates, and anyone looking to be inspired.”

—Sharon Sayles Belton, community leader and former mayor of Minneapolis

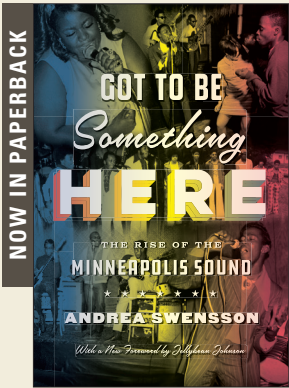
“Josie R. Johnson has always been a champion of fairness and decency, and this book shows us that while there is still work to be done, with her help, there will always be hope.”

—Walter Mondale

A memoir about shouldering the cause of social justice during the darkest hours and brightest moments for civil rights in America—and, specifically, in Minnesota—*Hope in the Struggle* emphasizes the difference one person can make as a Black woman in one of the nation’s whitest states.

Josie R. Johnson has been an educator, activist, and public servant for more than seven decades. She lives in Minneapolis. **Carolyn Holbrook** is a writer, educator, and former program director of the Loft Literary Center. **Arleta Little** is director of Artist Fellowships for the McKnight Foundation.

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Got to Be Something Here

The Rise of the Minneapolis Sound

ANDREA SWENSSON

FOREWORD BY JELLYBEAN JOHNSON

The story, from start to superstardom, of the musicians who shaped the Minneapolis Sound—now with a new foreword

“*Got to Be Something Here* nails the atmosphere I grew up in. Clubs, policies, and things that didn’t make sense back then now make all the sense in the world after reading this book. Anyone who wants to understand musicians who hailed from North Minneapolis needs to read it. There are answers in these pages.”

—André Cymone

“This is a book that reminds us that culture has no dead ends, only detours.”

—City Pages

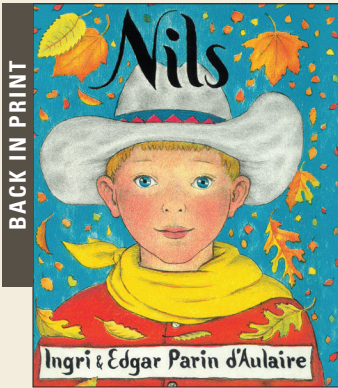
Beginning in the year of Prince’s birth, 1958, with the recording of Minnesota’s first R&B record by a North Minneapolis band called the Big Ms, *Got to Be Something Here* traces the rise of that distinctive sound through two generations of political upheaval, rebellion, and artistic passion.

Andrea Swensson is an author, radio host, and music journalist. She hosts a weekly program about the Minnesota music scene, *The Local Show*, at Minnesota Public Radio’s 89.3 The Current. **Jellybean Johnson** is the award-winning drummer of the The Time. He lives in Minneapolis, where he also plays in The Jellybean Johnson Experience.

Winner of the Minnesota Book Award for Minnesota Nonfiction

Association for Recorded Sound Collections Awards for Excellence Certificate of Merit for Best Historical Research in Recorded Blues, Soul, or R&B

MUSIC/MINNESOTA
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Nils

INGRI AND EDGAR PARIN D’AULAIRE

A loving tale of a boy who dreams of becoming a cowboy while also embracing his Norwegian heritage

Nils is a lanky American boy who dreams of becoming a cowboy. One day a package arrives from his grandmother in Norway: she has sent him a pair of stockings she knit herself. Nils is excited to wear his stockings to school—only to be teased by the other children and embarrassed by his new gift. He later gets the last laugh one snowy day when the other boys at school shiver in the cold while he is warm, wearing his lovely stockings. Beautifully illustrated, *Nils* depicts the landscapes near their New England home that inspired the authors and gently encourages first-generation immigrants to celebrate their family heritage and unique traditions.

Known for their vibrant and imaginative interpretations of Scandinavian folklore, Greek and Norse mythology, and American history, the books of **Ingri and Edgar Parin d’Aulaire** have entertained readers for more than seventy-five years. They received the Caldecott Medal for *Abraham Lincoln* and were awarded the Regina Medal for their distinguished contribution to children’s literature. Their books *Children of the Northlights*, *Ola*, *Leif the Lucky*, and *d’Aulaires’ Book of Norwegian Folktales* are also available from Minnesota.

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Batman Saves the Congo

How Celebrities Disrupt the Politics of Development

ALEXANDRA COSIMA BUDABIN AND LISA ANN RICHEY

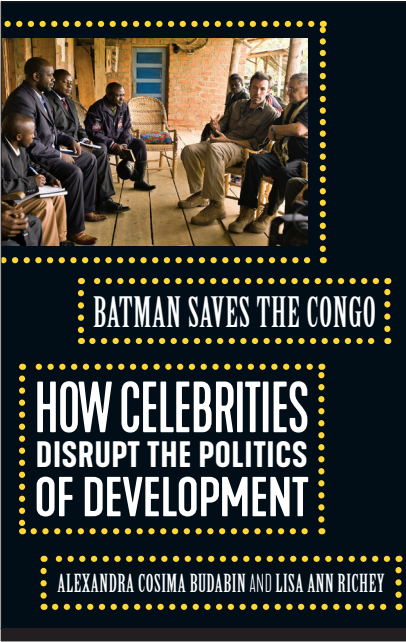
How celebrity strategic partnerships are disrupting humanitarian space

Can a celebrity be a “disrupter,” promoting strategic partnerships to bring new ideas and funding to revitalize the development field—or are celebrities just charismatic ambassadors for big business? Examining the role of the rich and famous in development and humanitarianism, *Batman Saves the Congo* argues that celebrities do both, and that understanding why and how yields insight into the realities of neoliberal development.

In 2010, entertainer Ben Affleck, known for his superhero performance as Batman, launched the Eastern Congo Initiative to bring a new approach to the region’s development. This case study is central to *Batman Saves the Congo*. Affleck’s organization operates with special access, diversified funding, and significant support of elites within political, philanthropic, development, and humanitarian circuits. This sets it apart from other development organizations. With his convening power, Affleck has built partnerships with those inside and outside development, staking bipartisan

political ground that is neither charity nor aid but “good business.” Such visible and recognizable celebrity humanitarians are occupying the public domain yet not engaging meaningfully with any public, argues *Batman Saves the Congo*. They are an unruly bunch of new players in development who amplify business solutions.

As elite political participants, celebrities shape development practices through strategic partnerships that are both an innovative way to raise awareness and funding for neglected causes and a troubling trend of unaccountable elite leadership in North–South relations. *Batman Saves the Congo* helps illuminate the power of celebritytized business solutions and the development contexts they create.



Alexandra Cosima Budabin is senior researcher at the Human Rights Center, University of Dayton, and contract professor in the Programme in Media, Communication, and Culture at the Free University of Bolzano.

Lisa Ann Richey is professor of globalization at Copenhagen Business School. She is coauthor of *Brand Aid: Shopping Well to Save the World* (Minnesota, 2011) and editor of *Celebrity Humanitarianism and North–South Relations: Politics, Place, and Power*.

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296 pages 19 b&w illustrations, 9 tables 5 1/2 x 8 1/2

Radical Secrecy

The Ends of Transparency in Datafied America

CLARE BIRCHALL

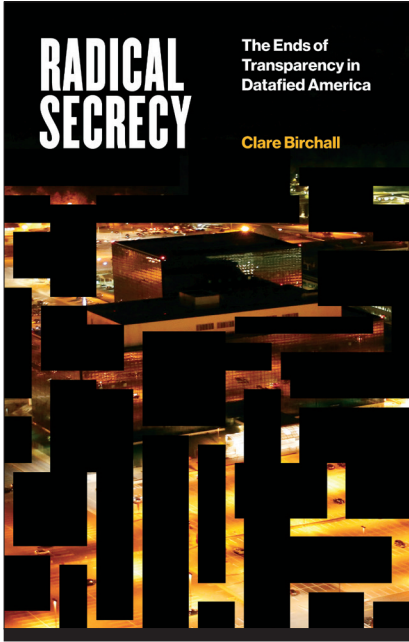
Reimagining transparency and secrecy in the era of digital data

When total data surveillance delimits agency and revelations of political wrongdoing fail to have consequences, is transparency the social panacea liberal democracies purport it to be? This book sets forth the provocative argument that progressive social goals would be better served by a radical form of secrecy, at least while state and corporate forces hold an asymmetrical advantage over the less powerful in data control. Clare Birchall asks: How might transparency actually serve agendas that are far from transparent? Can we imagine a secrecy that could act in the service of, rather than against, a progressive politics?

To move beyond atomizing calls for privacy and to interrupt the perennial tension between state security and the public’s right to know, Birchall adapts Édouard Glissant’s thinking to propose a digital “right to opacity.” As a crucial element of radical secrecy, she argues, this would eventually give rise to a “postsecret” society, offering an understanding and experience of the political

that is free from the false choice between secrecy and transparency. She grounds her arresting story in case studies including the varied presidential styles of George W. Bush, Barack Obama, and Donald Trump; the Snowden revelations; conspiracy theories espoused or endorsed by Trump; WikiLeaks and guerrilla transparency; and the opening of the state through data portals.

Postsecrecy is the necessary condition for imagining, finally, an alternative vision of “the good,” of equality, as neither shaped by neoliberal incarnations of transparency nor undermined by secret state surveillance. Not least, postsecrecy reimagines collective resistance in the era of digital data.



Clare Birchall is reader in contemporary culture in the English department at King’s College London. She is author of *Shareveillance: The Dangers of Openly Sharing and Covertly Collecting Data* (Minnesota, 2018) and *Knowledge Goes Pop: From Conspiracy Theory to Gossip*.

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The Digital Black Atlantic

ROOPIKA RISAM AND KELLY BAKER JOSEPHS, EDITORS

Exploring the intersections of digital humanities and African diaspora studies

How can scholars use digital tools to better understand the African diaspora across time, space, and disciplines? And how can African diaspora studies inform the practices of digital humanities? These questions are at the heart of this timely collection of essays about the relationship between digital humanities and Black Atlantic studies, offering critical insights into race, migration, media, and scholarly knowledge production.

The Digital Black Atlantic spans the African diaspora’s range—from Africa to North America, Europe, and the Caribbean—while its essayists span academic fields—from history and literary studies to musicology, game studies, and library and information studies. *The Digital Black Atlantic* asks theoretical and practical questions about the ways that researchers and teachers of the African diaspora negotiate digital methods to explore a broad range of cultural forms including social media, open access libraries, digital music production, and video games. The volume further highlights contributions of African diaspora studies to digital humanities, such as politics and representation, power and authorship, the ephemerality of memory,

and the vestiges of colonialist ideologies. Grounded in contemporary theory and praxis, *The Digital Black Atlantic* puts the digital humanities into conversation with African diaspora studies in crucial ways that advance both.

Contributors: Alexandrina Agloro, Arizona State U; Abdul Alkalimat; Suzan Alteri, U of Florida; Paul Barrett, U of Guelph; Sayan Bhattacharyya, Singapore U of Technology and Design; Agata Bloch, Institute of History of Polish Academy of Sciences; Michał Bojanowski, Kozminski U; Sonya Donaldson, New Jersey City U; Anne Donlon; Laurent Dubois, Duke U; Amy E. Earhart, Texas A&M U; Schuyler Esprit, U of the West Indies; Demival Vasques Filho, U of Auckland, New Zealand; David Kirkland Garner; Alex Gil, Columbia U; Kaiama L. Glover, Barnard College, Columbia U; D. Fox Harrell, MIT; Hélène Huet, U of Florida; Mary Caton Lingold, Virginia Commonwealth U; Angel David Nieves, San Diego State U; Danielle Olson, MIT; Tunde Opeibi (Ope-Davies), U of Lagos, Nigeria; Jamila Moore Pewu, California State U, Fullerton; Anne Rice, Lehman College, CUNY; Sercan Şengün, Northeastern U; Janneken Smucker, West Chester U; Laurie N.Taylor, U of Florida; Toniesha L. Taylor, Texas Southern U.



Roopika Risam is associate professor of secondary and higher education and English at Salem State University. She is author of *New Digital Worlds: Postcolonial Digital Worlds in Theory, Praxis, and Pedagogy*.

Kelly Baker Josephs is professor of English and digital humanities at York College/CUNY and the CUNY Graduate Center.

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Debates in the Digital Humanities Series

The Black Reproductive

Unfree Labor and Insurgent Motherhood

SARA CLARKE KAPLAN

How Black women’s reproduction became integral to white supremacy, capitalism, and heteropatriarchy—and remains key to their dismantling

In the United States, slavery relied on the reproduction and other labors of unfree Black women. Nearly four centuries later, Black reproductivity remains a vital technology for the creation, negotiation, and transformation of sexualized and gendered racial categories. Yet even as Black reproduction has been deployed to resolve the conflicting demands of white supremacy, capitalism, and heteropatriarchy, Sara Clarke Kaplan argues that it also holds the potential to destabilize the oppressive systems it is supposed to maintain.

The Black Reproductive convenes Black literary and cultural studies with feminist and queer theory to read twentieth- and twenty-first-century texts and images alongside their pre-emancipation counterparts. These provocative, unexpected couplings include how Toni Morrison’s depiction of infanticide

regenders Orlando Patterson’s theory of social death, and how Mary Prince’s eighteenth-century fugitive slave narrative is resignified through the representational paradoxes of Gayl Jones’s blues novel *Corregidora*. Throughout, Kaplan offers new perspectives on Black motherhood and gendered labor, from debates over the relationship between President Thomas Jefferson and Sally Hemings, to the demise of racist icon Aunt Jemima, to discussions of Black reproductive freedom and abortion.

The Black Reproductive gives vital insight into the historic and ongoing conditions of Black unfreedom, and points to the possibilities for a Black feminist practice of individual and collective freedom.



Sara Clarke Kaplan is associate professor of ethnic studies and critical gender studies at the University of California, San Diego, and cofounder of UCSD’s Black Studies Project. Her writing has been published in a number of journals, including *American Quarterly*, *American Literary History*, *Callaloo*, and the *Journal of Black Women, Gender, and Families*.

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Sweetness in the Blood

Race, Risk, and Type 2 Diabetes

JAMES DOUCET-BATTLE

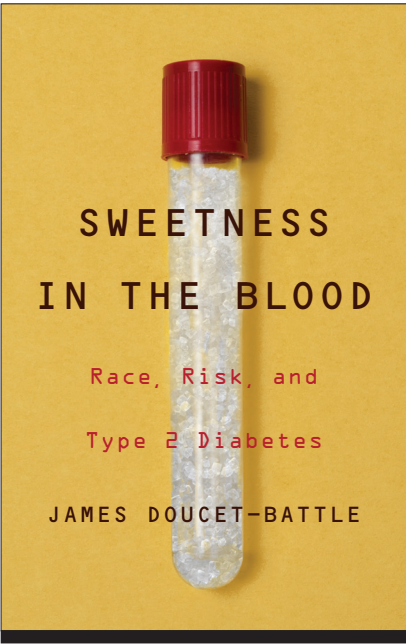
A bold new indictment of the racialization of science

Decades of data cannot be ignored: African American adults are far more likely to develop Type 2 diabetes than white adults. But has science gone so far in racializing diabetes as to undermine the search for solutions? In a rousing indictment of the idea that notions of biological race should drive scientific inquiry, *Sweetness in the Blood* provides an ethnographic picture of biotechnology's framings of Type 2 diabetes risk and race and, importantly, offers a critical examination of the assumptions behind the recruitment of African American and African-descent populations for Type 2 diabetes research.

James Doucet-Battle begins with a historical overview of how diabetes has been researched and framed racially over the past century, chronicling one company's efforts to recruit African Americans to test their new diabetes risk-score algorithm with the aim of increasing the clinical and market value of the firm's technology. He considers African American reticence about participation in

biomedical research and examines race and health disparities in light of advances in genomic sequencing technology. Doucet-Battle concludes by emphasizing that genomic research into sub-Saharan ancestry in fact underlines the importance of analyzing *gender* before attempting to understand the notion of race. No disease reveals this more than Type 2 diabetes.

Sweetness in the Blood challenges the notion that the best approach to understanding, managing, and curing Type 2 diabetes is through the lens of race. It also transforms how we think about sugar, filling a neglected gap between the sugar- and molasses-sweetened past of the enslaved African laborer and the high-fructose corn syrup- and corporate-fed body of the contemporary consumer-laborer.



James Doucet-Battle is assistant professor of sociology at the University of California, Santa Cruz.

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The Radical Bookstore

Counterspace for Social Movements

KIMBERLEY KINDER

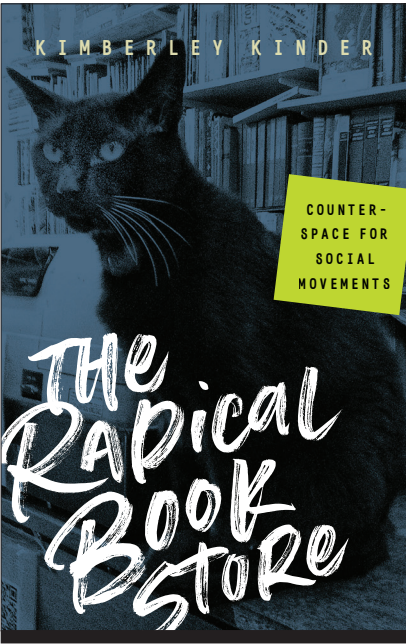
Examines how radical bookstores and similar spaces serve as launching pads for social movements

How does social change happen? It requires an identified problem, an impassioned and committed group, a catalyst, and a plan. In this deeply researched consideration of seventy-seven stores and establishments, Kimberley Kinder argues that activists also need autonomous space for organizing, and that these spaces are made, not found. She explores the remarkably enduring presence of radical bookstores in America and how they provide infrastructure for organizing—gathering places, retail offerings that draw new people into what she calls “counterspaces.”

Kinder focuses on brick-and-mortar venues where owners approach their businesses primarily as social movement tools. These may be bookstores, infoshops, libraries, knowledge cafes, community centers, publishing collectives, thrift stores, or art installations. They are run by activist-entrepreneurs who create centers for organizing and selling books to pay the rent.

These spaces allow radical and contentious ideas to be explored and percolate through to actual social movements, and serve as crucibles for activists to challenge capitalism, imperialism, white privilege, patriarchy, and homophobia. They also exist within a central paradox: participating in the marketplace creates tensions, contradictions, and shortfalls. Activist retail does not end capitalism; collective ownership does not enable a retreat from civic requirements like zoning; and donations, no matter how generous, do not offset the enormous power of corporations and governments.

In this timely and relevant book, Kinder presents a necessary, novel, and apt analysis of the role these retail spaces play in radical organizing, one that demonstrates how such durable hubs manage to persist, often for decades, between the spikes of public protest.



Kimberley Kinder is associate professor of urban and regional planning at the University of Michigan. She is author of *DIY Detroit: Making Do in a City without Services* (Minnesota, 2016) and *The Politics of Urban Water: Changing Waterscapes in Amsterdam*.

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The Speculative City

Art, Real Estate, and the Making of Global Los Angeles

SUSANNA PHILLIPS NEWBURY

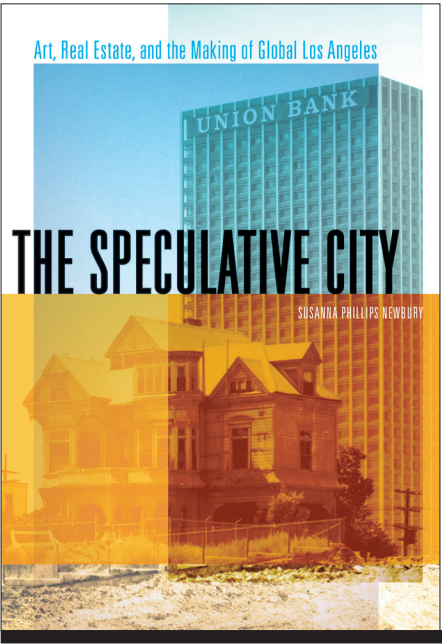
A forensic examination of the mutual relationship between art and real estate in a transforming Los Angeles

Underlying every great city is a rich and vibrant culture that shapes the texture of life within. In *The Speculative City*, Susanna Phillips Newbury teases out how art and Los Angeles shaped one another’s evolution. She compellingly articulates how together they transformed the Southland, establishing the foundation for its contemporary art infrastructure, and explains how artists came to influence Los Angeles’s burgeoning definition as the global city of the twenty-first century.

Pairing particular works of art with specific innovations in real estate development, *The Speculative City* reveals the connections between real estate and contemporary art as they constructed Los Angeles’s present-day cityscape. From banal parking lots to Frank Gehry’s designs for artists’ studios

and museums, Newbury examines pivotal interventions by artists and architects, city officials and cultural philanthropists, concluding with an examination of how, in the wake of the 2008 global credit crisis, contemporary art emerged as a financial asset to fuel private wealth and urban gentrification.

Both a history of the transformation of the Southland and a forensic examination of works of art, *The Speculative City* is a rich complement to the California chronicles by such writers as Rebecca Solnit and Mike Davis.



Susanna Phillips Newbury is associate professor of art history at the University of Nevada, Las Vegas.

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Discomfort Food

The Culinary Imagination in Late Nineteenth-Century French Art

MARNI REVA KESSLER

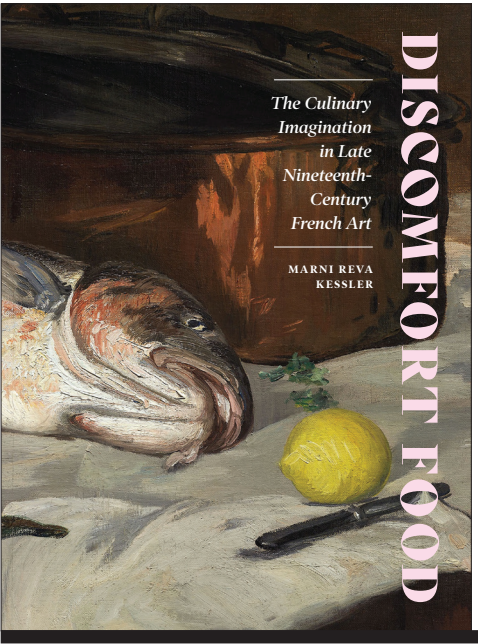
An intricate and provocative journey through nineteenth-century depictions of food and the often uncomfortable feelings they evoke

At a time when chefs are celebrities and beautifully illustrated cookbooks, blogs, and Instagram posts make our mouths water, scholar Marni Reva Kessler trains her inquisitive eye on the depictions of food in nineteenth-century French art. Arguing that disjointed senses of anxiety, nostalgia, and melancholy underlie the superficial abundance in works by Manet, Degas, and others, Kessler shows how, in their images, food presented a spectrum of pleasure and unease associated with modern life.

Utilizing close analysis and deep archival research, Kessler discovers the complex narratives behind such beloved works as Manet’s *Fish (Still Life)* and Antoine Vollon’s Internet-famous *Mound of Butter*. Kessler brings to these works an expansive historical

review, creating interpretations rich in nuance and theoretical implications. She also transforms the traditional paradigm for study of images of edible subjects, showing that simple categorization as still life is not sufficient.

Discomfort Food marks an important contribution to conversations about a fundamental theme that unites us as humans: food. Suggestive and accessible, it reveals the very personal, often uncomfortable feelings hiding within the relationship between ourselves and the representations of what we eat.



Marni Reva Kessler is professor of art history in the Kress Foundation Department of Art History at the University of Kansas. She is author of *Sheer Presence: The Veil in Manet’s Paris* (Minnesota, 2006).

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JANUARY
320 pages 50 b&w illustrations, 12 color plates 6 x 8

The Dispossessed

Karl Marx’s Debates on Wood Theft and the Right of the Poor

DANIEL BENSAÏD

TRANSLATED BY ROBERT NICHOLS

Excavating Marx’s early writings to rethink the rights of the poor and the idea of the commons in an era of unprecedented privatization

The politics of dispossession are everywhere. Troubling developments in intellectual property, genomics, and biotechnology are undermining established concepts of property, while land appropriation and ecological crises reconfigure basic institutions of ownership. In *The Dispossessed*, Daniel Bensaïd examines Karl Marx’s early writings to establish a new framework for addressing the rights of the poor, the idea of the commons, and private property as a social institution.

In his series of articles from 1842–43 about Rhineland parliamentary debates over the privatization of public lands and criminalization of poverty under the rubric of the “theft of wood,” Marx identified broader anxieties about customary law, property rights, and capitalist efforts to privatize the commons. Bensaïd studies these writings to interrogate

how dispossession continues to function today as a key modality of power. Brilliantly tacking between past and present, *The Dispossessed* discloses continuity and rupture in our relationships to property and, through that, to one another.

In addition to Bensaïd’s prescient work of political philosophy, *The Dispossessed* includes new translations of Marx’s original “theft of wood” articles and an introductory essay by Robert Nichols that lucidly contextualizes the essays.



Daniel Bensaïd (1946–2010) was a philosopher who taught at the University of Paris VIII. He wrote books on Marxism, Walter Benjamin, the May ’68 uprisings, and Joan of Arc.

Robert Nichols is associate professor of political theory at the University of Minnesota, former research fellow at Humboldt-Universität zu Berlin, and author of *Theft Is Property! Dispossession and Critical Theory*.

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MARCH
160 pages 5 1/2 x 8 1/2 ANZ

Le Maya Q’atzij / Our Maya Word

Poetics of Resistance in Guatemala

EMIL’ KEME

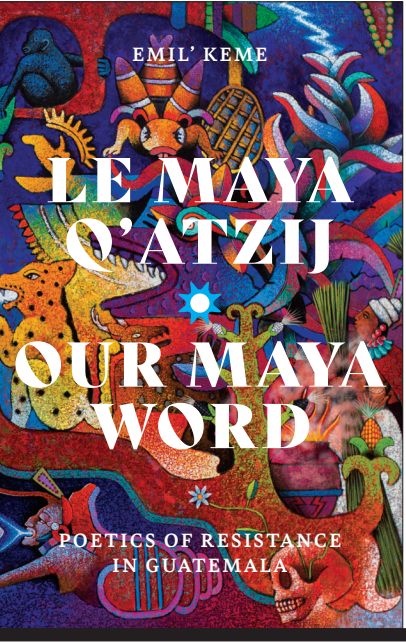
Bringing to the fore the voices of Maya authors and what their poetry tells us about resistance, sovereignty, trauma, and regeneration

In 1954, Guatemala suffered a coup d’etat, resulting in a decades-long civil war. During this period, Indigenous Mayans were subject to displacement, disappearance, and extrajudicial killing. Within the context of the armed conflict and the postwar period in Guatemala, K’iche’ Maya scholar Emil’ Keme identifies three historical phases of Indigenous Maya literary insurgency in which Maya authors use poetry to dignify their distinct cultural, political, gender, sexual, and linguistic identities.

Le Maya Q’atzij / Our Maya Word employs Indigenous and decolonial theoretical frameworks to critically analyze poetic works written by ten contemporary Maya writers from five different Maya nations in Iximulew/ Guatemala. Similar to other Maya authors throughout colonial history, these authors and their poetry criticize, in their own creative ways, the continuing colonial assaults to their

existence by the nation-state. Throughout, Keme displays the decolonial potentialities and shortcomings proposed by each Maya writer, establishing a new and productive way of understanding Maya living realities and their emancipatory challenges in Iximulew/ Guatemala.

This innovative work shows how Indigenous Maya poetics carries out various processes of decolonization and, especially, how Maya literature offers diverse and heterogeneous perspectives about what it means to be Maya in the contemporary world.



Emil’ Keme (a.k.a., Emilio del Valle Escalante) is an Indigenous K’iche’ Maya scholar and associate professor of Spanish at the University of North Carolina, Chapel Hill. He is author of *Maya Nationalisms and Postcolonial Challenges in Guatemala*. In 2020, he was awarded Cuba’s Casa de las Américas literary criticism prize for the Spanish version of *Le Maya Q’atzij / Our Maya Word*.

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JUNE
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Saving Animals

Multispecies Ecologies of Rescue and Care

ELAN ABRELL

A fascinating and unprecedented ethnography of animal sanctuaries in the United States

In the past three decades, animal rights advocates have established everything from elephant sanctuaries in Africa to shelters that rehabilitate animals used in medical testing, to homes for farmed animals, abandoned pets, and entertainment animals that have outlived their “usefulness.” *Saving Animals* is the first major ethnography to focus on the ethical issues animating the establishment of such places, where animals who have been mistreated or destined for slaughter are allowed to live out their lives simply being animals.

Based on fieldwork at animal rescue facilities across the United States, Elan Abrell asks what “saving,” “caring for,” and “sanctuary” actually mean. He considers sanctuaries as laboratories where caregivers conceive and implement new models of caring for and relating to animals. He explores the ethical decision making around sanctuary efforts

to unmake property-based human–animal relations by creating spaces in which humans interact with animals as autonomous subjects. *Saving Animals* illustrates how caregivers and animals respond by cocreating new human–animal ecologies adapted to the material and social conditions of the Anthropocene.

Bridging anthropology with animal studies and political philosophy, *Saving Animals* asks us to imagine less harmful modes of existence in a troubled world where both animals and humans seek sanctuary.



Elan Abrell is visiting assistant professor of animal studies at Wesleyan University, adjunct assistant professor of animal studies and anthropology at New York University, and adjunct assistant professor of anthropology at Western Connecticut State University.

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The Dance of the Arabian Babbler

Birth of an Ethological Theory

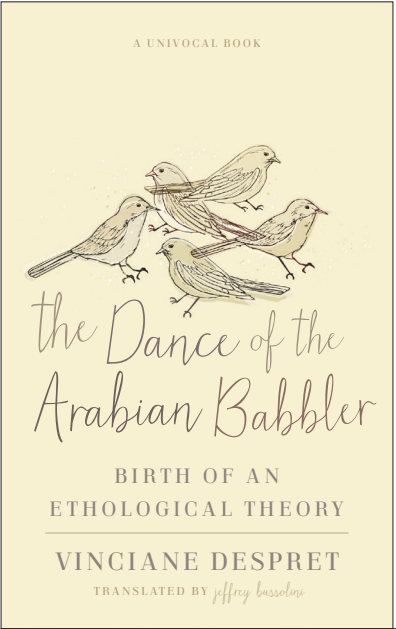
VINCIANE DESPRET

TRANSLATED BY JEFFREY BUSSOLINI

A groundbreaking reflection on the process by which one arrives at an ethological theory

How do humans study the complex worlds of animals without imposing their own societal and scientific gaze upon them? The biologist Amotz Zahavi stakes the controversial claim that Arabian babblers are said to raise themselves up each day to dance and tend to one another in the early morning sun. Such a claim will provoke the interest and intellectual curiosity of a young philosopher and psychologist recognizing that the best way for her to observe the practices of scientists at work is to join them on their terrain. Embedding herself in the field alongside ethologists in the Negev desert, Vinciane Despret deftly depicts and

reflects on the process by which scientists construct their theories within the milieu of the animals they study. Along the way, and not without humor, Despret analyzes a variety of theories posited by many well-known thinkers, including Zahavi, who devoted his life to the interpretation, companionship, and conservation of the Arabian babbler bird, and naturalists such as Charles Darwin and Pierre Kropotkin.



Vinciane Despret is a philosopher and psychologist who has published on the relation between the human and the animal. Her most recent books include *What Would Animals Say If We Asked the Right Questions?* (Minnesota, 2016), *Au Bonheur des Morts*, and *Habiter en Oiseau*.

jeffrey bussolini is associate professor of sociology and anthropology at the City University of New York and codirector of the Center for Feline Studies. He is coeditor of *The Philosophical Ethology of Vinciane Despret*.

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Curiosity and Power

The Politics of Inquiry

PERRY ZURN

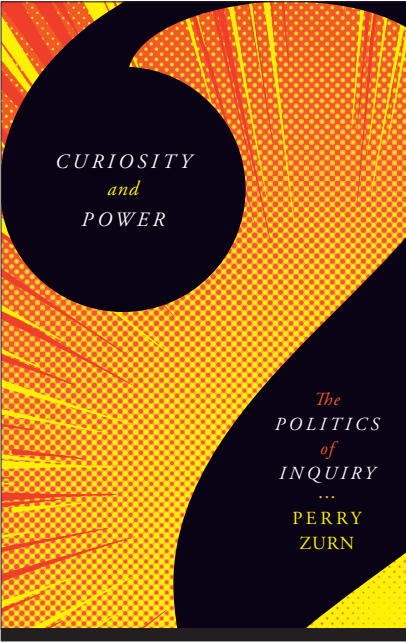
A trailblazing exploration of the political stakes of curiosity

Curiosity is political. Who is curious, when, and how reflects the social values and power structures of a given society. In *Curiosity and Power*, Perry Zurn explores the political philosophy of curiosity, staking the groundbreaking claim that it is a social force—the heartbeat of political resistance and a critical factor in social justice. He argues that the very scaffolding of curiosity is the product of political architectures, and exploring these values and architectures is crucial if we are to better understand, and more ethically navigate, the struggle over inquiry in an unequal world.

Curiosity and Power explores curiosity through the lens of political philosophy— weaving in Nietzsche, Foucault, and Derrida in doing so—and the experience of political marginalization, demonstrating that curiosity is implicated equally in the maintenance of societies and in their transformation. Curiosity

plays as central a role in establishing social institutions and fields of inquiry as it does in their deconstruction and in building new forms of political community. Understanding curiosity is critical to understanding politics, and understanding politics is critical to understanding curiosity.

Drawing not only on philosophy and political theory but also on feminist theory, race theory, disability studies, and trans studies, *Curiosity and Power* tracks curiosity in the structures of political marginalization and resistance—from the Civil Rights Movement to building better social relationships. *Curiosity and Power* insists that the power of curiosity be recognized and engaged responsibly.



Perry Zurn is assistant professor of philosophy at American University. He is coeditor of *Curiosity Studies: A New Ecology of Knowledge* and *Intolerable: Writings from Michel Foucault and the Prisons Information Group (1970–1980)*, both from Minnesota.

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Singularity

Politics and Poetics

SAMUEL WEBER

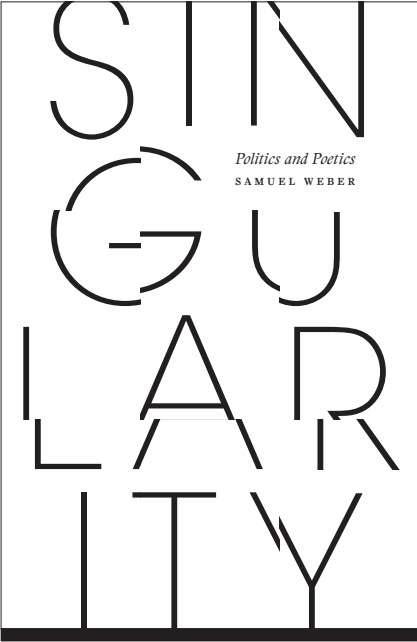
An influential thinker on the concept of singularity and its implications on politics, theology, economics, psychoanalysis, and literature

For readers versed in critical theory, German and comparative literature, or media studies, a new book by Samuel Weber is essential reading. *Singularity* is no exception. Bringing together two decades of his essays, it hones in on the surprising implications of the singular and its historical relation to the individual in politics, theology, economics, psychoanalysis, and literature. Although singularity has long been a keyword in literary studies and philosophy, never has it been explored as in this book, which distinguishes singularity as an “aporetic” notion from individuality, with which it remains historically closely tied.

To speak or write of the singular is problematic, Weber argues, since once it is spoken of it is no longer strictly singular. Walter Benjamin observed that singularity and repetition imply each other. This approach informs the essays in *Singularity*. Weber notes that what distinguishes the singular from the individual is that it cannot be perceived directly, but rather experienced through feelings that depend on but also

exceed cognition. This interdependence of cognition and affect plays itself out in politics, economics, and theology as well as in poetics. Political practice as well as its theory have been dominated by the attempt to domesticate singularity by subordinating it to the notion of individuality. Weber suggests that this political tendency draws support from what he calls “the monotheological identity paradigm” deriving from the idea of a unique and exclusive Creator-God.

Despite the “secular” tendencies usually associated with Western modernity, this paradigm continues today to inform and influence political and economic practices, often displaying self-destructive tendencies. By contrast, Weber reads the literary writings of Hölderlin, Nietzsche, and Kafka as exemplary practices that put singularity into play, not as fiction but as friction, exposing the self-evidence of established conventions to be *responses* to challenges and problems that they often prefer to obscure or ignore.



Samuel Weber is Avalon Foundation Professor of the Humanities at Northwestern University and director of its Paris Program in Critical Theory. He is author of twelve books, including, most recently, *Benjamin's -abilities* and, in French, *Inquiétantes singularités*. He is a founding editor of the Electronic Mediations series at the University of Minnesota Press.

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Fates of the Performative

From the Linguistic Turn to the New Materialism

JEFFREY T. NEALON

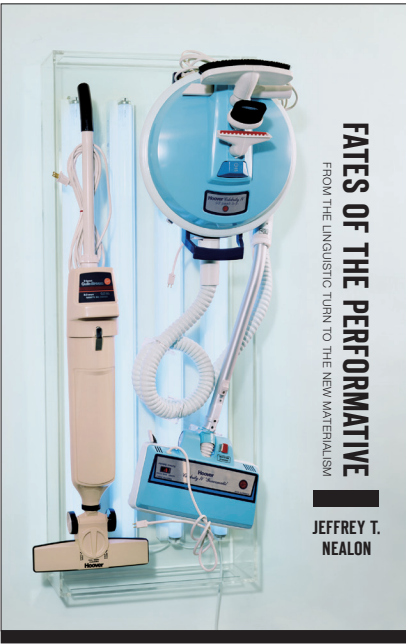
A powerful new examination of the performative that asks “what’s next?” for this well-worn concept

From its humble origins in J. L. Austin’s speech-act theory of the 1950s, the performative has grown to permeate wildly diverse scholarly fields, ranging from deconstruction and feminism to legal theory and even theories about the structure of matter. Here Jeffrey T. Nealon discovers how the performative will remain vital in the twenty-first century, arguing that it was never merely concerned with linguistic meaning but rather constitutes an insight into the workings of immaterial force.

Fates of the Performative takes a deep dive into this “performative force” to think about the continued power and relevance of this wide-ranging concept. Offering both a history of the performative’s mutations and a diagnosis of its present state, Nealon traces how it has been deployed by key writers in the past sixty years, including foundational thinkers like Jacques Derrida, Eve Kosofsky

Sedgwick, and Judith Butler; contemporary theorists such as Thomas Piketty and Antonio Negri; and the “conceptual poetry” of Kenneth Goldsmith.

Ultimately, Nealon’s inquiry is animated by one powerful question: what’s living and what’s dead in performative theory? In deconstructing the reaction against the performative in current humanist thought, *Fates of the Performative* opens up important conversations about systems theory, animal studies, object-oriented ontology, and the digital humanities. Nealon’s stirring appeal makes a necessary declaration of the performative’s continued power and relevance at a time of neoliberal ascendancy.



Jeffrey T. Nealon is Edwin Erle Sparks Professor of English and Philosophy at Penn State University. His most recent books are *I’m Not Like Everybody Else: Biopolitics, Neoliberalism, and American Popular Music*; *Plant Theory: Biopower and Vegetable Life*; and *Post-Postmodernism; or, The Cultural Logic of Just-in-Time Capitalism*.

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The Lesser Existences

Étienne Souriau, an Aesthetics for the Virtual

DAVID LAPOUJADE

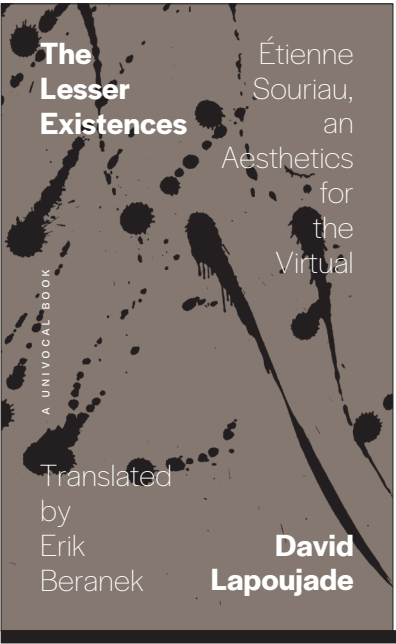
TRANSLATED BY ERIK BERANEK

On the complex aesthetics and ontology at work in Étienne Souriau’s unique oeuvre

In this concise but expansive exegesis of the philosophical aesthetics of Étienne Souriau, philosopher David Lapoujade provides a lucid introduction to many of the key concepts underpinning Souriau’s existential pluralism. Among the various modes of existence that populate a world, Souriau grants particular importance to *virtual* beings—the *lesser existences*. Always taking the form of a sketch or an outline, the perfection of such existences lies precisely in the incompleteness with which they imbue all reality. They exist with a problematizing force, posing questions and inviting the establishment of an “art” that would make them more real. And yet, for this to happen, another existence must first see them—must be capable of hearing their appeals—and must be willing to defend their right to exist.

Through discussions of modern art ranging from the dispossessed characters of Kafka and Beckett to the grids of Agnes Martin and

the protographies of Oscar Muñoz, Lapoujade leads the reader into a complex philosophical world, brimming with modal existences and animated by a unique conception of creative processes, where the philosopher as artist or artist as philosopher becomes an advocate, defending the right of certain realities to gain in existence. For Souriau, nothing is given in advance, everything is a work in the making: such is the instaurative practice that grounds his entire oeuvre.



David Lapoujade is professor of philosophy at Université Paris 1–Sorbonne, and author of numerous books, including *William James: Empiricism and Pragmatism*, *Aberrant Movements: The Philosophy of Gilles Deleuze*, and *Powers of Time: Versions of Bergson* (Univocal/Minnesota, 2018).

Erik Beranek is translator of Étienne Souriau’s *The Different Modes of Existence* and Jacques Rancière’s *Béla Tarr, the Time After* and cotranslator of *Intolerable: Writings from Michel Foucault and the Prisons Information Group (1970–1980)*, all from Minnesota.

PHILOSOPHY/AESTHETICS
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Contingent Figure

Chronic Pain and Queer Embodiment

MICHAEL D. SNEDIKER

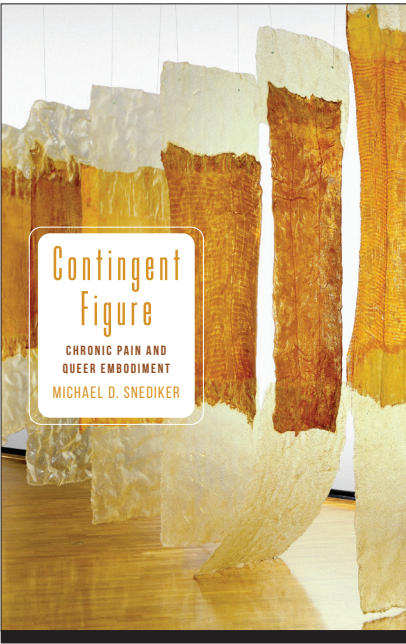
A masterful synthesis of literary readings and poetic reflections, making profound contributions to our understanding of chronic pain

At the intersection of queer theory and disability studies, acclaimed theorist Michael D. Snediker locates something unexpected: chronic pain. Starting from this paradigm-shifting insight, Snediker elaborates a bracing examination of the phenomenological peculiarity of disability, articulating a complex idiom of figuration as the lived substance of pain’s quotidian. This lexicon helps us differently inhabit both the theoretical and phenomenal dimensions of chronic pain and suffering by illuminating where these modes are least distinguishable.

Suffused with fastidious close readings, and girded by a remarkably complex understanding of phenomenal experience, *Contingent Figure* resides in the overlap between literary theory and lyric experiment. Snediker grounds his exploration of disability and chronic pain in dazzling close readings of Herman Melville, Emily Dickinson, Henry James, and many

others. Its juxtaposition of these readings with candid autobiographical accounts makes *Contingent Figure* an exemplary instance of literary theory as a practice of lyric attention.

Thoroughly rigorous and anything but predictable, this stirring inquiry leaves the reader with a rich critical vocabulary indebted to the likes of Maurice Blanchot, Gilles Deleuze, D. O. Winnicott, and Eve Kosofsky Sedgwick. A master class in close reading’s inseparability from the urgency of lived experience, this book is essential for students and scholars of disability studies, queer theory, formalism, aesthetics, and the radical challenge of Emersonian poetics across the long American nineteenth century.



Michael D. Snediker is associate professor of English at the University of Houston. He is author of *Queer Optimism: Lyric Personhood and Other Felicitous Persuasions* (Minnesota, 2008), a finalist for the MLA First Book Prize and Phi Beta Kappa Christian Gauss Prize. He has written two books of poems, *The New York Editions* and *The Apartment of Tragic Appliances*.

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272 pages 5 1/2 x 8 1/2



Deep Mediations

Thinking Space in Cinema and Digital Cultures

KAREN REDROBE AND JEFF SCHEIBLE, EDITORS

The preoccupation with “depth” and its relevance to cinema and media studies

For decades the concept of depth has been central to critical thinking in numerous humanities-based disciplines. Engaging contemporary debates about new computing technologies, the environment, history, identity, affect, audio/visual culture, and the limits and politics of human perception, *Deep Mediations* is a timely interrogation of depth’s ongoing importance within the humanities.

Contributors: Laurel Ahnert; Taylor Arnold, U of Richmond; Erika Balsom, King’s College London; Brooke Belisle, Stony Brook U; Jinhee Choi, King’s College London; Jennifer Fay, Vanderbilt U; Lisa Han, Arizona State U; Jean Ma, Stanford U; Shaka McGlotten, Purchase College–SUNY; Susanna Paasonen, U of Turku, Finland; Jussi Parikka, U of Southampton; Alessandra Raengo, Georgia State U; Pooja Rangan, Amherst College; Katherine Rochester, VIA Art Fund in Boston; Jordan Schonig, Michigan State U; Karl Schoonover, U of Warwick (UK); John Paul Stadler, North Carolina State U; Nicole Starosielski, New York U; Lauren Tilton, U of Richmond.

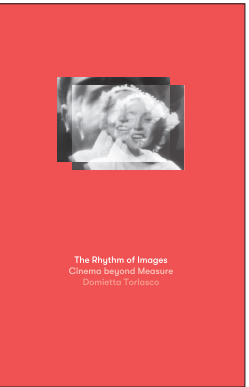
Karen Redrobe is Elliot and Roslyn Jaffe Professor of Cinema and Modern Media at University of Pennsylvania. **Jeff Scheible** is lecturer of film studies at King’s College London and author of *Digital Shift: The Cultural Logic of Punctuation* (Minnesota, 2015).

MEDIA THEORY/VISUAL CULTURE
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The Rhythm of Images

Cinema beyond Measure

DOMIETTA TORLASCO



A rigorous and imaginative inquiry into rhythm’s vital importance for film and the moving image

Focusing attention on a concept much neglected in the study of film, *The Rhythm of Images* opens new possibilities for thinking about expanded perception and idiosyncratic modes of being. Drawing on both critical theory and cinema, Domietta Torlasco works with constellations of films and media works by key international artists—from Michelangelo Antonioni, Jean-Luc Godard, and David Lynch to Harun Farocki and Victor Burgin, among others—to bring to bear on them her distinctive concept of rhythm with respect to four interrelated domains: life, labor, memory, and medium. With innovative readings of artworks and critical texts, *The Rhythm of Images* fashions a vibrant, provocative theory of rhythm as the excess or potential of perception.

Ultimately, the book makes a major intervention in thinking about the relation between rhythm as a form that eludes measure and the world-making power of images. The result is a vision of cinema as a hybrid medium endowed with the capacity not only to reinvent corporeal boundaries but also to find new ways of living together.

Domietta Torlasco is a critical theorist, filmmaker, and associate professor at Northwestern University. She is author of *The Heretical Archive: Digital Memory at the End of Film* (Minnesota, 2013) and *The Time of the Crime: Phenomenology, Psychoanalysis, Italian Film*.

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A Cultural Critique Book

Molecular Capture

The Animation of Biology

ADAM NOCEK

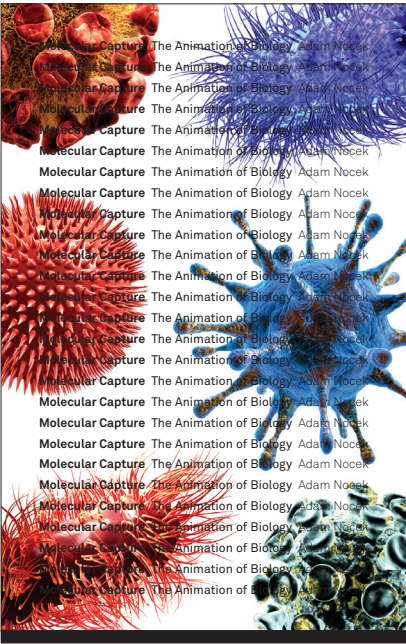
How computer animation technologies became vital visualization tools in the life sciences

Who would have thought that computer animation technologies developed in the second half of the twentieth century would become essential visualization tools in today’s biosciences? This book is the first to examine this phenomenon. *Molecular Capture* reveals how popular media consumption and biological knowledge production have converged in molecular animations—computer simulations of molecular and cellular processes that immerse viewers in the temporal unfolding of molecular worlds—to produce new regimes of seeing and knowing.

Situating the development of this technology within an evolving field of historical, epistemological, and political negotiations, Adam Nocek argues that molecular animations not only represent a key transformation in the visual knowledge practices of life scientists but also bring into sharp focus fundamental mutations in power within neoliberal capitalism. In particular, he reveals how the convergence of the visual economies of science and entertainment in molecular animations extends neoliberal

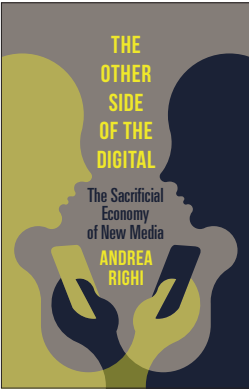
modes of governance to the perceptual practices of scientific subjects. Drawing on Alfred North Whitehead’s speculative metaphysics and Michel Foucault’s genealogy of governmentality, Nocek builds a media philosophy well equipped to examine the unique coordination of media cultures in this undertheorized form of scientific media. More specifically, he demonstrates how governmentality operates across visual practices in the biosciences and the popular mediasphere to shape a molecular animation apparatus that unites scientific knowledge and entertainment culture.

Ultimately, *Molecular Capture* proposes that molecular animation is an achievement of governmental design. It weaves together speculative media philosophy, science and technology studies, and design theory to investigate how scientific knowledge practices are designed through media apparatuses.



Adam Nocek is assistant professor in the philosophy of technology and in science and technology studies and is director of the Center for Philosophical Technologies at Arizona State University. He is coeditor of *The Lure of Whitehead* (Minnesota, 2014).

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JANUARY
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Posthumanities Series, volume 63



The Other Side of the Digital

The Sacrificial Economy of New Media

ANDREA RIGHI

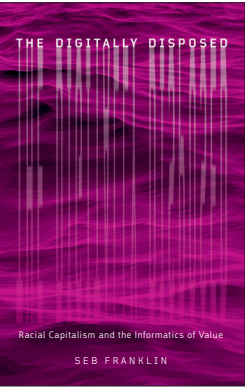
A necessary, rich new examination of how the wired world affects our humanity

Our tech-fueled economy is often touted as a boon for the development of our fullest human potential. But as our interactions are increasingly turned into mountains of data sifted by algorithms, what impact does this infinite accumulation and circulation of information really have on us? What are the hidden mechanisms that drive our continuous engagement with the digital? In *The Other Side of the Digital*, Andrea Righi argues that the Other of the digital acts as a new secular God, exerting its power through endless accountability that forces us to sacrifice ourselves for the digital. Righi deconstructs the contradictions inherent in our digital world, examining how ideas of knowledge, desire, writing, temporality, and the woman are being reconfigured by our sacrificial economy. His analyses include how both our self-image and our perception of reality are skewed by technologies like fitness bands, matchmaking apps, and search engines, among others.

Drawing on Jacques Derrida, Jacques Lacan, and Ludwig Wittgenstein, as well as Carla Lonzi, Luisa Muraro, and Luciano Parinetto, *The Other Side of the Digital* provides a necessary cultural analysis of how the political theology of the new media functions under neoliberalism.

Andrea Righi is associate professor of Italian studies at Miami University. He is author of *Italian Reactionary Thought and Critical Theory: An Inquiry into Savage Modernities* and *Biopolitics and Social Change in Italy: From Gramsci to Pasolini to Negri*.

DIGITAL CULTURE/PHILOSOPHY
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MARCH
304 pages 3 b&w illustrations 5 1/2 x 8 1/2



The Digitally Disposed

Racial Capitalism and the Informatics of Value

SEB FRANKLIN

Locates the deep history of digitality in the development of racial capitalism

Seb Franklin sets out a media theory of racial capitalism to examine digitality’s racial-capitalist foundations. *The Digitally Disposed* shows how the promises of boundless connection, flexibility, and prosperity that are often associated with digital technologies are grounded in racialized histories of dispossession and exploitation. Reading archival and published material from the cybernetic sciences alongside nineteenth-century accounts of intellectual labor, twentieth-century sociometric experiments, and a range of literary and visual works, *The Digitally Disposed* locates the deep history of digitality in the development of racial capitalism.

Franklin makes the groundbreaking argument that capital’s apparently spontaneous synthesis of so-called free individuals into productive circuits represents an “informatics of value.” Ultimately, *The Digitally Disposed* questions the universalizing assumptions that are maintained, remade, and intensified by today’s dominant digital technologies. Vital and far-reaching, *The Digitally Disposed* reshapes such fundamental concepts as cybernetics, informatics, and digitality.

Seb Franklin is senior lecturer in contemporary literature in the Department of English at King’s College London. He is author of *Control: Digitality as Cultural Logic*.

DIGITAL CULTURE/RACE AND ETHNICITY
\$27.00x £20.99 Paper ISBN: 978-1-5179-0715-0
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JUNE
280 pages 31 b&w illustrations 5 1/2 x 8 1/2
Electronic Mediations Series, volume 61

Ambivalent Childhoods

Speculative Futures and the Psychic Life of the Child

JACOB BRESLOW

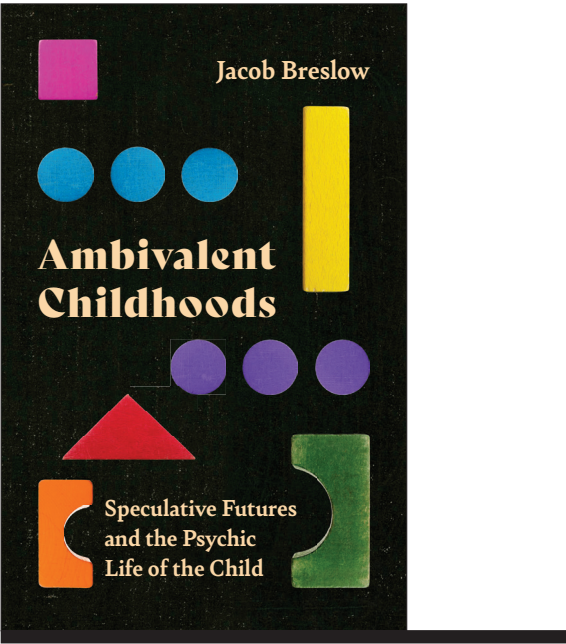
Explores childhood in relation to blackness, transfeminism, queerness, and deportability to interrogate what “the child” makes possible

The concept of childhood contains many contested and ambivalent meanings that have extraordinary implications, particularly for those staking their claim for belonging and justice on the wish for inclusion within it. In *Ambivalent Childhoods*, Jacob Breslow examines contemporary U.S. social justice movements (including Black Lives Matter, transfeminism, queer youth activism, and antideportation movements) to discover and reveal how childhood operates within and against them.

Ambivalent Childhoods brings together critical race, trans, feminist, queer, critical migration, and psychoanalytic theories to explore the role of childhood in shaping and challenging the disposability of young black life, the steadfastness of the gender binary, the queer life of children’s desires, and the precarious

status of migrants. Through an engagement with “the psychic life of the child” that combines theoretical discussions of childhood, blackness, transfeminism, and deportability with critical readings of films, narrative, images, and social justice movements, Breslow demonstrates how childhood requires sustained attention as a complex and ambivalent site for contesting the workings of power, not only for the young.

Ambivalent Childhoods is a forward-thinking and intersectional analysis of how childhood affects activism, national belonging, and the violence directed against queer, trans, and racialized people.



Jacob Breslow is assistant professor of gender and sexuality at the London School of Economics.

LITERARY CRITICISM/CHILDHOOD STUDIES
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MAY
280 pages 5 1/2 x 8 1/2

Training for Catastrophe

Fictions of National Security after 9/11

LINDSAY THOMAS

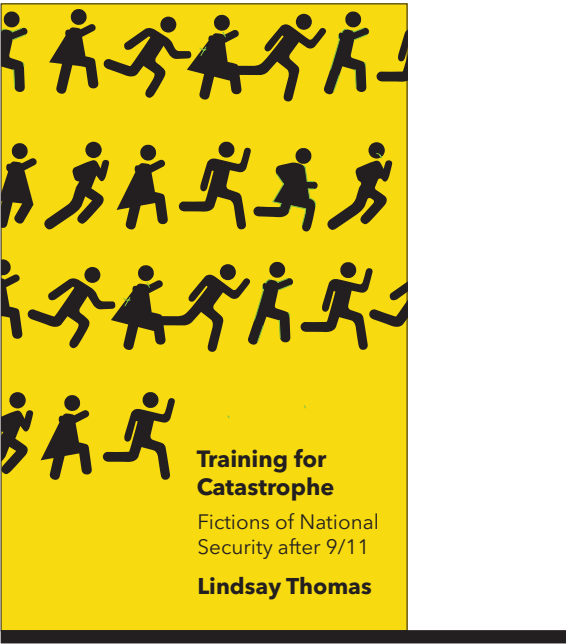
A timely, politically savvy examination of how impossible disasters shape the very real possibilities of our world

Why would the normally buttoned-down national security state imagine lurid future scenarios like a zombie apocalypse? In *Training for Catastrophe*, author Lindsay Thomas shows how our security regime reimagines plausibility to focus on unlikely and even unreal events rather than probable ones. With an in-depth focus on preparedness (a pivotal, emergent national security paradigm since 9/11) she explores how fiction shapes national security.

Thomas finds fiction at work in unexpected settings, from policy documents and workplace training manuals to comics and video games. Through these texts—as well as plenty of science fiction—she examines the philosophy of preparedness, interrogating the roots of why it asks us to treat explicitly fictional events as real. Thomas connects this philosophical underpinning to how preparedness plays out in contemporary

politics, emphasizing how it uses aesthetic elements like realism, genre, character, and plot to train people both to regard some disasters as normal and to ignore others.

Training for Catastrophe makes an important case for how these documents elicit consent and compliance. Thomas draws from a huge archive of texts—including a Centers for Disease Control comic about a zombie apocalypse, the work of Audre Lorde, and the political thrillers of former national security advisor Richard Clarke—to ask difficult questions about the uses and values of fiction. A major statement on how national security intrudes into questions of art and life, *Training for Catastrophe* is a timely intervention into how we confront disasters.



Lindsay Thomas is assistant professor of English at the University of Miami. She is also a principal investigator for WhatEvery1Says, a large-scale digital humanities project that explores public discourse about the humanities.

LITERARY CRITICISM/AMERICAN STUDIES
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MARCH
312 pages 23 b&w illustrations, 1 table 5 1/2 x 8 1/2

Nuclear Suburbs

Cold War Technoscience and the Pittsburgh Renaissance

PATRICK VITALE

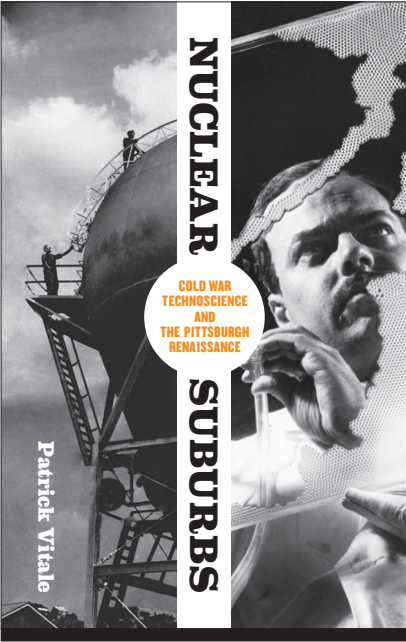
From submarines to the suburbs—the remaking of Pittsburgh during the Cold War

During the early Cold War, research facilities became ubiquitous features of suburbs across the United States. Pittsburgh’s eastern and southern suburbs hosted a constellation of such facilities that became the world’s leading center for the development of nuclear reactors for naval vessels and power plants. The segregated communities that surrounded these laboratories housed one of the largest concentrations of nuclear engineers and scientists on earth. In *Nuclear Suburbs*, Patrick Vitale uncovers how the suburbs shaped the everyday lives of these technology workers.

Using oral histories, Vitale follows nuclear engineers and scientists throughout and beyond the Pittsburgh region to understand how the politics of technoscience and the Cold War were embedded in daily life. At the same time that research facilities moved to Pittsburgh’s suburbs, a coalition of business

and political elites began an aggressive effort, called the Pittsburgh Renaissance, to renew the region. For Pittsburgh’s elite, laboratories and researchers became important symbols of the new Pittsburgh and its postindustrial economy. *Nuclear Suburbs* exposes how this coalition enrolled technology workers as allies in their remaking of the city.

Offering lessons for the present day, *Nuclear Suburbs* shows how race, class, gender, and the production of urban and suburban space are fundamental to technoscientific networks, and explains how the “renewal” of industrial regions into centers of the tech economy is rooted in violence and injustice.



Patrick Vitale is assistant professor of geography in the Department of Political Science, Philosophy, and Geography at Eastern Connecticut State University.

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FEBRUARY
304 pages 9 b&w illustrations, 6 maps, 4 tables
5 1/2 x 8 1/2

Private Metropolis

The Eclipse of Local Democratic Governance

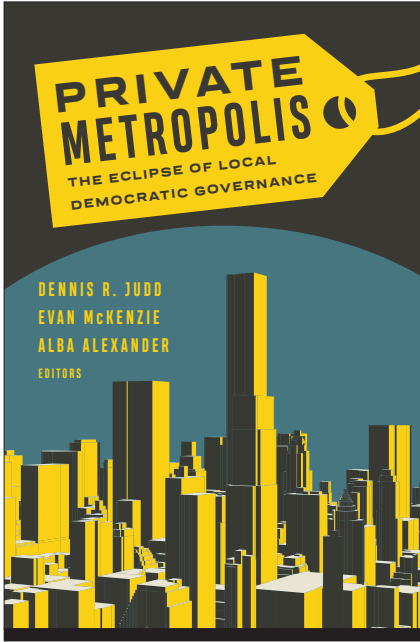
DENNIS R. JUDD, EVAN MCKENZIE, AND ALBA ALEXANDER, EDITORS

Examines the complex ecology of quasi-public and privatized institutions that mobilize and administer many of the political, administrative, and fiscal resources of today’s metropolitan regions

In recent decades metropolitan regions in the United States have witnessed the rise of multitudes of “shadow governments” that often supersede or replace functions traditionally associated with municipalities and other local governments inherited from the urban past. Shadow governments take many forms, ranging from billion-dollar special authorities that span entire urban regions, to public–private partnerships and special districts created to accomplish particular tasks, to privatized gated communities, to neighborhood organizations empowered to receive private and public funds. They finance and administer public services ranging from the prosaic (garbage collection and water utilities) to the transformative (economic development and infrastructure). *Private Metropolis* demonstrates that this complex ecosystem of local governance has compromised and even eclipsed democratic processes by moving important policy decisions out of public sight.

The essays in *Private Metropolis* grapple with the difficult and timely questions that arise from this new ecology of governance: What are the consequences of the proliferation of special authorities, privatized governments, and public–private arrangements? Is the trade-off between democratic accountability and efficiency worth it? Has the public sector, with its messiness and inefficiencies—but also its checks and balances—ceded too much power to these new institutions? By examining such questions, this book provokes a long-overdue debate about the future of urban governance.

Contributors: Douglas Cantor, California State U, Long Beach; Ellen Dannin, Pennsylvania State U; Jameson W. Doig, Princeton U; Mary Donoghue; Peter Eisinger, New School; Steven P. Erie, U of California, San Diego; Rebecca Hendrick, U of Illinois at Chicago; Sara Hinkley, U of California, Berkeley; Amanda Kass, U of Illinois at Chicago; Scott A. MacKenzie, U of California, Davis; David C. Perry, U of Illinois at Chicago; James M. Smith, U of Indiana South Bend; Shu Wang, Michigan State U; Rachel Weber, U of Illinois at Chicago.

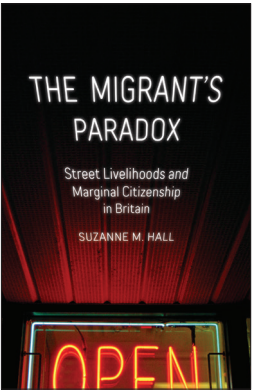


Dennis R. Judd is professor emeritus of political science at the University of Illinois at Chicago. He is the author or editor of numerous books, including *The City, Revisited: Urban Theory from Chicago, Los Angeles, and New York* (Minnesota, 2011).

Evan McKenzie is professor and head of the political science department at the University of Illinois at Chicago. He is author of *Privatopia: Homeowner Associations and the Rise of Residential Private Government* and *Beyond Privatopia: Rethinking Residential Private Government*.

Alba Alexander is clinical associate professor in the political science department at the University of Illinois at Chicago.

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JUNE
312 pages 8 b&w illustrations, 4 tables 5 1/2 x 8 1/2
Globalization and Community Series, volume 32



The Migrant’s Paradox
Street Livelihoods and Marginal Citizenship in Britain
SUZANNE M. HALL

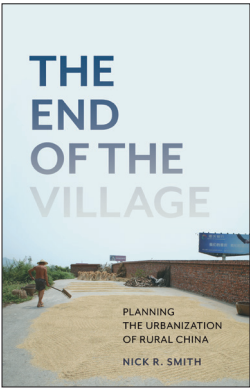
Connects global migration with urban marginalization, exploring how “race” maps onto place across the globe, state, and street

In this richly observed account of migrant shopkeepers in five cities in the United Kingdom, Suzanne M. Hall examines the brutal contradictions of sovereignty and capitalism in the formation of street livelihoods in the urban margins. Hall locates *The Migrant’s Paradox* on streets in the far-flung parts of de-industrialized peripheries, where jobs are hard to come by and the impacts of historic state underinvestment are deeply felt.

Drawing on hundreds of in-person interviews on streets in Birmingham, Bristol, Leicester, London, and Manchester, Hall brings together histories of colonization with current forms of coloniality. Her six-year project spans the combined impacts of the 2008 financial crisis, austerity governance, punitive immigration laws and the Brexit Referendum, and processes of state-sanctioned regeneration. She incorporates the spaces of shops, conference halls, and planning offices to capture how official border talk overlaps with everyday formations of work and belonging on the street. Original and ambitious, Hall’s work complicates understandings of migrants, demonstrating how migrant journeys and claims to space illuminate the relations between global displacement and urban emplacement.

Suzanne M. Hall is associate professor of sociology at the London School of Economics and Political Science, where she codirects the Cities Programme.

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MARCH
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Globalization and Community Series, volume 31



The End of the Village
Planning the Urbanization of Rural China
NICK R. SMITH

How China’s expansive new era of urbanization threatens to undermine the foundations of rural life

Since the beginning of the twenty-first century, China has vastly expanded its urbanization processes in an effort to reduce the inequalities between urban and rural areas. Centered on the mountainous region of Chongqing, *The End of the Village* analyzes the radical expansion of urbanization and its consequences for China’s villagers. It reveals a fundamental rewriting of the nation’s social contract, as villages that once organized rural life and guaranteed rural livelihoods are replaced by an increasingly urbanized landscape dominated by state institutions.

Nick R. Smith traces the diminishing autonomy of the country’s rural populations and their subordination to urban networks and shared administrative structures. Outside Chongqing’s urban centers, competing forces are reshaping the social, political, and spatial organization of its villages. As China seeks to rectify the development crises of previous decades through rapid urban growth, such drastic transformations threaten to displace existing ways of life for more than 600 million residents. Offering an unprecedented look at the country’s contentious shift in urban planning and policy, *The End of the Village* suggests a critical reappraisal of how we think about urbanization.

Nick R. Smith is assistant professor of architecture and urban studies at Barnard College, Columbia University.

URBAN STUDIES/ASIAN STUDIES
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JUNE
336 pages 45 b&w illustrations 5 1/2 x 8 1/2
Globalization and Community Series, volume 33

A Monetary and Fiscal History of Latin America, 1960–2017

TIMOTHY J. KEHOE AND JUAN PABLO NICOLINI, EDITORS
FOREWORD BY FRANÇOIS R. VELDE

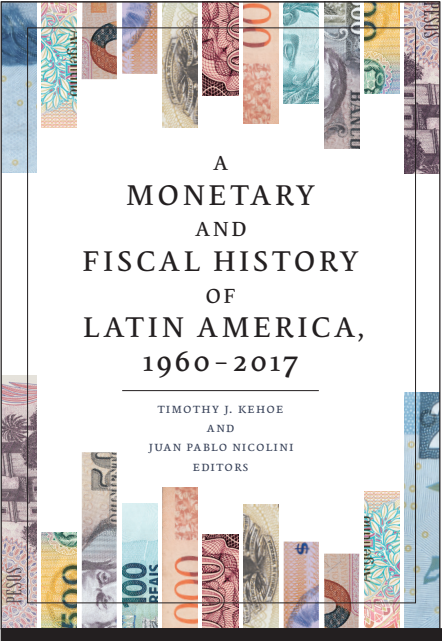
A major, new, and comprehensive look at six decades of macroeconomic policies across the region

What went wrong with the economic development of Latin America over the past half-century? Along with periods of poor economic performance, the region’s countries have been plagued by a wide variety of economic crises. This major new work brings together dozens of leading economists to explore the economic performance of the ten largest countries in South America and of Mexico. Together they advance the fundamental hypothesis that, despite different manifestations, these crises all have been the result of poorly designed or poorly implemented fiscal and monetary policies.

Cowritten with Nobel Prize winner Thomas J. Sargent, the editors’ introduction provides a conceptual framework for analyzing fiscal and monetary policy in countries around the world, particularly those less developed.

Contributors: Mark Aguiar, Princeton U; Fernando Alvarez, U of Chicago; Manuel Amador, U of Minnesota; Joao Ayres, Inter-American Development Bank; Saki Bigio, UCLA; Luigi Bocola, Stanford U; Francisco J. Buera, Washington U, St. Louis; Guillermo

Calvo, Columbia U; Rodrigo Caputo, U of Santiago; Roberto Chang, Rutgers U; Carlos Javier Charotti, Central Bank of Paraguay; Simón Cueva, TNK Economics; Julián P. Díaz, Loyola U Chicago; Sebastian Edwards, UCLA; Carlos Esquivel, Rutgers U; Eduardo Fernández Arias, Peking U; Carlos Fernández Valdovinos (former Central Bank of Paraguay); Arturo José Galindo, Banco de la República, Colombia; Márcio Garcia, PUC-Rio; Felipe González Soley, U of Southampton; Diogo Guillen, PUC-Rio; Lars Peter Hansen, U of Chicago; Patrick Kehoe, Stanford U; Carlos Gustavo Machicado Salas, Bolivian Catholic U; Joaquín Marandino, U Torcuato Di Tella; Alberto Martin, U Pompeu Fabra; Cesar Martinelli, George Mason U; Felipe Meza, Instituto Tecnológico Autónomo de México; Pablo Andrés Neumeyer, U Torcuato Di Tella; Gabriel Oddone, U de la República; Daniel Osorio, Banco de la República; José Peres Cajías, U of Barcelona; David Perez-Reyna, U de los Andes; Fabrizio Perri, Minneapolis Fed; Andrew Powell, Inter-American Development Bank; Diego Restuccia, U of Toronto; Diego Saravia, U de los Andes; Thomas J. Sargent, New York U; José A. Scheinkman, Columbia U; Teresa Ter-Minassian (formerly IMF); Marco Vega, Pontificia U Católica del Perú; Carlos Végh, Johns Hopkins U; François R. Velde, Chicago Fed; Alejandro Werner, IMF.



Timothy J. Kehoe is professor of economics at the University of Minnesota and adviser to the Federal Reserve Bank of Minneapolis. He was formerly adviser to the Mexican government in joining the North American Free Trade Agreement. His books include *Great Depressions of the Twentieth Century*.

Juan Pablo Nicolini is a senior research economist with the Federal Reserve Bank of Minneapolis.

François Velde is a senior economist and research advisor in the economic research department at the Federal Reserve Bank of Chicago.

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JULY
728 pages 267 b&w illustrations, 33 tables 7 x 10
Published in cooperation with Becker Friedman Institute for Economics, University of Chicago

Swedish–American Borderlands

New Histories of Transatlantic Relations

DAG BLANCK AND ADAM HJORTHÉN, EDITORS

Reframing Swedish–American relations by focusing on contacts, crossings, and convergences beyond migration

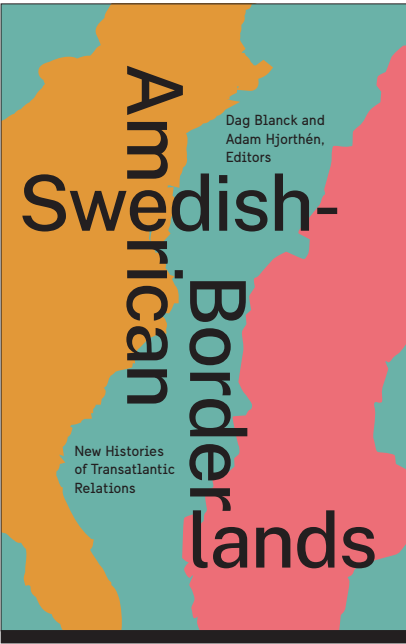
Studies of Swedish American history and identity have largely been confined to separate disciplines, such as history, literature, or politics. In *Swedish–American Borderlands*, this collection edited by Dag Blanck and Adam Hjorthén seeks to reconceptualize and redefine the field of Swedish–American relations by reviewing more complex cultural, social, and economic exchanges and interactions that take a broader approach to the international relationship—ultimately offering an alternative way of studying the history of transatlantic relations.

Swedish–American Borderlands studies connections and contacts between Sweden and the United States from the seventeenth century to today, exploring how movements of people have informed the circulation of knowledge and ideas between the two countries. The volume brings together scholars from a wide range of disciplines within the humanities and social sciences to investigate multiple transcultural exchanges between Sweden and the United States. Rather than concentrating on one-way processes or specific national contexts,

Swedish–American Borderlands adopts the concept of borderlands to examine contacts, crossings, and convergences between the nations, featuring specific case studies of topics like jazz, architecture, design, genealogy, and more.

By placing interactions, entanglements, and cross-border relations at the center of the analysis, *Swedish–American Borderlands* seeks to bridge disciplinary divides, joining a diverse set of scholars and scholarship in writing an innovative history of Swedish–American relations to produce new understandings of what we perceive as Swedish, American, and Swedish American.

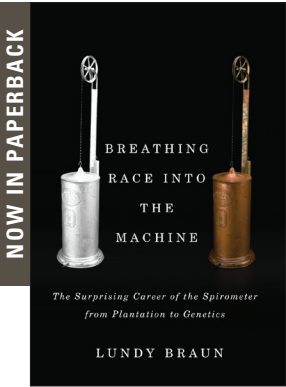
Contributors: Philip J. Anderson, North Park U; Jennifer Eastman Attebery, Idaho State U; Marie Bennedahl, Linnaeus U; Ulf Jonas Björk, Indiana U–Indianapolis; Thomas J. Brown, U of South Carolina; Margaret E. Farrar, John Carroll U; Charlotta Forss, Stockholm U; Gunlög Fur, Linnaeus U; Karen V. Hansen, Brandeis U; Angela Hoffman, Uppsala U; Adam Kaul, Augustana College; Maaret Koskinen, Stockholm U; Merja Kytö, Uppsala U; Svea Larson, U of Wisconsin–Madison; Franco Minganti, U of Bologna; Frida Rosenberg, KTH Royal Institute of Technology, Stockholm; Magnus Ullén, Stockholm U.



Dag Blanck is professor of North American studies and director of the Swedish Institute for North American Studies at Uppsala University and director of the Swenson Swedish Immigration Research Center at Augustana College. He is author of *The Creation of an Ethnic Identity: Being Swedish American in the Augustana Synod, 1860–1917* and recipient of the Carl Sandburg Medal from the Swedish-American Historical Society.

Adam Hjorthén is postdoctoral researcher at the Free University of Berlin and at Stockholm University. He received the Loubat Prize from the Royal Swedish Academy of Letters in 2018 and is author of *Cross-Border Commemorations: Celebrating Swedish Settlement in America*.

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



Breathing Race into the Machine

The Surprising Career of the Spirometer from Plantation to Genetics

LUNDY BRAUN

How race became embedded in a medical instrument—now in paperback

“Intellectually provocative, original, and extensively researched.”
—*American Historical Review*

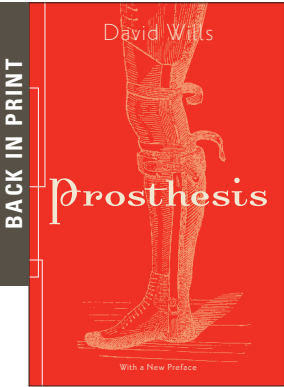
“Ultimately, *Breathing Race into the Machine* disrupts ideas about technology’s objectivity to show the pernicious persistence of racial bias.”
—*African American Review*

“A fascinating read.”
—*Choice*

Lundy Braun traces the little-known history of the spirometer to reveal the ways medical instruments have naturalized racial and ethnic differences, from Victorian Britain to today. An unsettling account of the harmful effects of racial thinking that divides people along genetic lines, this book helps us understand how race enters into science and shapes medical research and practice.

Lundy Braun is Royce Family Professor in Teaching Excellence, professor of medical science and Africana studies, and a member of the Science and Technology Studies Program at Brown University.

HISTORY OF MEDICINE/RACE AND ETHNICITY
\$20.00 £15.99 Paper ISBN: 978-0-8166-8359-8
JANUARY
304 pages 29 b&w illustrations 6 x 9



Prosthesis

DAVID WILLS

FOREWORD BY JACQUES DERRIDA

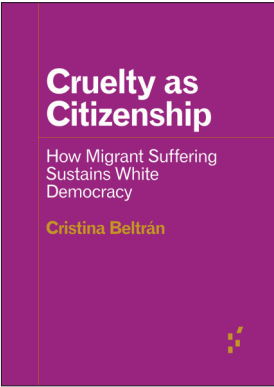
An examination of the presumed opposition between the natural human body and artificial inanimate objects

Prosthesis is a landmark work in posthuman thought that analyzes and explores the human body as a technology, seamlessly integrated (both physically and psychologically) with prosthetics. Here David Wills lays the groundwork for ideas he develops in two of his other books, *Dorsality*, exploring how technology functions behind or before the human, and *Inanimation*, giving perspective on what it means to be “alive.”

In *Prosthesis*, Wills promotes the idea that the human body is open to supplementation by artificial addenda that operate both internally or externally and engage it in an unceasing arbitration with the environment. Questioning the opposition between animate and inanimate along with the logic of the automatic prioritization of living flesh, *Prosthesis* undertakes these assumptions by studying thematics of artificiality through the writings of Freud, Derrida, William Gibson, Peter Greenaway, and others. In the twenty-five years since its first publication, *Prosthesis* has been a point of reference in the field of disability studies. It has also been recognized for its “prosthetic” writing, consisting of academic and autobiographical voices and styles that are artificially attached to one another.

David Wills is professor of French studies at Brown University. He is author of six books and has translated six works by Jacques Derrida, including a new version of *Glas*, published as *Clang* by Minnesota in 2020.

THEORY/SCIENCE AND TECHNOLOGY STUDIES
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392 pages 4 b&w illustrations 6 x 9
Posthumanities Series, volume 64



Cruelty as Citizenship

How Migrant Suffering Sustains White Democracy

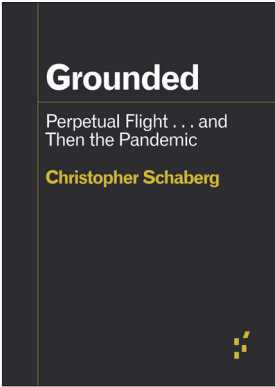
CRISTINA BELTRÁN

Why are immigrants from Mexico and Latin America such an affectively charged population for political conservatives?

More than a decade before the election of Donald Trump, vitriolic and dehumanizing rhetoric against migrants was already part of the national conversation. Situating the contemporary debate on immigration within America’s history of indigenous dispossession, chattel slavery, the Mexican-American War, and Jim Crow, Cristina Beltrán reveals white supremacy to be white democracy—a participatory practice of racial violence, domination, and exclusion that gave white citizens the right to both wield and exceed the law. Still, Beltrán sees cause for hope in growing movements for migrant and racial justice.

Cristina Beltrán is associate professor in New York University’s Department of Social and Cultural Analysis. She is author of *The Trouble with Unity: Latino Politics and the Creation of Identity*.

POLITICAL SCIENCE
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Grounded

Perpetual Flight . . . and Then the Pandemic

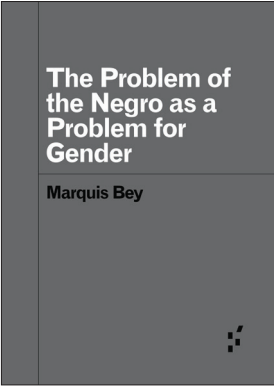
CHRISTOPHER SCHABERG

As commercial flight is changing dramatically and its future remains unclear, a look at how we got here

Grounded: Perpetual Flight . . . and Then the Pandemic considers the time leading up to the COVID-19 pandemic, and the ensuing global plummet in commercial flight. Mobility studies scholar Christopher Schaberg tours the newly opened airport terminal outside of New Orleans (MSY) in late 2019, and goes on to survey the broad cultural landscape of empty airports and grounded planes in the early months of the novel coronavirus’s spread in 2020. The book culminates in a reflection on the future of air travel: what may unfold, and what parts of commercial flight are almost certainly relics of the past. *Grounded* blends journalistic reportage with cultural theory and philosophical inquiry in order to offer graspable insights as well as a stinging critique of contemporary air travel.

Christopher Schaberg is Dorothy Harrell Brown Distinguished Professor of English at Loyola University and author of five books, including *The Work of Literature in an Age of Post-Truth* and *Searching for the Anthropocene: A Journey into the Environmental Humanities*.

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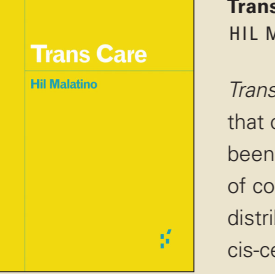
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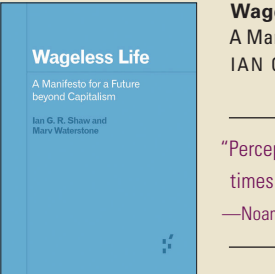
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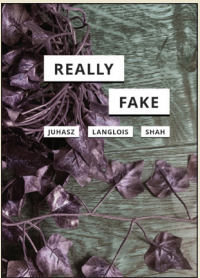


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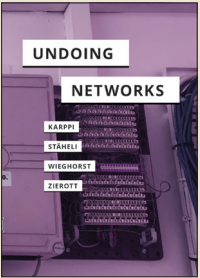
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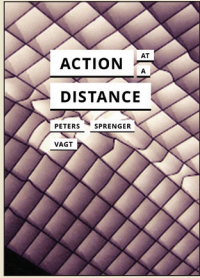
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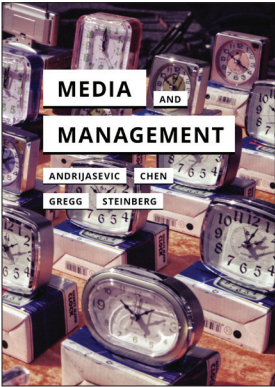
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This book argues that management is enabled by media forms, just as media gives life to management. Media technologies central to management have included the stopwatch, the punch card, the calculator, and the camera, while management theories are taught in printed and virtual textbooks and online through TED talks. In each stage of the evolving relationship between workers and employers, management innovations are learned through media, with media formats producing fresh opportunities for management.

An essential account of how the media devices we use today inherit the management practices governing factory labor

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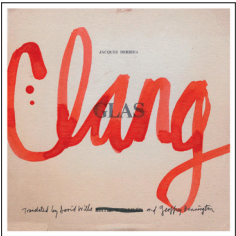
Drawing on rich historical and ethnographic case studies, this book approaches key instances of the industrial and service economy—the legacy of Toyotism in today’s software industry, labor mediators in electronics manufacturing in Central and Eastern Europe, and app-based food-delivery platforms in China—to push media and management studies in new directions. *Media and Management* offers a provocative insight on the future of labor and media that inevitably cross geographical boundaries.

Rutvica Andrijasevic, based at the University of Bristol, is an activist scholar with research interests in international labor migration and business. **Julie Yujie Chen** is assistant professor in the Institute of Communication, Culture, Information, and Technology at the University of Toronto, Canada. **Melissa Gregg** leads user experience and sustainability in the Client Computing Group at Intel. **Marc Steinberg** is associate professor of film studies at Concordia University.

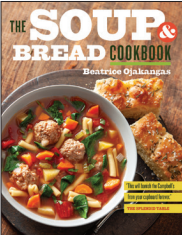
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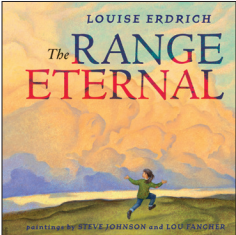
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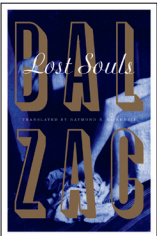
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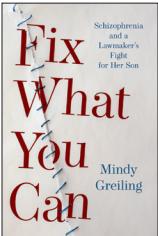
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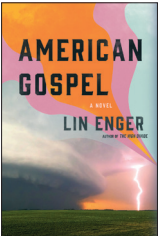
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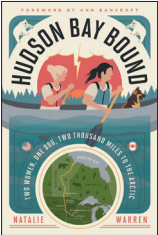
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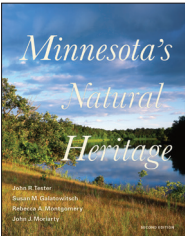
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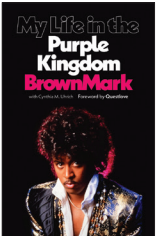
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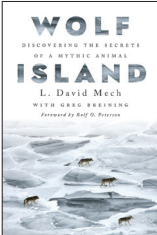
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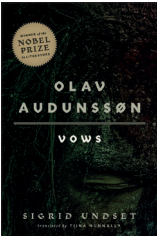
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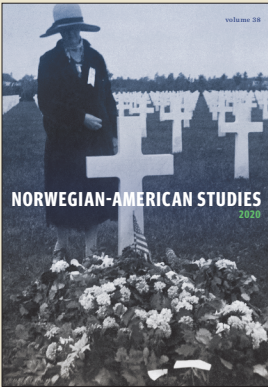
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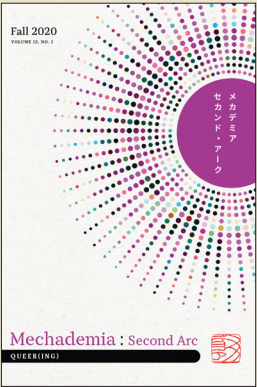
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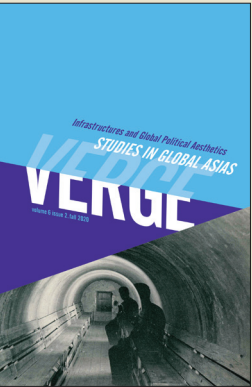
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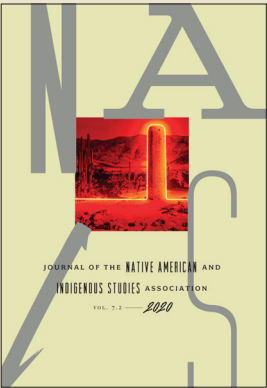
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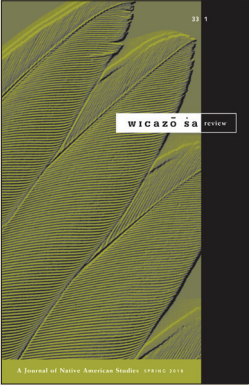
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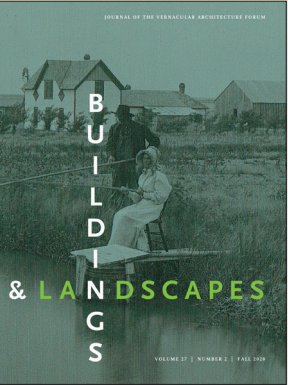
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