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NATIONAL TRADE AND REGIONAL INTEREST

p1  Nick Estes and Jaskiran Dhillon Standing with Standing Rock
p2  Nick Dyer-Witheford and Svitlana Matviyenko Cyberwar and Revolution
p3  Anthony Ryan Hatch Silent Cells
p5  Linda LeGarde Grover In the Night of Memory
p6  Lorna Landvik Chronicles of a Radical Hag (with Recipes)

SCHOLARLY INTEREST

p21  Zachary J. Violette The Decorated Tenement
p18  Beth Dooley and Mette Nielsen Sweet Nature
p19  Joanna Frueh and Frances Murray Unapologetic Beauty
p19  Helene Uri Clearing Out
p20  Liv Arnested and Ann Bancroft No Horizon Is So Far
p21  Vidar Sundstøl The Devil’s Wedding Ring
p21  Larry Millett Sherlock Holmes and the Eisendorf Enigma
p23  Doug Hoverson The Drink That Made Wisconsin Famous
p24  Jane St. Anthony Whatever Normal Is
p25  Josie R. Johnson Hope in the Struggle
p26  Emilie Demant Hatt By the Fire
p27  Phyllis Root and Betsy Bowen The Lost Forest
p28  Leonard Marcus The ABC of It
p29  Margi Preus The Clue in the Trees
p29  Cary J. Griffith Gunflint Burning
p30  T. V. Reed The Art of Protest
p31  Miriam J. Abelsohn Men in Place
p32  Ethan Miller Reimaging Livelihoods
p33  David Farrier Anthropocene Poetics
p34  Laura R. Fisher Reading for Reform
p35  Kate Phillipps A Contest without Winners
p36  John G. Stehlin Cyclescapes of the Unequal City
p36  Kelsy Kretschmer Fighting for NOW
p37  Janet Halley, Prabha Kotiswaran, Rachel Rebouche, and Hila Shamir Governance Feminism
p38  Benjamin Meiches The Politics of Annihilation
p38  James Tyner Dear Labor
p39  Christopher Pexa Translated Nation
p40  John E. Drabinski Glissant and the Middle Passage
p41  Édouard Glissant The Collected Poems of Édouard Glissant
p44  Nancy Luxon Archives of Infamy
p45  Ian James The Technique of Thought
p46  Bjorn Ekeberg Metaphysical Experiments
p47  Brian Massumi Architectures of the Unforeseen
p48  Kathryn Yusoff A Billion Black Anthropocenes or None

p49  Jaroslav Anděl Back to the Sandbox
p50  Matthew K. Gold and Lauren F. Klein Debates in the Digital Humanities 2019
p51  Xiao Liu Information Fantasies
p52  Marc Steinberg The Platform Economy
p53  Alan C. Love and William C. Wimsatt Beyond the Meme
p54  Elisabeth von Samsonow Anti-Electra
p55  Serge Margele The Tomb of the Artisan God
p54  Clemens Apprich, Wendy Hui Kyong Chun, Florian Cramer, and Hito Steyerl Pattern Discrimination
p54  Paula Bialskik, Finn Brunton, and Mercedes Bunz Communication
p54  Armin Beverungen, Philip Mirowski, Edward Nik-Khah, and Jens Schröter Markets
p55  Ioana Jucan, Jussi Parikka, and Rebecca Schneider Remain
p54  Thomas Pringle, Gertrud Koch, and Bernard Stiegler Machine
p55  Ginger Nolan The Neocolonialism of the Global Village
p55  Kenneth J. Saltman The Swindle of Innovative Educational Finance

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Cover photograph by Hannah Kraus.
Standing with Standing Rock
Voices from the #NoDAPL Movement

NICK ESTES AND JASKIRAN DHILLON, EDITORS

Dispatches of radical political engagement from people taking a stand against the Dakota Access Pipeline

It is prophecy. A Black Snake will spread itself across the land, bringing destruction while uniting Indigenous nations. The Dakota Access Pipeline is the Black Snake, crossing the Missouri River north of the Standing Rock Indian Reservation. The oil pipeline united communities along its path—from North Dakota, South Dakota, Iowa, and Illinois—and galvanized a twenty-first-century Indigenous resistance movement marching under the banner Mni Wiconi—Water Is Life! Standing Rock youth issued a call, and millions around the world and thousands of Water Protectors from more than three hundred Native nations answered. Amid the movement to protect the land and the water that millions depend on for life, the Oceti Sakowin (the Dakota, Nakota, and Lakota people) reunited. A nation was reborn with renewed power to protect the environment and support Indigenous grassroots education and organizing. This book assembles the multitude of voices of writers, thinkers, artists, and activists from that movement.

Through poetry and prose, essays, photography, interviews, and polemical interventions, the contributors, including leaders of the Standing Rock movement, reflect on Indigenous history and politics and on the movement’s significance. Their work challenges our understanding of colonial history not simply as “lessons learned” but as essential guideposts for current and future activism.


Nick Estes is Kul Wicasa, a citizen of the Lower Brule Sioux Tribe. He is assistant professor of American studies at the University of New Mexico; cofounder of The Red Nation, an organization dedicated to Indigenous liberation; and author of Our History Is the Future: Standing Rock versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance.

Jaskiran Dhillon is a first-generation anticolonial scholar and organizer who grew up on Treaty Six Cree Territory in Saskatchewan, Canada. She is associate professor of global studies and anthropology at The New School and author of Prairie Rising: Indigenous Youth, Decolonization, and the Politics of Intervention.

NATIVE AMERICAN STUDIES/ENVIRONMENTAL STUDIES/POLITICS

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JUNE
448 pages 36 b&w illustrations 7 x 9
Indigenous Americas Series
Uncovering the class conflicts, geopolitical dynamics, and aggressive capitalism propelling the militarization of the internet

Global surveillance, computational propaganda, online espionage, virtual recruiting, massive data breaches, hacked nuclear centrifuges and power grids—concerns about cyberwar have been mounting, rising to a fever pitch after the alleged Russian hacking of the U.S. presidential election and the Cambridge Analytica scandal. Although cyberwar is widely discussed, few accounts undertake a deep, critical view of its roots and consequences.

Analyzing the new militarization of the internet, *Cyberwar and Revolution* argues that digital warfare is not a bug in the logic of global capitalism but rather a feature of its chaotic, disorderly unconscious. Urgently confronting the concept of cyberwar through the lens of both Marxist critical theory and psychoanalysis, Nick Dyer-Witheford and Svitlana Matviyenko provide a wide-ranging examination of the class conflicts and geopolitical dynamics propelling war across digital networks.

Investigating the subjectivities that cyberwar mobilizes, exploits, and bewilders, and revealing how it permeates the fabric of everyday life and implicates us all in its design, this book also highlights the critical importance of the emergent resistance to this digital militarism—hacktivism, digital worker dissent, and off-the-grid activism—for effecting different, better futures.

**Cyberwar and Revolution**
Digital Subterfuge in Global Capitalism

*NICK DYER-WITHEFORD AND SVITLANA MATVIYENKO*
**Silent Cells**
The Secret Drugging of Captive America

**ANTHONY RYAN HATCH**

A critical investigation into the use of psychotropic drugs to pacify and control inmates and other captives in the vast U.S. prison, military, and welfare systems

“For residents of state-managed institutions, the American Dream too often has been warped into a drug-addled nightmare. Combining novel insights supported by rigorous scholarship with fresh, accessible writing, Anthony Ryan Hatch presents a powerful indictment of imposing psychotropics upon the caged powerless, building an unimpugnable case that unveils a deeply troubling pattern and also affords us the chance to end it.”

—Harriet A. Washington, author of *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present*

For at least four decades, U.S. prisons and jails have aggressively turned to psychotropic drugs—antidepressants, antipsychotics, sedatives, and tranquilizers—to silence inmates, whether or not they have been diagnosed with mental illnesses. In *Silent Cells*, Anthony Ryan Hatch demonstrates that the pervasive use of psychotropic drugs has not only defined and enabled mass incarceration but has also become central to other forms of captivity, including foster homes, military and immigrant detention centers, and nursing homes.

*Silent Cells* shows how, in shockingly large numbers, federal, state, and local governments and government-authorized private agencies pacify people with drugs, uncovering patterns of institutional violence that threaten basic human and civil rights. Drawing on publicly available records, Hatch unearths the coercive ways that psychotropics serve to manufacture compliance and docility, practices hidden behind layers of state secrecy, medical complicity, and corporate profiteering.

Psychotropics, Hatch shows, are integral to “technocorrectional” policies devised to minimize public costs and increase the private profitability of mass captivity while guaranteeing public safety and national security. This broad indictment of psychotropics is therefore animated by a radical counterfactual question: would incarceration on the scale practiced in the United States even be possible without psychotropics?
The story began for me when I was a child, too young to question but old enough to see, hear, and remember. Adults conversing over tea occasionally forgot that there were children present and alluded to loss: to Indian boarding schools; to runaways and the foster home system; to inexperienced girls leaving home; to pregnancies and adoptions; to death, to a disappearance. For a few seconds their words hung in the air, then an auntie would snap her eyes from the speaker to the children, and the subject would change, or another auntie might say, “You kids go play in the other room.”

Years later my father, brother, and I stood in a courtroom as a judge who was attempting to determine an old probate case involving treaty land holdings and allotments asked a list of questions about an aunt who had disappeared decades before. It is doubtful that her story will ever be known. Perhaps the fictional Loretta Gallette, the young mother who disappears in this novel, walked out of the courtroom with us; not long after that she made her appearance in my writing.

The fictional Loretta Gallette gave to her daughters “the most beautiful names she could think of”: Azure Sky and Rainfall Dawn.

She also gave them a night of memory before she signed them over to the county foster care system and vanished. The loss felt by the extended family and community of the Mozhay Point Ojibwe rippled through the decades that followed like waves expanding from a rock thrown into a pond. In the Night of Memory is fiction, yet stories of missing women and girls are distressingly familiar to American Indian communities throughout North America. As Loretta’s story touched many lives, so do the stories of all Native women; Loretta, her daughters, and the Mozhay Point Band of Ojibwe will, sadly, seem familiar in many ways. Each story is unique and singular; at the same time they are all the same: there is loss and guilt, and there are countless questions of what if, how, why; of what will we do now and how can we bear this and endure.

In the Night of Memory is a recounting of loss by Loretta’s daughters as well as other women of the northeastern Minnesota communities of Mozhay Point, Miskwaa Ziibens, and Duluth. In the tradition of time-honored Ojibwe teaching, Auntie Girlie, the oldest living Mozhay relative, provides the reader with a history of both communities as well as the complex relationships between lands and people. Like me, Auntie Girlie is a sentimental realist who intends that the story shall be told. Between the two of us we place Loretta, her girls, and the relatives and community members of the Mozhay Point Band of Ojibwe within a context that shines a light of humor, hope, and resilience on the actions and events of our lives and future.
In the Night of Memory
A Novel
LINDA LE GARDE GROVER

Two lost sisters find family, and themselves, among the voices of an Ojibwe reservation

“With In the Night of Memory, Linda LeGarde Grover offers us a gift of story across generations of Native American women. This book examines what it means to grow up poor, grow up female, and grow up in a place that should be home but feels far from belonging. Grover creates a tapestry of history and imagination, a weaving of perspectives beautiful and wise, a collection of truths that anchors and honors the experiences of Indigenous women.”
—Kao Kalia Yang, author of The Song Poet: A Memoir of My Father

“In the Night of Memory is a moving story of loss and recovery in Native America. Linda LeGarde Grover has created fully realized characters pushed to the margins of their own lives but who, nevertheless, manage to live on their own terms. Riding on the wave of this poignant novel are some of the most important issues affecting American Indians today, including the loss of family and heritage and the destruction and disappearance of American Indian women. A remarkable achievement.”
—David Treuer

When Loretta surrenders her young girls to the county and then disappears, she becomes one more missing Native woman in Indian Country’s long devastating history of loss. But she is also a daughter of the Mozhay Point Reservation in northern Minnesota and the mother of Azure and Rain, ages 3 and 4, and her absence haunts all the lives she has touched—and all the stories they tell in this novel. In the Night of Memory returns to the fictional reservation of Linda LeGarde Grover’s previous award-winning books, introducing readers to a new generation of the Gallette family as Azure and Rain make their way home.

After a string of foster placements, from cold to kind to cruel, the girls find their way back to their extended Mozhay family, and a new set of challenges, and stories, unfolds. Deftly, Grover conjures a chorus of women’s voices (sensible, sensitive Azure’s first among them) to fill in the sorrows and joys, the loves and the losses that have brought the girls and their people to this moment. Though reconciliation is possible, some ruptures simply cannot be repaired; they can only be lived through, or lived with. In the Night of Memory creates a nuanced, moving, often humorous picture of two Ojibwe girls becoming women in light of this lesson learned in the long, sharply etched shadow of Native American history.

Linda LeGarde Grover is professor of American Indian studies at the University of Minnesota Duluth and a member of the Bois Forte Band of Ojibwe. Her novel The Road Back to Sweetgrass (Minnesota, 2014) received the Wordcraft Circle of Native Writers and Storytellers Fiction Award as well as the Native Writers Circle of the Americas First Book Award. The Dance Boots, a book of stories, received the Flannery O’Connor Award and the Janet Heidinger Kafka Prize, and her poetry collection The Sky Watched: Poems of Ojibwe Lives received the Red Mountain Press Editor’s Award and the 2017 Northeastern Minnesota Book Award for Poetry. Onigamiising: Seasons of an Ojibwe Year (Minnesota, 2017) won the 2018 Minnesota Book Award for Memoir and Creative Nonfiction and the Northeastern Minnesota Book Award.

FICTION/NATIVE AMERICAN
$22.95 £17.99 Cloth/jacket ISBN: 978-1-5179-0650-4
APRIL
224 pages 5 1/2 x 8 1/4
Chronicles of a Radical Hag
(with Recipes)
A Novel
LORNA LANDVIK

A bittersweet, seriously funny novel of a life, a small town, and a key to our troubled times traced through a newspaper columnist’s half-century of taking in, and taking on, the world

“A comic love letter to journalism and literature, Lorna Landvik’s newest novel is smart, funny, and intimate, with a terrifically memorable cast of small-town characters. Read the book, then head for the kitchen and start baking. Delicious!”
—Julie Schumacher, author of The Shakespeare Requirement

The curmudgeon who wrote the column “Ramblin’s by Walt” in the Granite Creek Gazette dismissed his successor as “puking on paper.” But when Haze Evans first appeared in the small-town newspaper, she earned fans by writing a story about her bachelor uncle who brought a Queen of the Rodeo to Thanksgiving dinner. Now, fifty years later, when the beloved columnist suffers a massive stroke and falls into a coma, publisher Susan McGrath fills the void (temporarily, she hopes) with Haze’s past columns, along with the occasional reprinted responses from readers. Most letters were favorable, although Haze did have her trolls; one Joseph Snell in particular dubbed her “liberal” ideas the “chronicles of a radical hag.” Never censoring herself, Haze chose to mollify her critics with homey recipes—recognizing, in her constantly practical approach to the world and her community, that buttery Almond Crescents will certainly “melt away any misdirected anger.”

Framed by news stories of half a century and annotated with the town’s chorus of voices, Haze’s story unfolds, as do those of others touched by the Granite Creek Gazette, including Susan, struggling with her troubled marriage, and her teenage son Sam, who—much to his surprise—enjoys his summer job reading the paper archives and discovers secrets that have been locked in the files for decades, along with sad and surprising truths about Haze’s past.

With her customary warmth and wit, Lorna Landvik summons a lifetime at once lost and recovered, a complicated past that speaks with knowing eloquence to a confused present. Her topical but timeless Chronicles of a Radical Hag reminds us—sometimes with a subtle touch, sometimes with gobsmacking humor—of the power of words and of silence, as well as the wonder of finding in each other what we never even knew we were missing.

Lorna Landvik is the author of twelve novels, including the bestselling Patty Jane’s House of Curl, Angry Housewives Eating Bon Bons, Oh My Stars, Best to Laugh (Minnesota, 2015), and Once in a Blue Moon Lodge (Minnesota, 2017). She has performed stand-up and improvisational comedy around the country and is a public speaker, playwright, and actor most recently in the one-woman, all-improvised show Party in the Rec Room. She lives in Minneapolis.

FICTION
MARCH
320 pages 6 x 9
A young woman from Minnesota searches out the Colombian father she’s never known in this powerful exploration of what family really means

“Incredibly well written and compelling, Anika Fajardo’s Magical Realism for Non-Believers is a remarkable memoir about the search for a father, a culture, a self. I felt like I was reading about my own life and the price I paid for assimilation and acculturation. I simply couldn’t put it down.”
—Pablo Medina, author of The Island Kingdom and Cubop City Blues

“Bicultural experience is a dispassionate term for life lived across borders, identities, and even family trees. As Anika Fajardo makes clear in this searching and lyrical memoir, there is nothing dispassionate about flying back to one’s birthland, walking its soil again, or breaking bread with family who have become as good as strangers. Fajardo seeks to reconnect these missing and scattered pieces, and it is a privilege to journey beside her.”
—Lila Quintero Weaver, author of Darkroom: A Memoir in Black and White

“A rare read, you know the kind: you don’t want it to end but you can’t put it down. Bewitching and beautiful, bound to move anyone who was ever a parent or a child, and just as compelling (and magical) the second time around.”
—Dinah Lenney, author of The Object Parade

He loved Colombia too much to leave it. The explanation from her Minnesotan mother was enough to satisfy a child’s curiosity about her missing father. But at twenty-one, Anika Fajardo wanted more. And so, in 1995, Fajardo boarded a plane and flew to Colombia to discover a birthplace that was foreign to her and a father who was a stranger.

Fajardo steps on a path that will take her in surprising directions, toward unsuspected secrets about her family and herself. Set against the changing backdrops of Colombia and the American Midwest, her journey carries her back to the 1970s and the beginnings of her parents’ broken marriage, and forward to the present day, where the magic and reality of love and heartache—and her own experience as a parent—await her. The way is strewn with obstacles, physical and metaphysical—from the perils encountered on a mountain road in Colombia to the death of a loved one to the birth of her own child—but the toughest to negotiate are the shifting place of memory and truth.

Vivid and heartfelt, Fajardo’s story is powerfully compelling in its bridging of time and place and in its moving depiction of self-transformation. Family, she comes to find, is where you find it and what you make of it.

Anika Fajardo was born in Colombia and raised in Minnesota. Her writing has been published in the anthologies Brief Encounters: A Collection of Contemporary Nonfiction and Sky Blue Water: Great Stories for Young Readers (Minnesota, 2016). She has earned awards from the Jerome Foundation, the Minnesota State Arts Board, and the Loft Literary Center. The manuscript for Magical Realism for Non-Believers was a finalist for the Bakeless Literary Prize in Creative Nonfiction. She lives in Minneapolis.

MEMOIR/LATINX
APRIL
192 pages 5 1/2 x 8 1/4
When the ducks went to the pond, it was always Bim, Bam, Bop

.......... and Oona.

Oona never saw the morning pond smooth as glass.
An irresistible read-aloud picture book, in which a little odd-duck-out discovers her unique strengths

When these ducks go to the pond, it is Bim, Bam, Bop . . . and Oona, always last. They’re all ducks, but Bim, Bam, and Bop are runners, and Oona’s a waddler. “Last is a blot on my life,” she says to her frog friend, Roy. “I don’t feel as big as a duck should feel.” But she’s good with gizmos, Roy reminds her. So Oona tinkers with things, scraps, and strings, and eventually creates just the right gadget to get her to the pond first.

Spunky Oona will inspire and delight all who see her final triumphant creation. With its fun read-aloud words (from Brrrrring to OOH-woolie-hoo!), her story is wonderful to hear.

Its charming illustrations invite readers to imagine our own new gizmos, and her victory reminds us to look for our own special gifts. A tale about being true to yourself, building confidence, and finding friendship, Bim, Bam, Bop . . . and Oona is sure to bring smiles to readers and listeners of all ages.

Jacqueline Briggs Martin has published twenty-one books for children. Snowflake Bentley won the 1999 Caldecott medal. Chef Roy Choi and the Street Food Re-mix (cowritten with June Jo Lee) was a Sibert Honor book in 2018. Creekfinding: A True Story (Minnesota, 2017), was one of the New York Public Library’s 100 Best Books of 2017; the Green Earth Award winner in 2018; and a Riverby Award winner.

Larry Day is the award-winning illustrator of many books, both fiction and nonfiction, including Lion, Lion, one of NPR’s Best Books, and Not Afraid of Dogs; winner of the Golden Kite Award. George Did It received the Monarch Award, and Colonial Voices: Hear Them Speak won seven state awards, including the Carol Otis Hurst Prize. The Society of Illustrators has awarded Day three gold medals (so far).

CHILDREN’S PICTURE BOOK, AGES 3–7
FEBRUARY
32 pages 17 color illustrations 8 x 11
A lifetime of cinematic writing culminates in this breathtaking statement on film’s unique ability to move us

Cinema is commonly hailed as “the universal language,” but how does it communicate so effortlessly across cultural and linguistic borders? In The Eloquent Screen, influential film critic Gilberto Perez makes a capstone statement on the powerful ways in which film acts on our minds and senses.

Drawing on a lifetime’s worth of viewing and re-viewing, Perez invokes a dizzying array of masters past and present—including Chaplin, Ford, Kiarostami, Eisenstein, Malick, Mizoguchi, Haneke, Hitchcock, and Godard—to explore the transaction between filmmaker and audience. He begins by explaining how film fits into the rhetorical tradition of persuasion and argumentation. Next, Perez explores how film embodies the central tropes of rhetoric—metaphor, metonymy, allegory, and synecdoche—and concludes with a thrilling account of cinema’s spectacular capacity to create relationships of identification with its audiences.

Although there have been several attempts to develop a poetics of film, there has been no sustained attempt to set forth a rhetoric of film—one that bridges aesthetics and audience. Grasping that challenge, The Eloquent Screen shows how cinema, as the consummate contemporary art form, establishes a thoroughly modern rhetoric in which different points of view are brought into clear focus.

Gilberto Perez (1943–2015) held the Noble Chair in Art and Cultural History at Sarah Lawrence College and was author of The Material Ghost: Films and Their Medium. He was film critic for The Yale Review and his essays on film have been published in The Nation, the New York Times, and the London Review of Books.

James Harvey is a film critic, essayist, playwright, and author of numerous books on film, including most recently Watching Them Be: Star Presence on the Screen from Garbo to Balthazar.
Politics, craft, and cultural nostalgia in the remaking of Star Wars for a new age

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

—Adam Rogers, deputy editor of Wired and author of Proof: The Science of Booze

A long time ago, in a galaxy far, far away—way back in the twenty-first century’s first decade—Star Wars seemed finished. Then in 2012 George Lucas shocked the entertainment world by selling the franchise, along with Lucasfilm, to Disney. This is the story of how, over the next five years, Star Wars went from near-certain extinction to what Wired magazine would call “the forever franchise,” with more films in the works than its first four decades had produced.

Focusing on The Force Awakens (2015), Rogue One (2016), The Last Jedi (2017), and the television series Rebels (2014–18), Dan Golding explores the significance of pop culture nostalgia in overcoming the skepticism, if not downright hostility, that greeted the Star Wars relaunch. At the same time he shows how Disney, even as it tapped a backward-looking obsession, was nonetheless creating genuinely new and contemporary entries in the Star Wars universe.

A host of cultural factors and forces propelled the Disney-engineered Star Wars renaissance, and all figure in Golding’s deeply informed analysis: from John Williams’s music in The Force Awakens to Peter Cushing’s CGI face in Rogue One, to Carrie Fisher’s passing, to the rapidly changing audience demographic. Star Wars after Lucas delves into the various responses and political uses of the new Star Wars in a wider context, as in reaction videos on YouTube and hate-filled, misogynistic online rants. In its granular textual readings, broad cultural scope, and insights into the complexities of the multimedia galaxy, this book is as entertaining as it is enlightening, an apt reflection of the enduring power of the Star Wars franchise.

Dan Golding is lecturer in media and communications at the Swinburne University of Technology and an award-winning writer with more than two hundred international publications. He is cohost of the Australian Broadcasting Corporation TV show What Is Music and the producer of the soundtrack to Push Me Pull You. He is coauthor of Game Changers: From Minecraft to Misogyny, the Fight for the Future of Videogames and has written for popular and web-based publications such as Kotaku, BuzzFeed, The Guardian, IGN, and The Conversation.

FILM/POPULAR CULTURE
MARCH
256 pages 17 b&w illustrations 5 1/2 x 8 1/2
The shifting meaning of race and class in the age of Trump

The profound concentration of economic power in the United States in recent decades has produced surprising new forms of racialization. In Producers, Parasites, Patriots, Daniel Martinez HoSang and Joseph E. Lowndes show that while racial subordination is an enduring feature of U.S. political history, it continually changes in response to shifting economic and political conditions, interests, and structures.

The authors document the changing politics of race and class in the age of Trump across a broad range of phenomena, showing how new forms of racialization work to alter the economic protections of whiteness while promoting some conservatives of color as models of the neoliberal regime. Through careful analyses of diverse political sites and conflicts—rally charged elections, attacks on public-sector unions, new forms of white precarity, the rise of black and brown political elites, militia uprisings, multiculturalism on the far right—they highlight new, interwoven deployments of race in the ascendant age of inequality. Using the concept of “racial transposition,” the authors demonstrate how racial meanings and signification can be transferred from one group to another to shore up both neoliberalism and racial hierarchy.

From the militia movement to the Alt-Right to the mainstream Republican Party, Producers, Parasites, Patriots brings to light the changing role of race in right-wing politics.

Daniel Martinez HoSang is associate professor at Yale University appointed in the American Studies and Ethnicity, Race, and Migration programs. He is author of Racial Propositions: Ballot Initiatives and the Making of Postwar California.

Joseph E. Lowndes is associate professor of political science at the University of Oregon. He is author of From the New Deal to the New Right: Race and the Southern Origins of Modern Conservatism.

POLITICS/CRITICAL STUDIES/RACE
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APRIL
208 pages 14 b&w illustrations 5 1/2 x 8 1/2
Prison Land
Mapping Carceral Power across Neoliberal America

BRETT STORY

From broken-window policing in Detroit to prison-building in Appalachia, exploring the expansion of the carceral state and its oppressive social relations into everyday life

“Brett Story is a visionary whose writing and documentaries refresh our capacity to see the carceral world in its layered complexity. We need more interventions like Story’s superb book in order to expand and consolidate abolitionist antagonism to organized abandonment in the United States and beyond.”
—Ruth Wilson Gilmore, author of Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California

Prison Land offers a geographic excavation of the prison as a set of social relations—including property, work, gender, and race—enacted across various landscapes of American life. Prisons, Brett Story shows, are more than just buildings of incarceration bound to cycles of crime and punishment. Instead, she investigates the production of carceral power at a range of sites, from buses to coalfields and from blighted cities to urban financial hubs, to demonstrate how the organization of carceral space is ideologically and materially grounded in racial capitalism.

Story’s critically acclaimed film The Prison in Twelve Landscapes is based on the same research that informs this book. In both, Story takes an expansive view of what constitutes contemporary carceral space, interrogating the ways in which racial capitalism is reproduced and for which police technologies of containment and control are employed. By framing the prison as a set of social relations, Prison Land forces us to confront the production of new carceral forms that go well beyond the prison system. In doing so, it profoundly undermines both conventional ideas of prisons as logical responses to the problem of crime and attachment to punishment as the relevant measure of a transformed criminal justice system.
Living on Campus
An Architectural History of the American Dormitory
CARLA YANNI

An exploration of the architecture of dormitories that exposes deeply held American beliefs about education, youth, and citizenship

Every fall on move-in day, parents tearfully bid farewell to their beloved sons and daughters at college dormitories: it is an age-old ritual. Whether a Gothic stone pile, a quaint Colonial box, or a concrete slab, the dormitory is decidedly unhomelike, yet it takes center stage in the dramatic arc of many American families. This richly illustrated book examines the architecture of dormitories in the United States from the eighteenth century to 1968, asking fundamental questions: Why have American educators believed for so long that housing students is essential to educating them? And how has architecture validated that idea? Living on Campus is the first architectural history of this critical building type.

Grounded in extensive archival research, Carla Yanni’s study highlights the opinions of architects, professors, and deans, and also includes the voices of students. For centuries, academic leaders in the United States asserted that on-campus living enhanced the moral character of youth; that somewhat dubious claim nonetheless influenced the design and planning of these ubiquitous yet often overlooked campus buildings. Through nuanced architectural analysis and detailed social history, Yanni offers unexpected glimpses into the past: double-loaded corridors (which made surveillance easy but echoed with noise), staircase plans (which prevented roughhousing but offered no communal space), lavish lounges in women’s halls (intended to civilize male visitors), specially designed upholstered benches for courting couples, mixed-gender saunas for students in the radical 1960s, and lazy rivers for the twenty-first century’s stressed-out undergraduates.

Against the backdrop of sweeping societal changes, communal living endured because it bolstered networking, if not studying. Housing policies often enabled discrimination according to class, race, and gender, despite the fact that deans envisioned the residence hall as a democratic alternative to the elitist fraternity. Yanni focuses on the dormitory as a place of exclusion as much as a site of fellowship, and considers the uncertain future of residence halls in the age of distance learning.

Carla Yanni is professor of art history at Rutgers University. She is author of The Architecture of Madness: Insane Asylums in the United States (Minnesota, 2007) and Nature’s Museums: Victorian Science and the Architecture of Display.

ARCHITECTURAL HISTORY/DESIGN
$140.00xx £111.00 Cloth ISBN: 978-1-5179-0455-5
$34.95 Retail e-book ISBN: 978-1-4529-5955-9
APRIL
288 pages 132 b&w illustrations, 14 color plates 7 x 10
The Decorated Tenement
How Immigrant Builders and Architects Transformed the Slum in the Gilded Age
ZACHARY J. VIOLETTE

A reexamination of working-class architecture in late nineteenth-century urban America

As the multifamily building type that often symbolized urban squalor, tenements are familiar but poorly understood, frequently recognized only in terms of the housing reform movement embraced by the American-born elite in the late nineteenth century. This book reexamines urban America’s tenement buildings of this period, centering on the immigrant neighborhoods of New York and Boston.

Zachary J. Violette focuses on what he calls the “decorated tenement,” a wave of new buildings constructed by immigrant builders and architects who remade the slum landscapes of the Lower East Side of Manhattan and the North and West Ends of Boston in the late nineteenth century. These buildings’ highly ornamental facades became the target of predominantly upper-class and Anglo-Saxon housing reformers, who viewed the facades as garish wrappings that often hid what they assumed were exploitative and brutal living conditions. Drawing on research and fieldwork of more than three thousand extant tenement buildings, Violette uses ornament as an entry point to reconsider the role of tenement architects and builders (many of whom had deep roots in immigrant communities) in improving housing for the working poor.

Utilizing specially commissioned contemporary photography, and many never-before-published historical images, The Decorated Tenement complicates monolithic notions of architectural taste and housing standards while broadening our understanding of the diversity of cultural and economic positions of those responsible for shaping American architecture and urban landscapes.

Zachary J. Violette is a preservation consultant and lecturer at Parsons/The New School of Design.

ARCHITECTURAL HISTORY/URBAN STUDIES
$120.00xx £96.00 Cloth ISBN: 978-1-5179-0412-8
APRIL
256 pages  130 b&w illustrations, 23 color plates  7 x 10
A beautiful, delicious celebration of two natural sweeteners in irresistible recipes

Honey and maple syrup might be better for you than sugar. They might be better for the environment. But even better, and sweet as anything, is how these natural ingredients taste and the wonders they do for a dish.

James Beard Award-winning cookbook author Beth Dooley and gifted photographer Mette Nielsen make the most of these flavors in this celebration of honey and maple syrup in traditional kitchens as well as cutting-edge food culture.

Full of easy ideas that include honey and maple syrup in foods both savory and sweet, this book features a wide range of irresistible recipes for breakfast, lunch, and dinner, for snacks and salads, condiments and vegetables, entrées and desserts, syrups, cocktails, and elixirs. Sweeten your table with rosemary honey butter, green tomato chutney, curry marinated herring, brown butter honey popcorn, savory maple black pepper biscotti, oven-roasted chicken thighs with pomegranate molasses, honey-glazed salmon salad, maple vanilla half-pound cake, elderberry throat coat, bourbon maple smash, and more.

With its innovative recipes, practical tips, conversion charts, historical and scientific facts, information on nutritional value, suggestions for storage and sourcing, and above all Mette Nielsen’s remarkable photographs, Sweet Nature invites us to fully enjoy these two iconic ingredients from nature’s pantry.

Beth Dooley is a James Beard Award-winning author and 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, 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. She lives in Minneapolis.

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 coauthored Savory Sweet.

**COOKBOOKS**


APRIL

216 pages  49 color plates  7 x 9
Unapologetic Beauty

JOANNA FRUEH

PHOTOGRAPHY BY FRANCES MURRAY

A startlingly powerful collaboration reimagines female beauty

"Unapologetic Beauty is a downright necessary meditation on women’s wisdom and beauty in aging. Joanna Frueh and Frances Murray—in writing and image—call out the fact that our ‘hyperbeauty’ culture relies on stereotypical ‘taboos’ to make individuals unique or edgy, when we must rather recognize that ‘real flesh, real love: they are the taboos.’ And the world needs more of both.”

—Maria Elena Buszek, University of Colorado, Denver

What is beauty without pain? Compromise is what our culture offers women: cinching, pinching, cutting, shaving, scraping, starving, and, of course, lifting and separating, all in service of one sharply circumscribed model purported to be pleasing—but not to most, if any, women.

This extraordinary book reimagines beauty at its most provocative and fetishized locus: the female breast. Artist, writer, and scholar Joanna Frueh scrutinizes ideals of beauty and sensuality, often motivated by her experiences with breast cancer. Frances Murray, her friend and collaborator for more than thirty years, documents Frueh’s journey of unapologetic beauty in a series of intimate, dazzlingly original photographs before and after her bilateral mastectomy and chemotherapy.

Reflecting with insight, directness, and humor—and with contributions from a breast surgeon, an oncologist, and artists and scholars who have had breast cancer—Frueh arrives at a new, liberating view of beauty and of the sensual pleasure found in transformative self-acceptance. Central to this reckoning is her documentation and critique of the notion of hyperbeauty (the flash of flesh appeal, hyperthin, hyperfeminine, hyperbosomy, hypersexy, and hyperyoung sold at the global 24/7 beauty bazaar) and her playful, inventive presentation of tools for remaking minds and hearts disfigured by self-denying ideals.

In its bracing critique, passionate argument, and compelling narrative—all illustrative of its own unapologetic beauty—this collaboration is a performance of startling power, stirring to consider and a pleasure to behold.

Joanna Frueh is a writer, performance artist, scholar, art critic and historian, and teacher. She received a Lifetime Achievement Award from the Women’s Caucus for Art in 2008. Her books include Erotic Faculties, Monster/Beauty: Building the Body of Love, Swooning Beauty: A Memoir of Pleasure, and Clairvoyance (For Those in the Desert): Performance Pieces, 1979–2004. She is professor emeritus of art history at the University of Nevada, Reno.

Frances Murray, a veteran fine arts photographer, has received several major awards, including a National Endowment for the Visual Arts grant and a National Endowment for the Arts U.S./Japan Exchange Fellowship. Her photographs are in the collections of several U.S. museums.

ART/WOMEN’S STUDIES
$100.00xx £80.00 Cloth ISBN: 978-1-5179-0655-9
FEBRUARY
136 pages 23 b&w illustrations, 17 color plates 6 x 8
In a masterful blend of fiction and autobiography, a Norwegian novelist sends her character to the far north to learn what she can about their Sami ancestry

Inspired by Helene Uri’s own journey into her family’s ancestry, Clearing Out, an emotionally resonant novel by one of Norway’s most celebrated authors, tells two intertwining stories. A novelist, named Helene, is living in Oslo with her husband and children and contemplating her new protagonist, Ellinor Smidt—a language researcher, divorced and in her late thirties, with a doctorate but no steady job.

An unexpected call from a distant relative reveals that Helene’s grandfather, Nicolai Nilsen, was the son of a coastal (sjø) Sami fisherman—something no one in her family ever talked about. Uncertain how to weave this new knowledge into who she believes she is, Helene continues to write her novel, in which her heroine Ellinor travels to Finnmark in the far north to study the dying languages of the Sami families there. What Ellinor finds among the Sami people she meets is a culture little known in her own world; she discovers history richer and more alluring than rumor and a connection charged with mystery and promise. Through her persistence in approaching an elderly Sami activist, and her relationship with a local Sami man, Ellinor confronts a rift that has existed between two families for generations.

Intricate and beautifully constructed, Clearing Out offers a solemn reflection on how identities, like families, are formed and fractured and recovered as stories are told. In its depiction of the forgotten and the fiercely held memories among the Sami of northern Norway, the novel is a powerful statement on what is lost, and what remains in reach, in the character and composition of contemporary life.

Helene Uri is a Norwegian novelist whose writing has been translated into more than a dozen languages. She is a trained linguist and the author of thirty books, including Honningtunger and De beste blant oss. She has served as a board member for the Norwegian Language Council and the Norwegian Writers Union and was on the jury of the Nordic Council’s Literature Prize. She is vice president of the Norwegian Academy of Language and Literature and lives in Oslo.

Barbara Sjoholm is an award-winning translator of Norwegian and Danish and the author of many books of fiction and nonfiction. She translated the Sami stories collected by Emilie Demant Hatt in By the Fire: Sami Folktales and Legends (Minnesota, 2019).
No Horizon Is So Far
Two Women and Their Historic Journey across Antarctica
LIV ARNESEN AND ANN BANCROFT
WITH CHERYL DAHLE

The extraordinary story of the first two women to cross Antarctica—now with a new introduction

“What makes this book interesting goes beyond the hard environment . . . it’s the spirit with which this particular expedition was run.”
—National Geographic

The fascinating chronicle of Liv Arnesen and Ann Bancroft’s dramatic journey as the first two women to cross Antarctica, No Horizon Is So Far—now with a new Introduction—follows the explorers from the planning of their expedition through their brutal trek from the Norwegian sector all the way to McMurdo Station as they walked, skied, and ice-sailed for almost three months in temperatures reaching as low as -35°F, all while towing their 250-pound supply sledges across 1,700 miles of ice full of dangerous crevasses. Through website transmissions and satellite phone calls, Ann and Liv, two former schoolteachers, were able to broadcast their expedition to more than three million students in sixty-five countries to teach geography, science, and the importance of following your dreams.

Liv Arnesen is a world-renowned explorer, lecturer, author, and educator. Together with Ann Bancroft, she founded Bancroft Arnesen Explore, a nonprofit dedicated to global water sustainability. She lives near Oslo, Norway.

Ann Bancroft is one of the world’s preeminent polar explorers and the first woman to reach both the North and South Poles. She founded the Ann Bancroft Foundation in 1991; is a spokesperson for the Learning Disabilities Association, Wilderness Inquiry, and Girl Scouts of the USA; and cofounded Bancroft Arnesen Explore. She lives near St. Paul, Minnesota.

Cheryl Dahle is distinguished adjunct of professional practice at Carnegie Mellon University’s School of Design.
A world of ancient ritual, superstition, and present-day danger

“Ancient myth and contemporary detection collide in this highly impressive thriller.”
—Publishers Weekly, starred review

 “[A] briskly paced atmospheric mystery, inspired by Nordic landscapes and traditions.”
—Library Journal, starred review

“All the dark elements we love.”
—St. Paul Pioneer Press

After a mysterious disappearance, private investigator Max Fjellanger is plunged into a menacing world of ghostly monks, severed pigs’ heads, and mythic rites, all somehow connected to Midsummer Eve, which is fast approaching. This is award-winning crime novelist Vidar Sundstøl at his best, spinning a tale that is taut with suspense and steeped in Norwegian culture, past and present.

Vidar Sundstøl won the prestigious Riverton Prize for the Best Norwegian Crime Novel for *The Land of Dreams*, the first volume of his acclaimed Minnesota trilogy, published in the United States by the University of Minnesota Press. *Only the Dead* and *The Ravens* are also in the trilogy.

Tiina Nunnally is the award-winning translator of Sigrid Undset’s novels *Kristin Lavransdatter, Jenny*, and *Marta Oulie* (Minnesota, 2014). Her many translations from Scandinavian languages include Vidar Sundstøl’s Minnesota Trilogy (Minnesota, 2013–15) and *Inside the Gate: Sigrid Undset’s Life at Bjerkebæk* (Minnesota, 2018).

**FICTION/SCANDINAVIAN STUDIES**


March

280 pages 5 3/8 x 8

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**Sherlock Holmes and the Eisendorf Enigma**

LARRY MILLETT

An aging Sherlock Holmes is drawn into the dark, secret history of a small Minnesota town in 1920—now in paper

“Larry Millett breathes new life into the classic character of Sherlock Holmes in this intriguing, home-grown mystery. *Sherlock Holmes and the Eisendorf Enigma* is both elegant and entertaining.”
—Allen Eskens, author of *The Life We Bury*

“Outstanding . . . Millett does a superb job of portraying Holmes without the familiar Watsonian narration and creates a creepy setting for his inquiries.”
—Publishers Weekly

Dogged by depression and doubt, Sherlock Holmes is preparing to return to England after his visit to the Mayo Clinic when he receives a shock: a note slipped under his hotel room door from a vicious murderer he’d nearly captured in Munich in 1892. The Monster of Munich has relocated to Eisendorf, a tiny village near Rochester, Minnesota. Replete with all the gothic richness of Larry Millett’s earlier Holmes novels, *Sherlock Holmes and the Eisendorf Enigma* links events in 1892 Germany with those in small-town Minnesota in 1920 in a double mystery that tests the aging detective’s mettle—and the reader’s nerve—as never before.

Larry Millett is the author of twenty books, including seven mystery novels featuring Sherlock Holmes and St. Paul detective Shadwell Rafferty.

**FICTION**


February

240 pages 5 1/2 x 8 1/4
The Drink That Made Wisconsin Famous
Beer and Brewing in the Badger State
DOUG HOVERSON

From grain to glass—a complete illustrated history of brewing and breweries in the state more famous for beer than any other

"The Drink That Made Wisconsin Famous is a sweeping overview of the entire history of Wisconsin’s breweries, from the pioneer era to today’s craft brewing phenomenon. Doug Hoverson’s wide-ranging, in-depth research allows him to weave together the varied forces that shaped the industry and delve into the individual companies that marked its development over time, both in Wisconsin and across the country."
—Susan Appel, Illinois State University

"This beautiful book is to Wisconsin what Doug Hoverson’s Land of Amber Waters is to Minnesota: the state’s definitive history of beer and breweries, a highly readable, exhaustively researched work that is as fun as it is informative. What a story!"
—Kevin Revolinski, author of Wisconsin’s Best Beer Guide

Few places on Earth are as identified with beer as Wisconsin, with good reason. Since its first commercial brewery was established in 1835, the state has seen more than 800 open and more than 650 close—sometimes after mere months, sometimes after thriving for as long as a century and a half. The Drink That Made Wisconsin Famous explores this rich history, from the first territorial pioneers to the most recent craft brewers, and from barley to barstool.

From the global breweries that developed in Milwaukee in the 1870s to the “wildcat” breweries of Prohibition and the upstart craft brewers of today, Doug Hoverson tells the stories of Wisconsin’s rich brewing history. The lavishly illustrated book goes beyond the giants like Miller, Schlitz, Pabst, and Heileman that loom large in the state’s brewing renown. Of equal interest are the hundreds of small breweries across the state started by immigrants and entrepreneurs to serve local or regional markets. Many proved remarkably resistant to the consolidation and contraction that changed the industry—giving the impression that nearly every town in the Badger State had its own brewery. Even before beer tourism became popular, hunters, anglers, and travelers found their favorite brews in small Wisconsin cities like Rice Lake, Stevens Point, and Chippewa Falls. Hoverson describes these breweries in all their diversity, from the earliest enterprises to the few surviving stalwarts to the modern breweries reviving Wisconsin’s reputation as the place to find not just the most beer but the best.

Doug Hoverson is author of Land of Amber Waters: The History of Brewing in Minnesota (Minnesota, 2007). He has written about beer and brewing history for publications ranging from American Breweriana Journal to The Growler to The Onion. He has been a consultant on documentaries about beer or related businesses and is a popular speaker on the history of beer.

HISTORY
$49.95 £40.00 Cloth/jacket ISBN: 978-0-8166-6991-2
JULY
504 pages 620 color plates 9 x 10
Whatever Normal Is

JANE ST. ANTHONY

In the fourth volume of a series set in Minneapolis in the 1960s, three friends navigate relationships and new questions about love and identity

“Jane St. Anthony keenly captures the essence of coming of age: that irreversible moment of discovery that the world is much greater and deeper than you have imagined—and that other people’s lives are as big as your own.”
—Jane O’Reilly, author of The Secret of Goldenrod

After three years of high school, Margaret still isn’t any closer to what she wants: to sing and dance on Broadway, to be a model like Twiggy, to be madly in love with someone other than Paul McCartney. It’s not much to ask, but with her friends Grace and Isabelle she’s willing to adjust her goals for the summer to a job, a car, and a boyfriend.

When Grace gets a job downtown at the Emerald Cafe, where Teddy, a dreamy college kid, tends the meat buffet, it looks like she, at least, is almost halfway there—until Teddy asks for Margaret’s phone number. “Normal” might not be all it’s cracked up to be (high school graduation, marriage, and housewifery, really?), but as Teddy complicates the girls’ friendship, it slowly becomes apparent that “normal” might mean something different, and infinitely trickier, to him. As the old friends, with adulthood looming, navigate the newly confusing territory of love and sexuality and identity, everything they thought they knew is suddenly, frighteningly thrown into question—and they discover that between the dream of stardom and the certainty of housekeeping there’s a vast unsuspected world of peril and possibility.

With all the tenderness, heartache, and humor of her earlier novels about Margaret, Grace, and Isabelle, in Whatever Normal Is Jane St. Anthony takes the friends, and her readers, to a place beyond normal—to a future as satisfying as it is promising.

Jane St. Anthony is author of The Summer Sherman Loved Me, Grace Above All, and Isabelle Day Refuses to Die of a Broken Heart, which was a finalist for the Minnesota Book Award and won the Midwest Booksellers Choice Award for Young Adult and Middle Grade. She lives in Minneapolis and works with young writers.

YOUNG ADULT/FICTION, AGES 12 AND UP
MARCH
160 pages  5 1/4 x 8 1/2
Hope in the Struggle
A Memoir
Josie R. Johnson
With Carolyn Holbrook and Arleta Little

How a Black woman from Texas became the most prominent civil rights activist in Minnesota, detailing seven remarkable decades of fighting for fairness in voting, housing, education, and employment

Why do you continue to work on issues of justice? young Black people ask Josie Johnson today, then, perhaps in the same breath, How do you maintain hope? This book, a lifetime in the making, is Josie’s answer. 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 shines light on the difference one person can make. For Josie Johnson, this has meant making a difference as a Black woman in one of the nation’s whitest states.

Josie’s story begins in a tight-knit community in Texas, where the unfairness of the segregated South, so antithetical to the values she learned at home, sharpened a sense of justice that guides her to this day. From the age of fourteen, when she went door to door with her father in Houston to campaign against the Poll Tax, to the moment in 2008 when, as a delegate at the Democratic National Convention, she cast her vote for Barack Obama for president, she has been at the forefront of the politics of civil rights. Her memoir offers a close-up picture of what that struggle has entailed, whether working as a community organizer for the Minneapolis Urban League or lobbying for fair housing and employment laws, investigating civil rights abuses or co-chairing the Minnesota delegation to the March on Washington, becoming the first African American to serve on the University of Minnesota’s Board of Regents or creating the university’s Office of the Associate Vice President for Academic Affairs with a focus on minority affairs and diversity. An intimate view of civil rights history in the making, Hope in the Struggle is a uniquely inspiring life story for these current dark and divisive times, a testament to how one determined soul can make the world a better place.

Born in 1930 in San Antonio, Texas, Josie R. Johnson has been an educator, activist, and public servant for more than seven decades. Along with work for the Urban League and the University of Minnesota, she has been office manager, campaign manager, and chief of staff for multiple political campaigns and public officials, including campaign manager for the first African American lieutenant governor of Colorado, and co-chair of the African American DFL Caucus in Minnesota. She lives in Minneapolis.

Carolyn Holbrook teaches creative writing at Hamline University and is author of Ordinary People, Extraordinary Journeys.

Arleta Little is director of Artist Fellowships for the McKnight Foundation.

Memoir/African American Studies
April
200 pages 29 b&w plates 6 x 9
By the Fire
Sami Folktales and Legends
COLLECTED AND ILLUSTRATED BY EMILIE DEMANT HATT
TRANSLATED BY BARBARA SJOHOLM

The first English publication of Sami folktales from Scandinavia collected and illustrated in the early twentieth century

Although versions of tales about wizards and magical reindeer from northern Scandinavia are found in European folk and fairytale collections, stories told by the indigenous Nordic Sami themselves are rare in English translation. The stories in By the Fire, collected by the Danish artist and ethnographer Emilie Demant Hatt (1873–1958) during her travels in the early twentieth century among the nomadic Sami in Swedish Sápmi, are the exception—and a matchless pleasure, granting entry to a fascinating world of wonder and peril, of nature imbued with spirits, and strangers to be outwitted with gumption and craft.

Between 1907 and 1916 Demant Hatt recorded tales of magic animals, otherworldly girls who marry Sami men, and cannibalistic ogres or Stallos. Many of her storytellers were women, and the memorable tales included in this collection tell of plucky girls and women who outfox their attackers (whether Russian bandits, mysterious Dog-Turks, or Swedish farmers) and save their people. Here as well are tales of ghosts and pestilent spirits, murdered babies who come back to haunt their parents, and legends in which the Sami are both persecuted by their enemies and cleverly resistant. By the Fire, first published in Danish in 1922, features Demant Hatt’s original linoleum prints, incorporating and transforming her visual memories of Sápmi in a style influenced by the northern European Expressionists after World War I.

With Demant Hatt’s field notes and commentary and translator Barbara Sjoholm’s Afterword (accompanied by photographs), this first English publication of By the Fire is at once a significant contribution to the canon of world literature, a unique glimpse into Sami culture, and a testament to the enduring art of storytelling.
The Lost Forest

PHYLLIS ROOT

ILLUSTRATIONS BY BETSY BOWEN

The story of a forest “lost” by a surveying error—and all the flora and fauna to be found there

A forest, of course, doesn’t need a map to know where to grow. But people need a map to find it. And in 1882 when surveyors set out to map a part of Minnesota, they got confused, or tired and cold (it was November), and somehow mapped a great swath of ancient trees as a lake. For more than seventy-five years, the mistake stayed on the map, and the forest remained safe from logging—no lumber baron expects to find timber in a lake, after all.

The Lost Forest tells the story of this lucky error and of the 144 acres of old-growth red and white pine it preserved. With gentle humor, Phyllis Root introduces readers to the men at their daunting task, trekking across Minnesota, measuring and marking the vast land into townships and sections and quarters. She takes us deep into a stand of virgin pine, one of the last and largest in the state, where U.S. history and natural history meet. With the help of Betsy Bowen’s finely observed and beautiful illustrations, she shows us all the life that can be found in the Lost Forest.

Accompanying the story is a wealth of information about the Cadastral Survey and about the plants and animals that inhabit forests—making the book a valuable guide for readers who might want to look even deeper into the history of Minnesota, the flora and fauna of old-growth forests, and the apportioning of land in America.

Phyllis Root is the author of more than forty books, including Creak! Said the Bed and Lily and the Pirates, both named in Smithsonian’s 2010 Notable Books for Children; Aunt Nancy and Old Man Trouble, winner of a Minnesota Book Award; Big Momma Makes the World, winner of the Boston Globe Horn Book Award; and, published by Minnesota, Plant a Pocket of Prairie and One North Star, both winners of the John Burroughs Riverby Award, and Searching for Minnesota’s Native Wildflowers. She teaches in Hamline University’s MFA in Writing for Children and Young Adults program.

Betsy Bowen has written and illustrated numerous children’s books, including Phyllis Root’s Big Belching Bog (Minnesota, 2010), Plant a Pocket of Prairie (Minnesota, 2014), and One North Star (Minnesota, 2016). She lives in Grand Marais, Minnesota.
The ABC of It
Why Children’s Books Matter
LEONARD S. MARCUS
FOREWORD BY LISA VON DRASEK

Original artwork and materials explore children’s literature and its impact in society and culture over time

A favorite childhood book can leave a lasting impression, but as adults we tend to shelve such memories. For fourteen months beginning in June 2013, more than half a million visitors to the New York Public Library viewed an exhibition about the role that children’s books play in world culture and in our lives. After the exhibition closed, attendees clamored for a catalog of The ABC of It as well as for children’s literature historian Leonard S. Marcus’s insightful, wry commentary about the objects on display. Now with this book, a collaboration between the University of Minnesota’s Kerlan Collection of Children’s Literature and Leonard Marcus, the nostalgia and vision of that exhibit can be experienced anywhere.

The story of the origins of children’s literature is a tale with memorable characters and deeds, from Hans Christian Andersen and Lewis Carroll to E. B. White and Madeleine L’Engle, who safeguarded a place for wonder in a world increasingly dominated by mechanistic styles of thought, to artists like Beatrix Potter and Maurice Sendak who devoted their extraordinary talents to revealing to children not only the exhilarating beauty of life but also its bracing intensity. Philosophers like John Locke and Jean-Jacques Rousseau and educators such as Johann Comenius and John Dewey were path-finding interpreters of the phenomenon of childhood, inspiring major strands of bookmaking and storytelling for the young. Librarians devised rigorous standards for evaluating children’s books and effective ways of putting good books into children’s hands, and educators proposed radically different ideas about what those books should include. Eventually, publishers came to embrace juvenile publishing as a core activity, and pioneering collectors of children’s book art, manuscripts, correspondence, and ephemera appeared—the University of Minnesota’s Dr. Irvin Kerlan being a superb example. Without the foresight and persistence of these collectors, much of this story would have been lost forever.

Regarding children’s literature as both a rich repository of collective memory and a powerful engine of cultural change is more important today than ever.

Leonard S. Marcus is one of the world’s leading authorities on children’s books and illustration. Among his many books are Minders of Make-Believe and Margaret Wise Brown: Awakened by the Moon. A frequent contributor to the New York Times Book Review, he is on the faculty of New York University and the School of Visual Arts.

Lisa Von Drasek is curator of the Children’s Literature Research Collections at the University of Minnesota.

CHILDREN’S LITERATURE
FEBRUARY
240 pages 450 color illustrations 7 1/2 x 9 1/2
Distributed for the Kerlan Collection at the University of Minnesota
The Clue in the Trees
An Enchantment Lake Mystery
MARGI PREUS

The second in a series, quirky heroine Francie is back in this fast-paced northwoods mystery—now in paper

"Francie, with her brains, bravery, and dying flashlight, is a detective for the ages."
—Chris Monroe, author of the Monkey with a Tool Belt series

"This quick read is meant for a young bookworm cozying up in a northern Minnesota cabin."
—Minnesota Monthly

"A great book for a lazy afternoon: a nod to Nancy that serves up a modern version of the classic teen detective heroine."
—Kirkus Reviews

If Francie thinks things have settled down since her previous adventure at Enchantment Lake, she’s in for a surprise. A new school with new friends (and some enemies), a lead role in a play, an encounter with a giant muskie, archaeological twists, secret tunnels, thin ice, and a strangely sticky murder are all coming her way in The Clue in the Trees.

MIDWEST BOOKSELLERS CHOICE AWARD WINNER

Margi Preus is a New York Times best-selling author whose novels for young readers include West of the Moon, the Newbery Honor book Heart of a Samurai, and Enchantment Lake (Minnesota, 2015), the first in this young-adult mystery series.

MIDDLE GRADE FICTION
APRIL
192 pages 5 1/2 x 8

Gunflint Burning
Fire in the Boundary Waters
CARY J. GRIFFITH

The story of the Ham Lake fire—the blaze, the firefighters’ battle, the human toll—now in paper

"Gunflint Burning is a cautionary tale for anyone who’s kindled a warming blaze while camping. But it’s also about the consequences of carelessness, the depth of community, the value of knife-edge coordination, and—perhaps most of all—how an expanse of lakes and rocks and trees in northernmost Minnesota can inspire people to work past exhaustion to save it."
—Star Tribune

"Gunflint Burning brings the adrenaline, the falling ash, the smell of smoke, and the jarring scream of a crown fire to its detailed narrative of a wildfire in one of America’s best-loved wilderness areas. Cary J. Griffith carries the reader over portages, across lakes, and through burning cabins to show how wildfire increasingly burns through our lives."
—Rocky Barker, author of Scorched Earth: How the Fires of Yellowstone Changed America

Gunflint Burning is a comprehensive account of the dramatic events around the Ham Lake fire of 2007, one of the largest wildfires in Minnesota history. In sharp detail, Cary J. Griffith describes the key events of the fire as they unfold, transporting readers to the front lines of an epic struggle that was at times heroic, tragic, and sublime.

Cary J. Griffith is author of Lost in the Wild: Danger and Survival in the North Woods; Opening Goliath, winner of the 2010 Minnesota Book Award; Wolves, winner of a Midwest Book Award; and Savage Minnesota, which was published serially in the Star Tribune. He lives in Rosemount, Minnesota.

HISTORY
MAY
344 pages 23 color plates, 1 map 5 1/2 x 8 1/4
The Art of Protest
Culture and Activism from the Civil Rights Movement to the Present, Second Edition
T. V. REED

A second edition of the classic introduction to arts in social movements, fully updated and now including Black Lives Matter, Occupy Wall Street, and new digital and social media forms of cultural resistance.

The Art of Protest, first published in 2006, was hailed as an “essential” introduction to progressive social movements in the United States and praised for its “fluid writing style” and “well-informed and insightful” contribution (Choice Magazine). Now thoroughly revised and updated, this new edition of T. V. Reed’s acclaimed work offers engaging accounts of ten key progressive movements in postwar America, from the African American struggle for civil rights beginning in the 1950s to Occupy Wall Street and Black Lives Matter in the twenty-first century.

Reed focuses on the artistic activities of these movements as a lively way to frame progressive social change and its cultural legacies: civil rights freedom songs, the street drama of the Black Panthers, revolutionary murals of the Chicano movement, poetry in women’s movements, the American Indian Movement’s use of film and video, anti-apartheid rock music, ACT UP’s visual art, digital arts in #Occupy, Black Lives Matter rap videos, and more.

Through the kaleidoscopic lens of artistic expression, Reed reveals how activism profoundly shapes popular cultural forms. For students and scholars of social change and those seeking to counter reactionary efforts to turn back the clock on social equality and justice, the new edition of The Art of Protest will be both informative and inspiring.

T. V. Reed is Buchanan Distinguished Professor Emeritus at Washington State University. His recent books include Digitized Lives: Culture, Power, and Social Change in the Internet Era and Robert Cantwell and the Literary Left. Reed edits the website culturalpolitics.net.
Men in Place
Trans Masculinity, Race, and Sexuality in America
MIRIAM J. ABELSON

Daring new theories of masculinity, built from a large and geographically diverse interview study of transgender men

American masculinity is being critiqued, questioned, and reinterpreted for a new era. In *Men in Place* Miriam J. Abelson makes an original contribution to this conversation through in-depth interviews with trans men in the U.S. West, Southeast, and Midwest, showing how the places and spaces men inhabit are fundamental to their experiences of race, sexuality, and gender.

*Men in Place* explores the shifting meanings of being a man across cities and in rural areas. Here Abelson develops the insight that individual men do not have one way to be masculine—rather, their ways of being men shift between different spaces and places. She reveals a widespread version of masculinity that might be summed up as “strong when I need to be, soft when I need to be,” using the experiences of trans men to highlight the fundamental construction of manhood for all men.

With an eye to how societal institutions promote homophobia, transphobia, and racism, *Men in Place* argues that race and sexuality fundamentally shape safety for men, particularly in rural spaces, and helps us to better understand the ways that gender is created and enforced.

Miriam J. Abelson is assistant professor of women, gender, and sexuality studies at Portland State University.

SOCIOLGY/GENDER AND SEXUALITY
$25.00 x £18.99 Paper ISBN: 978-1-5179-0351-0
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MARCH
264 pages 5 1/2 x 8 1/2
Reimagining Livelihoods
Life beyond Economy, Society, and Environment

ETHAN MILLER

A provocative reassessment of the concepts underlying the struggle for sustainable development

Much of the debate over sustainable development revolves around how to balance the competing demands of economic development, social well-being, and environmental protection. “Jobs vs. environment” is only one of the many forms that such struggles take. But what if the very terms of this debate are part of the problem? Reimagining Livelihoods argues that the “hegemonic trio” of economy, society, and environment not only fails to describe the actual world around us but poses a tremendous obstacle to enacting a truly sustainable future.

In a rich blend of ethnography and theory, Reimagining Livelihoods engages with questions of development in the state of Maine to trace the dangerous effects of contemporary stories that simplify and domesticate conflict. As in so many other places around the world, the trio of economy, society, and environment in Maine produces a particular space of “common sense” within which struggles over life and livelihood unfold. Yet the terms of engagement embodied by this trio are neither innocent nor inevitable. It is a contingent, historically produced configuration, born from the throes of capitalist industrialism and colonialism. Drawing in part on his own participation in the struggle over the Plum Creek Corporation’s “concept plan” for a major resort development on the shores of Moosehead Lake in northern Maine, Ethan Miller articulates a rich framework for engaging with the ethical and political challenges of building ecological livelihoods among diverse human and nonhuman communities.

In seeking a pathway for transformative thought that is both critical and affirmative, Reimagining Livelihoods provides new frames of reference for living together on an increasingly volatile Earth.
Anthropocene Poetics
Deep Time, Sacrifice Zones, and Extinction

DAVID FARRIER

How poetry can help us think about and live in the Anthropocene by reframing our intimate relationship with geological time

The Anthropocene describes how humanity has radically intruded into deep time, the vast timescales that shape the Earth system and all life-forms that it supports. The challenge it poses—how to live in our present moment alongside deep pasts and futures—brings into sharp focus the importance of grasping the nature of our intimate relationship with geological time. In Anthropocene Poetics, David Farrier shows how contemporary poetry by Elizabeth Bishop, Seamus Heaney, Evelyn Reilly, and Christian Bök, among others, provides us with frameworks for thinking about this uncanny sense of time.

Looking at a diverse array of lyric and avant-garde poetry from three interrelated perspectives—the Anthropocene and the “material turn” in environmental philosophy; the Plantationocene and the role of global capitalism in environmental crisis; and the emergence of multispecies ethics and extinction studies—Farrier rethinks the environmental humanities from a literary critical perspective. Anthropocene Poetics puts a concern with deep time at the center, defining a new poetics for thinking through humanity’s role as geological agents, the devastation caused by resource extraction, and the looming extinction crisis.

David Farrier is senior lecturer in modern and contemporary literature at the University of Edinburgh. He is author of Unsettled Narratives: The Pacific Writings of Stevenson, Ellis, Melville, and London and Postcolonial Asylum: Seeking Sanctuary before the Law.

PHILOSOPHY/THEORY
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FEBRUARY
184 pages  5 b&w illustrations  5 1/2 x 8 1/2
Posthumanities Series, volume 50
Reading for Reform
The Social Work of Literature in the Progressive Era
LAURA R. FISHER

An unprecedented examination of class-bridging reform and U.S. literary history at the turn of the twentieth century

Reading for Reform rewrites the literary history of late nineteenth and early twentieth century America by putting social reform institutions at the center of literary and cultural analysis. Examining the vibrant, often fractious literary cultures that developed as part of the Progressive mandate to uplift the socially disadvantaged, it shows that in these years reformers saw literature as a way to combat the myriad social problems that plagued modern U.S. society. As they developed distinctly literary methods for Americanizing immigrants, uplifting and refining wage-earning women, and educating black students, their institutions gave rise to a new social purpose for literature.

Class-bridging reform institutions—the urban settlement house, working girls’ club, and African American college—are rarely addressed in literary history. Yet, Laura R. Fisher argues, they engendered important experiments in the form and social utility of American literature, from minor texts of Yiddish drama and little-known periodical and reform writers to the fiction of Edith Wharton and Nella Larsen. Fisher delves into reform’s vast and largely unexplored institutional archives to show how dynamic sites of modern literary culture developed at the margins of social power.

Fisher reveals how reformist approaches to race, class, religion, and gender formation shaped American literature between the 1880s and the 1920s. In doing so, she tells a new story about the fate of literary practice, and the idea of literature’s practical value, during the very years that modernist authors were proclaiming art’s autonomy from concepts of social utility.

Laura R. Fisher is associate professor of English at Ryerson University.

LITERARY CRITICISM/AMERICAN STUDIES
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MARCH
304 pages 5 1/2 x 8 1/2
Seeing the consequences of competitive school choice policy through students’ eyes

While policymakers often justify school choice as a means to alleviate opportunity and achievement gaps, an unanticipated effect is increased competition over access to coveted, high-performing schools. In *A Contest without Winners*, Kate Phillippo follows a diverse group of Chicago students through the processes of researching, applying to, and enrolling in public high school. Throughout this journey, students prove themselves powerful policy actors who carry out and redefine competitive choice.

Phillippo’s work amplifies the voices of students—rather than the parents, educators, public intellectuals, and policymakers who so often inform school choice research—and investigates how students interact with and emerge from competitive choice academically, developmentally, and civically. Through students’ experiences, she shows how competitive choice legitimates and exacerbates existing social inequalities; collides with students’ developmental vulnerability to messages about their ability, merit, and potential; and encourages young people’s individualistic actions as they come to feel that they must earn their educational rights. From urban infrastructure to income inequality to racial segregation, Phillippo examines the factors that shape students’ policy enactment and interpretation, as policymakers and educators ask students to compete for access to public resources.

With competitive choice, even the winners—the lucky few admitted to their dream schools—don’t outright win. *A Contest without Winners* challenges meritocratic and market-driven notions of opportunity creation for young people and raises critical questions about the goals we have for public schooling.
A critical look at the political economy of urban bicycle infrastructure in the United States

Cycluscapes of the Unequal City explores how bicycle infrastructure planning has become a key symbol of—and site of conflict over—uneven urban development. John G. Stehlin traces bicycling’s rise in popularity as a key policy solution for American cities facing the environmental, economic, and social contradictions of the previous century of sprawl. Using in-depth case studies from San Francisco, Philadelphia, and Detroit, he argues that the mission of bicycle advocacy has converged with, and reshaped, the urban growth machine around a model of livable, environmentally friendly, and innovation-based urban capitalism. While advocates envision a more sustainable city for all, the deployment of bicycle infrastructure within the framework of the neoliberal city in many ways intensifies divisions along lines of race, class, and space.

Cyclescapes of the Unequal City speaks to a growing interest in bicycling as an urban economic and environmental strategy, its role in the politics of gentrification, and efforts to build more diverse coalitions of bicycle advocates. Grounding its analysis in both regional political economy and neighborhood-based ethnography, this book ultimately uses the bicycle as a lens to view major shifts in today’s American city.

John G. Stehlin is research associate in the Sustainable Consumption Institute at the University of Manchester.

An unparalleled exploration of NOW’s trajectory, from its founding to the present—and its future

A new wave of feminist energy has swept the globe since 2016—from women’s marches and the #MeToo movement to transwomen’s inclusion and exclusion in feminism and participation in institutional politics. Amid all this, an organization declared dead or dying for thirty years—the National Organization for Women—has seen a membership boom.

Fighting for NOW seeks to better understand how bureaucratic structures like NOW’s simultaneously provide stability and longevity, while creating space for productive and healthy conflict among members. Kelsy Kretschmer explores these ideas through an examination of conflict in NOW’s local chapters, its task forces and committees, and its satellite groups. NOW’s history provides evidence for three basic arguments: bureaucratic groups are not insulated from factionalism; they are important sites of creativity and innovation for their movements; and schisms are not inherently bad for movement organizations. Hence, Fighting for NOW is in stark contrast to conventional scholarship, which has conceptualized factionalism as organizational failure. It also provides one of the few book-length explorations of NOW’s trajectory, from its founding to the modern context.

Kelsy Kretschmer is assistant professor of sociology at Oregon State University.
Governance Feminism

Notes from the Field

JANET HALLEY, PRABHA KOTISWARAN, RACHEL REBOUCHÉ, AND HILA SHAMIR, EDITORS

An interdisciplinary, multifaceted look at feminist engagements with governance across the global North and global South

Governance Feminism: Notes from the Field brings together nineteen contributions from leading feminist scholars and activists to critically describe and assess contemporary feminist engagements with state and state-like power. Gathering examples from North America, South America, Europe, Asia, and the Middle East, it complements and expands on the companion volume Governance Feminism: An Introduction. Its chapters argue that governance feminism (GF) is institutionally diverse and globally distributed—emerging from traditional sites of state power as well as from various forms of governance and operating at the grassroots level, in the private sector, in civil society, and in international relations.

The book begins by confronting the key role that crime and punishment play in GFeminist projects. Here, authors explore the ideological and political conditions under which this branch of GF became so robust and rethink the carceral turn. Other chapters speak to another face of GFeminism: feminists finding, in mundane and seemingly unspectacular bureaucratic tools, leverage to bring about change in policy and governance practices. Several contributions highlight the political, strategic, and ethical challenges that feminists and LGBT activists must negotiate to play on the governmental field. The book concludes with a focus on feminist interventions in postcolonial legal and political orders, looking at new policy spaces opened up by conflict, postconflict, and occupation.

Providing a clear, cross-cutting, critical lens through which to map developments in feminist governance around the world, Governance Feminism: Notes from the Field makes sense of the costs and benefits of current feminist realities to reimagine feminist futures.


Janet Halley is Royall Professor of Law at Harvard Law School.

Prabha Kotiswaran is professor of law and social justice at King’s College London.

Rachel Rebouché is professor of law at Temple University Beasley School of Law.

Hila Shamir is associate professor at Tel-Aviv University Faculty of Law.

LAW AND LEGAL STUDIES/FEMINIST THEORY


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MARCH

608 pages 4 tables 5 1/2 x 8 1/2
How did a powerful concept in international justice evolve into an inequitable response to mass suffering?

The Politics of Annihilation traces how the concept of genocide came to acquire such significance on the global political stage. In doing so, it reveals how the concept has been politically contested and refashioned over time. It explores how these shifts implicitly impact what forms of mass violence are considered genocide and what forms are not.

Benjamin Meiches argues that the limited conception of genocide, often rigidly understood as mass killing rooted in ethno-religious identity, has created legal and political institutions that do not adequately respond to the diversity of mass violence. He argues that the discourse on genocide has implicitly excluded many forms of violence from popular attention, including cases ranging from contemporary Botswana and the Democratic Republic of Congo, to the legacies of colonial politics in Haiti, Canada, and elsewhere, to the effects of climate change on small island nations.

By mapping the multiplicity of forces that entangle the concept in larger assemblages of power, The Politics of Annihilation gives us a new understanding of how the language of genocide impacts contemporary political life, especially as a means of protesting the social conditions that produce mass violence.

Benjamin Meiches is assistant professor of security studies and conflict resolution at the University of Washington–Tacoma.

POLITICAL SCIENCE/LAW AND LEGAL STUDIES
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MARCH
328 pages 5 1/2 x 8 1/2

A groundbreaking consideration of death from capitalism, from the seventeenth to the twenty-first century

From a 2013 Texas fertilizer plant explosion that killed fifteen people and injured 252 to a 2017 chemical disaster in the wake of Hurricane Harvey, we are confronted all too often with industrial accidents that reflect the underlying attitude of corporations toward the lives of laborers and others who live and work in their companies’ shadows. Dead Labor takes seriously the myriad ways in which bodies are commodified and profits derived from premature death.

James Tyner tracks a history from the 1600s through which premature death and mortality became something calculable, predictable, manageable, and even profitable. Drawing on a range of examples, including the criminalization of migrant labor, medical tourism, life insurance, and health care, he explores how we can no longer presume that all bodies undergo the same processes of life, death, fertility, and mortality. Positioned at the intersection of two fields—the political economy of labor and the philosophy of mortality—Dead Labor builds on Marx’s notion that death (and truncated life) is a constant factor in the processes of labor.

James Tyner is professor of geography at Kent State University. His books include War, Violence, and Population: Making the Body Count, winner of the Meridian Book Award from the American Association of Geographers.

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MARCH
224 pages 5 1/2 x 8 1/2
How authors rendered Dakhóta philosophy by literary means to encode ethical and political connectedness and sovereign life within a settler surveillance state

Translated Nation examines literary works and oral histories by Dakhóta intellectuals from the aftermath of the 1862 U.S.–Dakota War to the present day, highlighting creative Dakhóta responses to violences of the settler colonial state. Christopher Pexa argues that the assimilation era of federal U.S. law and policy was far from an idle one for the Dakhóta people, but rather involved remaking the Oyáte (the Očeti Šakówiŋ Oyáte or People of the Seven Council Fires) through the encrypting of Dakhóta political and relational norms in plain view of settler audiences.

From Nicholas Black Elk to Charles Alexander Eastman to Ella Cara Deloria, Pexa analyzes well-known writers from a tribally centered perspective that highlights their contributions to Dakhóta/Lakhóta philosophy and politics. He explores how these authors, as well as oral histories from the Spirit Lake Dakhóta Nation, invoke thióšpaye (extended family or kinship) ethics to critique U.S. legal translations of Dakhóta relations and politics into liberal molds of heteronormativity, individualism, property, and citizenship. He examines how Dakhóta intellectuals remained part of their social frameworks even while negotiating the possibilities and violence of settler colonial framings, ideologies, and social forms.

Bringing together oral and written as well as past and present literatures, Translated Nation expands our sense of literary archives and political agency and demonstrates how Dakhóta peoplehood not only emerges over time but in everyday places, activities, and stories. It provides a distinctive view of the hidden vibrancy of a historical period that is often tied only to Indigenous survival.

Christopher Pexa is an enrolled member of the Spirit Lake Nation and assistant professor of English and affiliate of American Indian studies at the University of Minnesota.
A reevaluation of Édouard Glissant that centers on the catastrophe of the Middle Passage and creates deep, original theories of trauma and Caribbeanness

While philosophy has undertaken the work of accounting for Europe’s traumatic history, the field has not shown the same attention to the catastrophe known as the Middle Passage. It is a history that requires its own ideas that emerge organically from the societies that experienced the Middle Passage and its consequences firsthand. *Glissant and the Middle Passage* offers a new, important approach to this neglected calamity by examining the thought of Édouard Glissant, particularly his development of Caribbeanness as a critical concept rooted in the experience of the slave trade and its aftermath in colonialism.

In dialogue with key theorists of catastrophe and trauma—including Aimé Césaire, Frantz Fanon, George Lamming, Gilles Deleuze, Félix Guattari, Derek Walcott, as well as key figures in Holocaust studies—*Glissant and the Middle Passage* hones a sharp sense of the specifically Caribbean varieties of loss, developing them into a transformative philosophical idea. Using the Plantation as a critical concept, John E. Drabinski creolizes notions of rhizome and nomad, examining what kinds of aesthetics grow from these roots and offering reconsiderations of what constitutes intellectual work and cultural production.

*Glissant and the Middle Passage* establishes Glissant’s proper place as a key theorist of ruin, catastrophe, abyss, and memory. Identifying his insistence on memories and histories tied to place as the crucial geography at the heart of his work, this book imparts an innovative new response to the specific historical experiences of the Middle Passage.
A beautifully illustrated exploration of how Victorian novelty picture books reshape the ways children read and interact with texts

The Victorian era saw an explosion of novelty picture books with flaps to lift and tabs to pull, pages that could fold out, pop-up scenes, and even mechanical toys mounted on pages. Analyzing books for young children published between 1835 and 1914, Playing with the Book studies how these elaborately designed works raise questions not just about what books should look like but also about what reading is, particularly in relation to children’s literature and child readers.

Novelty books promised (or threatened) to make reading a physical as well as intellectual activity, requiring the child to pull a tab or lift a flap to continue the story. These books changed the relationship between pictures, words, and format in both productive and troubling ways. Hannah Field considers these aspects of children’s reading through case studies of different formats of novelty and movable books and intensive examination of editions that have survived from the nineteenth century. She discovers that children ripped, tore, and colored in their novelty books—despite these books’ explicit instructions against such behaviors.

Richly illustrated with images of these ingenious constructions, Playing with the Book argues that novelty books construct a process of reading that involves touch as well as sight, thus reconfiguring our understanding of the phenomenology of reading.

Hannah Field is lecturer in Victorian literature at the University of Sussex and coeditor of Space and Place in Children’s Literature, 1749 to the Present.

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MAY
248 pages 55 b&w illustrations, 23 color plates 7 x 9
An archive-based, in-depth analysis of the surreal nature and science movies of the pioneering French filmmaker Jean Painlevé

Before Jacques-Yves Cousteau, there was Jean Painlevé, a pioneering French scientific and nature filmmaker with a Surrealist’s eye. Creator of more than two hundred films, his studies of strange animal worlds doubled as critical reimaginations of humanity. With an unerring eye for the uncanny and unexpected, Painlevé and his assistant Geneviève Hamon captured oneiric octopuses, metamorphic crustaceans, erotic seahorses, mythic vampire bats, and insatiable predatory insects.

Zoological Surrealism draws from Painlevé’s early oeuvre to rethink the entangled histories of cinema, Surrealism, and scientific research in interwar France. Delving deeply into Painlevé’s archive, James Leo Cahill develops an account of “cinema’s Copernican vocation”—how it was used to forge new scientific discoveries while also displacing and critiquing anthropocentric viewpoints.

From Painlevé’s engagements with Sergei Eisenstein, Georges Franju, and competing Surrealists to the historiographical dimensions of Jean Vigo’s concept of social cinema, Zoological Surrealism taps never-before-examined sources to offer a completely original perspective on a cutting-edge filmmaker. The first extensive English-language study of Painlevé’s early films and their contexts, it adds important new insight to our understanding of film while also contributing to contemporary investigations of the increasingly surreal landscapes of climate change and ecological emergency.

James Leo Cahill is associate professor of cinema studies and French at the University of Toronto and general editor of Discourse: Journal for Theoretical Studies in Media and Culture.
Bad Film Histories
Ethnography and the Early Archive
KATHERINE GROO

A daring, deep investigation into ethnographic cinema that challenges standard ways of writing film history and breaks important new ground in understanding archives

Bad Film Histories is a vital work that unsettles the authority of the archive. Katherine Groo daringly takes readers to the margins of the film record, addressing the undertheorization of film history and offering a rigorous corrective. Taking ethnographic cinema as a crucial case study, Groo challenges standard ways of thinking and writing about film history and questions widespread assumptions about what film artifacts are and what makes them meaningful. Rather than filling holes, Groo endeavors to understand the imprecisions and absences that define film history and its archives.

As Groo describes, ethnographic works are mostly untitled, unauthored, seemingly infinite in number, and largely unrestored even in their digital afterlives. Her examination of ethnographic cinema provides necessary new thought for both film scholars and those who are thrilled by cinema's boundless possibilities. In so doing, she boldly reexamines what early ethnographic cinema is and how these films produce meaning, challenging the foundations of film history and prevailing approaches to the archive.

Maison Lumière and the Musée Albert-Kahn, to dozens of expedition films from the 1910s and 1920s. The project is deeply grounded in poststructural approaches to history, and throughout Groo draws on these frameworks to offer innovative and accessible readings that explain ethnographic cinema's destabilizing energies.

Katherine Groo is assistant professor of film and media studies at Lafayette College.

FILM/VISUAL CULTURE
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FEBRUARY
360 pages 30 b&w illustrations 5 1/2 x 8 1/2
Expanding the insights of Arlette Farge and Michel Foucault’s *Disorderly Families* into policing, public order, (in)justice, and daily life

What might it mean for ordinary people to intervene in the circulation of power between police and the streets, sovereigns and their subjects? How did the police come to understand themselves as responsible for the circulation of people as much as things—and to separate law and justice from the maintenance of a newly emergent civil order? These are among the many questions addressed in the interpretive essays in *Archives of Infamy*.

Crisscrossing the Atlantic to bring together unpublished radio broadcasts, book reviews, and essays by historians, geographers, and political theorists, *Archives of Infamy* provides historical and archival contexts to the recent translation of *Disorderly Families* by Arlette Farge and Michel Foucault. This volume includes new translations of key texts, including a radio address Foucault gave in 1983 that explains the writing process for *Disorderly Families*; two essays by Foucault not readily available in English; and a previously untranslated essay by Farge that describes how historians have appropriated Foucault.

*Archives of Infamy* pushes past old debates between philosophers and historians to offer a new perspective on the crystallization of ideas—of the family, gender relations, and political power—into social relationships and the regimes of power they engender.

Contributors: Roger Chartier, Collège de France; Stuart Elden, U of Warwick; Arlette Farge, Centre national de recherche scientifique; Michel Foucault (1926–1984); Jean-Philippe Guinle, Catholic Institute of Paris; Michel Heurteaux; Pierre Nora, École des Hautes Études en Sciences Sociales; Michael Rey (1953–1993); Thomas Scott-Railton; Elizabeth Wingrove, U of Michigan.

Nancy Luxon is associate professor of political science at the University of Minnesota. She is author of *Crisis of Authority: Politics, Trust, and Truth-Telling in Freud and Foucault* and editor of *Disorderly Families* (Minnesota, 2016).

Thomas Scott-Railton is a freelance French–English translator.

**THEORY/PHILOSOPHY**

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JUNE

400 pages 3 b&w illustrations, 2 tables 5 1/2 x 8 1/2
The Technique of Thought
Nancy, Laruelle, Malabou, and Stiegler after Naturalism

IAN JAMES

Interrogating the work of four contemporary French philosophers to rethink philosophy’s relationship to science and science’s relationship to reality

The Technique of Thought explores the relationship between philosophy and science as articulated in the work of four contemporary French thinkers—Jean-Luc Nancy, François Laruelle, Catherine Malabou, and Bernard Stiegler. Situating their writings within both contemporary scientific debates and the philosophy of science, Ian James elaborates a philosophical naturalism that is notably distinct from the Anglo-American tradition. The naturalism James proposes also diverges decisively from the ways in which continental philosophy has previously engaged with the sciences. He explores the technical procedures and discursive methods used by each of the four thinkers as distinct “techniques of thought” that approach scientific understanding and knowledge experimentally.

Moving beyond debates about the constructed nature of scientific knowledge, The Technique of Thought argues for a strong, variably configured, and entirely novel scientific realism. By bringing together post-phenomenological perspectives concerning individual or collective consciousness and first-person qualitative experience with science’s focus on objective and third-person quantitative knowledge, James tracks the emergence of a new image of the sciences and of scientific practice.

Stripped of aspirations toward total mastery of the universe or a “grand theory of everything,” this renewed scientific worldview, along with the simultaneous reconfiguration of philosophy’s relationship to science, opens up new ways of interrogating immanent reality.

Ian James is fellow in French at Downing College, Cambridge. He is author of The New French Philosophy, Paul Virilio, and The Fragmentary Demand: An Introduction to the Philosophy of Jean-Luc Nancy.

PHILOSOPHY OF SCIENCE/THEORY
$112.00x £89.00 Cloth ISBN: 978-1-5179-0429-6
FEBRUARY
272 pages 5 1/2 x 8 1/2
An engaging critique of the science and metaphysics behind our understanding of the universe

The James Webb Space Telescope, when launched in 2021, will be the premier orbital observatory, capable of studying every phase of the history of the universe, from the afterglow of the Big Bang to the formation of our solar system. Examining the theoretical basis for key experiments that have made this latest venture in astrophysics possible, Bjørn Ekeberg reveals that scientific cosmology actually operates in a twilight zone between the physical and metaphysical.

Metaphysical Experiments explains how our current framework for understanding the universe, the Big Bang theory, is more determined by a deep faith in mathematical universality than empirical observation. Ekeberg draws on philosophical insights by Spinoza, Bergson, Heidegger, and Arendt; on the critical perspectives of Latour, Stengers, and Serres; and on cutting-edge physics research at the Large Hadron Collider, to show how the universe of modern physics was invented to reconcile a Christian metaphysical premise with a claim to the theoretical unification of nature.

By focusing on the nonmathematical assumptions underlying some of the most significant events in modern science, Metaphysical Experiments offers a critical history of contemporary physics that demystifies such concepts as the universe, particles, singularity, gravity, blackbody radiation, the speed of light, wave/particle duality, natural constants, black holes, dark matter, and dark energy. Ekeberg’s incisive reading of the metaphysical underpinnings of scientific cosmology offers an innovative account of how we understand our place in the universe.

Bjørn Ekeberg has a PhD from University of Victoria, Canada, and is an independent researcher and writer living in Oslo, Norway.

PHILOSOPHY OF SCIENCE/ THEORY
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MARCH
208 pages 6 b&w illustrations 5 1/2 x 8 1/2
Posthumanities Series, volume 49
A beautifully written study of three pioneering artists, entwining their work and our understanding of creativity

Bringing the creative process of three contemporary artists into conversation, Architectures of the Unforeseen stages an encounter between philosophy and art and design. Its gorgeous prose invites the reader to think along with Brian Massumi as he thoroughly embodies the work of these artists, walking the line that separates theory from art and providing equally nurturing sustenance for practicing artists and working philosophers.

Based on Massumi’s lengthy—and in two cases decades-long—relationships with digital architect Greg Lynn, interactive media artist Rafael-Lozano Hemmer, and mixed-media installation creator Simryn Gill, Architectures of the Unforeseen delves into their processes of creating art. The book’s primary interest is in what motivates each artist’s practice—the generative knots that inspire creativity—and in how their pieces work to give off their unique effects. More than a series of profiles or critical pieces, Massumi’s essays are creative, developing new philosophical concepts and offering rigorous sentiments about art and creativity.

 Asking fundamental questions about nature, culture, and the emergence of the new, Architectures of the Unforeseen is important original research on artists that are pioneers in their field. Equally valuable to the everyday reader and those engaged in scholarly work, it is destined to become an important book not only for the fields of digital architecture, interactive media, and installation art, but also more basically for our knowledge of art and creativity.

Brian Massumi is the author of numerous works across philosophy, political theory, and art theory. His publications include 99 Theses on the Revaluation of Value: A Postcapitalist Manifesto (Minnesota, 2018); Semblance and Event: Activist Philosophy and the Occurrent Arts; and Parables for the Virtual: Movement, Affect, Sensation.

ART HISTORY/VISUAL CULTURE
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MAY
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A landmark text in design discourse for a world desperately in need of redesign—back in print

“Design, Nature, and Revolution is a brilliant example of how to handle large-scale ideas in compact arguments.”
—ARTFORUM

“This is an original philosophical polemic that teaches concepts, convinces us of the validity of revolutionary planning and action, and makes a crucial redefinition of the relationship between utopia and human reality.”
—Hermann Rebel, York University, Toronto

What good is design? Tomás Maldonado poses philosophical inquiries into the role design plays during a moment of crisis and analyzes what “design” might mean as an ever-enlarging compass beyond stylization of specific objects. He discusses how design is both influenced by and central to ecological crisis. Written as a kind of obituary to the Modern movement’s wave of failed “concrete utopias,” Maldonado combines philosophy, sociology, radical countercultural thought, and the ecological sciences into a polemic that recenters design in the human environment.

Tomás Maldonado is considered one of the most significant design thinkers of the twentieth and twenty-first centuries. Larry Busbea is associate professor of art history at the University of Arizona, Tucson, and author of Topologies: The Urban Utopia in France, 1960–1970.

ARCHITECTURE/DESIGN
$25.00 $18.99 Paper ISBN: 978-1-5179-0700-6 APRIL 160 pages 5 x 8 CUSA

Back to the Sandbox
Art and Radical Pedagogy
JAROSLAV ANDĚL, EDITOR

An international group of artists and scholars reflects on the nature and significance of education in contemporary society

Back to the Sandbox addresses critical issues of the education system with essays by leading thinkers juxtaposed with art projects, intended for kindergarten through adult. Core issues include democracy in education, creativity, transdisciplinarity, neuroplasticity, thinking versus memorizing, science versus humanities. Both artists and scholars explore specific topics while guided by one framing question central to educators’ and students’ concerns today: What education do we need?

Based on an exhibition with the same name, Back to the Sandbox will serve as both reference and inspiration to educators, students, artists, parents, policy makers, and everyone interested in education and art.


Jaroslav Anděl has written more than forty books and exhibition catalogues on modern and contemporary art.

ART/EDUCATION
$39.95 £32.00 Lithocase ISBN: 978-1-5179-0752-5 DECEMBER 232 pages 22 b&w illustrations, 183 color plates, 1 table 10 1/4 x 8 1/8 Distributed for Western Gallery at Western Washington University
Avant-Garde in the Cornfields
Architecture, Landscape, and Preservation in New Harmony

BEN NICHOLSON AND MICHELANGELO SABATINO, EDITORS

A close examination of an iconic small town that gives boundless insights into architecture, landscape, preservation, and philanthropy

Avant-Garde in the Cornfields is an in-depth study of New Harmony, Indiana, a unique town in the American Midwest renowned as the site of two successive Utopian settlements during the nineteenth century: the Harmonists and the Owenites. During the Cold War years of the twentieth century, New Harmony became a spiritual “living community” and attracted a wide variety of creative artists and architects who left behind landmarks that are now world famous.

This engrossing and well-documented book explores the architecture, topography, and preservation of New Harmony during both periods and addresses troubling questions about the origin, production, and meaning of the town’s modern structures, landscapes, and gardens. It analyzes how these were preserved, recognizing the funding that has made New Harmony so vital, and details the elaborate ways in which the town remains an ongoing experiment in defining the role of patronage in historic preservation.

An important reappraisal of postwar American architecture from a rural perspective, Avant-Garde in the Cornfields presents provocative ideas about how history is interpreted through design and historic preservation—and about how the extraordinary past and present of New Harmony continue to thrive today.

Contributors: William R. Crout, Harvard U; Stephen Fox, Rice U; Christine Gorby, Pennsylvania State U; Cammie McAtee, Harvard U; Nancy Mangum McCaslin; Kenneth A. Schuette Jr., Purdue U; Ralph Schwarz; Paul Tillich.

Ben Nicholson is professor at the School of the Art Institute of Chicago. He has exhibited at the Fondation Cartier, The Renaissance Society, Canadian Centre for Architecture, and the Venice Biennale. He is author of Appliance House and The World: Who Wants It?

Michelangelo Sabatino is educated as an architect and historian and is dean of the College of Architecture at the Illinois Institute of Technology in Chicago. He is author of Pride in Modesty: Modernist Architecture and the Vernacular Tradition in Italy, which received the Alice Davis Hitchcock Award.

ARCHITECTURAL HISTORY/RURAL STUDIES
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APRIL
408 pages 154 b&w illustrations, 6 b&w plates, 22 color plates 8 x 10
Debates in the Digital Humanities 2019

MATTHEW K. GOLD AND LAUREN F. KLEIN, EDITORS

The latest installment of a digital humanities bellwether

Contending with the 2016 U.S. Presidential election, the radical transformation of the social web, passionate debates about the future of data in higher education, and more, Debates in the Digital Humanities 2019 brings together a broad array of perspectives on the field’s many sides. With a wide range of subjects including gender-based assumptions made by algorithms, the digital humanities within art history, data-based methods for exhuming forgotten histories, video games, three-dimensional printing, and decolonial work, this book assembles a who’s who of the field in more than thirty impactful essays.

Contributors: Rafael Alvarado, U of Virginia; Taylor Arnold, U of Richmond; James Baker, U of Sussex; Kathi Inman Berens, Portland State U; David M. Berry, U of Sussex; Claire Bishop, The Graduate Center, CUNY; James Coltrain, U of Nebraska–Lincoln; Crunk Feminist Collective; Johanna Drucker, U of California–Los Angeles; Jennifer Edmond, Trinity College; Marta Effinger-Crichlow, New York City College of Technology–CUNY; M. Beatrice Fazi, U of Sussex; Kevin L. Ferguson, Queens College–CUNY; Curtis Fletcher, U of Southern California; Neil Fraistat, U of Maryland; Radhika Gajjala, Bowling Green State U; Michael Gavin, U of South Carolina; Andrew Goldstone, Rutgers U; Andrew Gomez, U of Puget Sound; Elyse Graham, Stony Brook U; Brian Greenspan, Carleton U; John Hunter, Bucknell U; Steven J. Jackson, Cornell U; Collin Jennings, Miami U; Lauren Kersey, Saint Louis U; Kari Kraus, U of Maryland; Seth Long, U of Nebraska, Kearney; Laura Mandell, Texas A&M U; Rachel Mann, U of South Carolina; Jason Mittell, Middlebury College; Lincoln A. Mullen, George Mason U; Trevor Muñoz, U of Maryland; Safiya Umoja Noble, U of Southern California; Jack Norton, Normandale Community College; Bethany Nowviskie, U of Virginia; Elka Ortega, Northeastern U; Marisa Parham, Amherst College; Jussi Parikka, U of Canterbury; Bobby L. Smiley, Vanderbilt U; Lauren Tilton, U of Richmond; Ted Underwood, U of Illinois, Urbana-Champaign; Megan Ward, Oregon State U; Claire Warwick, Durham U; Alban Webb, U of Sussex; Adrian S. Wisnicki, U of Nebraska–Lincoln.

Matthew K. Gold is associate professor of English and digital humanities at The Graduate Center of the City University of New York, where he serves as advisor to the provost for Digital Initiatives and director of the GC Digital Scholarship Lab.

Lauren F. Klein is associate professor in the School of Literature, Media, and Communication at the Georgia Institute of Technology, where she directs the Digital Humanities Lab.

EDUCATION/CRITICAL THEORY


APRIL

560 pages 34 b&w illustrations, 2 tables 7 x 10

Debates in the Digital Humanities Series
A groundbreaking, alternate history of information technology and information discourses

Although the scale of the information economy and the impact of digital media on social life in China today could pale that of any other country, the story of their emergence in the post-Mao sociopolitical environment remains untold. *Information Fantasies* offers a revisionist account of the emergence of the “information society,” arguing that it was not determined by the technology of digitization alone but developed out of a set of techno-cultural imaginations and practices that arrived alongside postsocialism.

Anticipating discussions on information surveillance, data collection, and precarious labor conditions today, Xiao Liu goes far beyond the current scholarship on internet and digital culture in China, questioning the limits of current new-media theory and history, while also salvaging postsocialism from the persistent Cold War structure of knowledge production.

Ranging over forgotten science fiction, unjustly neglected films, corporeal practices such as qigong, scientific journals, advertising, and cybernetic theories, *Information Fantasies* constructs an alternate genealogy of digital and information imaginaries—one that will change how we look at the development of the postsocialist world and the emergence of digital technologies.

Xiao Liu is assistant professor of East Asian studies at McGill University.

**DIGITAL CULTURE/ASIATIC STUDIES**


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$28.00 Retail e-book ISBN: 978-1-4529-5949-8

FEbruary

376 pages 45 b&w illustrations 5 1/2 x 8 1/2

Offering a deeper understanding of today’s internet media and the management theory behind it

Platforms are everywhere. From social media to chat, streaming, credit cards, and even bookstores, it seems like almost everything can be described as a platform. Taking Japan as the key site for global platformization, Marc Steinberg delves into that nation’s unique technological and managerial trajectory, in the process systematically examining every facet of the elusive word *platform*. Among the untold stories revealed here is that of the 1999 iPhone precursor, the i-mode: the world’s first widespread mobile internet platform, which became a blueprint for Apple and Google’s later dominance of the mobile market. Steinberg also charts the rise of social gaming giants GREE and Mobage, chat tools KakaoTalk, WeChat, and LINE, and video streaming site Niconico Video, as well as the development of platform theory in Japan, as part of a wider transformation of managerial theory to account for platforms as mediators of cultural life.

*The Platform Economy* sheds light on contemporary tech titans like Facebook, Google, Apple, and Netflix, and their platform-mediated transformation of contemporary life—it is essential reading for anyone wanting to understand what capitalism is today and where it is headed.

Marc Steinberg is associate professor of film studies at Concordia University, Montreal. He is author of *Anime’s Media Mix: Franchising Toys and Characters in Japan* (Minnesota, 2012).

**DIGITAL CULTURE/ASIATIC STUDIES**


$108.00xx £86.00 Cloth ISBN: 978-1-5179-0694-8


February

304 pages 12 b&w illustrations 5 1/2 x 8 1/2
Interdisciplinary perspectives on cultural evolution that reject meme theory in favor of a complex understanding of dynamic change over time

How do cultures change? In recent decades, the concept of the meme, posited as a basic unit of culture analogous to the gene, has been central to debates about cultural transformation. Despite the appeal of meme theory, its simplification of complex interactions and other inadequacies as an explanatory framework raise more questions about cultural evolution than it answers.

In Beyond the Meme, William C. Wimsatt and Alan C. Love assemble interdisciplinary perspectives on cultural evolution, providing a nuanced understanding of it as a process in which dynamic structures interact on different scales of size and time. By focusing on the full range of evolutionary processes across distinct contexts, from rice farming to scientific reasoning, this volume demonstrates how a thick understanding of change in culture emerges from multiple disciplinary vantage points, each of which is required to understand cultural evolution in all its complexity. The editors provide an extensive introductory essay to contextualize the volume, and Wimsatt contributes a separate chapter that systematically organizes the conceptual geography of cultural processes and phenomena.

Any adequate account of the transmission, elaboration, and evolution of culture must, this volume argues, recognize the central roles that cognitive and social development play in cultural change and the complex interplay of technological, organizational, and institutional structures needed to enable and coordinate these processes.

Contributors: Marshall Abrams, U of Alabama at Birmingham; Claes Andersson, Chalmers U of Technology; Mark A. Bedau, Reed College; James A. Evans, U of Chicago; Jacob G. Foster, U of California, Los Angeles; Michel Janssen, U of Minnesota; Sabina Leonelli, U of Exeter; Massimo Maiocchi, U of Chicago; Joseph D. Martin, U of Cambridge; Salikoko S. Mufwene, U of Chicago; Nancy J. Nersessian, Georgia Institute of Technology and Harvard U; Paul E. Smaldino, U of California, Merced; Anton Törnberg, U of Gothenburg; Petter Törnberg, U of Amsterdam; Gilbert B. Tostevin, U of Minnesota.

Alan C. Love is professor of philosophy and director of the Minnesota Center for Philosophy of Science at the University of Minnesota.

William C. Wimsatt is Peter B. Ritzma Professor of Philosophy Emeritus at the University of Chicago, and Winton Chair in the Liberal Arts and professor of philosophy at the University of Minnesota. He is author of Re-Engineering Philosophy for Limited Beings: Piecewise Approximations to Reality.
A close examination of the relationship between media, art, and the “Electra complex”

The feminist counterpart to Deleuze and Guattari’s Anti-Oedipus, Anti-Electra is a philosophy of “the girl” as a model of contemporary transgressive subjectivity. Elisabeth von Samsonow asserts that focusing on the girl’s escape from the Oedipus complex leads to a fundamental shift in our most common views on media and art.

Presenting an interpretation of contemporary technics, Anti-Electra argues that technology today encompasses Electra’s gadgets and toys. According to von Samsonow, satellite drive technologies such as wireless telephones, WLAN, and GPS echo the “preoedipal constellation” that the girl specializes in. And with the help of the girl, the cartography of overlapping zones between humankind and animals, as well as between humankind and apparatuses, is redesigned through what the book holds as a “radical totemism.” Anti-Electra ultimately offers a new view on gender, the contemporary world dyed by symbolic girlism, and the (universal) girl in critical dialogue with media, ecology, and society.

Elisabeth von Samsonow is an artist, writer, curator, and professor of philosophical and historical anthropology at the Academy of Fine Arts Vienna. Two of her books have been translated into English: Transplants and Epidemic Subjects—Radical Ontology.

Anita Fricek is an Australian artist based in Vienna. Stephen Zepke is an independent researcher and author of Sublime Art: Towards an Aesthetics of the Future.

The Tomb of the Artisan God
On Plato’s Timaeus
Serge Margel
Translated by Philippe Lynes

A far-reaching reinterpretation of Timaeus and its engagement with time, eternity, body, and soul that influenced Derrida

The Tomb of the Artisan God provides a radical rereading of Timaeus, Plato’s metaphysical text on time, eternity, and the relationship between soul and body. First published in French in 1995, the original edition of Serge Margel’s book included an extensive introductory essay by Jacques Derrida, who drew on Margel’s insights in developing his own concepts of time, the promise, the world, and khôra. Now available in English with a new preface by Margel, this engagement with Platonic thought proceeds from two questions that span the history of philosophy: What is time? What is the body?

Margel’s twinned interrogation centers around Plato’s concept of the demiurge (divine artisan or craftsman): its body, its anthropomorphic attributes, its productive capacities and functions in the world. He posits that this paradoxical figure is not merely a cosmological metaphor for the living body but also the site of its destruction, dissolution, and disappearance. The ontological status of the demiurge’s body, Margel argues, would become increasingly decisive in the history of philosophy, particularly in Christianity and the dogma of incarnation.

Serge Margel is researcher at the Fonds National de la Recherche Scientifique and lecturer at the University of Neuchâtel. Philippe Lynes is junior research fellow at the Institute of Advanced Study and the Department of English Studies at Durham University.
In Search of Media

A series with Meson Press

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

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

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

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


Communication
PAULA BIALSKI, FINN BRUNTON, AND MERCEDES BUNZ

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

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ARMIN BEVERUNGEN, PHILIP MIROWSKI, EDWARD NIK-KHAIH, AND JENS SCHROTTER

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

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Remain
IOANA JUCAN, JUSSI PARIKKA, AND REBECCA SCHNEIDER

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

JANUARY
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Machine
THOMAS PRINGLE, GERTRUD KOCH, AND BERNARD STEIGLER

Automation, animation, and ecosystems are terms of central media-philosophical concern in today’s society of humans and machines. This book describes the social consequences of machines as a mediating concept for the animation of life and automation of technology.

JANUARY
$25.00 £18.99 Paper
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ISBN: 978-1-4529-5931-3
The Neocolonialism of the Global Village

GINGER NOLAN

Uncovering a vast maze of realities in the media theories of Marshall McLuhan

The term “global village”—coined in the 1960s by Marshall McLuhan—has persisted into the twenty-first century as a key trope of techno-humanitarian discourse, casting economic and technical transformations in a utopian light. Against that tendency, this book excavates the violent history, originating with techniques of colonial rule in Africa, that gave rise to the concept of the global village. Reassessing McLuhan’s media theories, Nolan implicates various arch-paradigms of power (including “terra-power”) in the larger prerogative of managing human populations.

Ginger Nolan is a postdoctoral fellow in urban studies at Basel University.

CINEMA AND MEDIA STUDIES
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The Swindle of Innovative Educational Finance

KENNETH J. SALTMAN

How “innovative” finance schemes skim public wealth while hijacking public governance

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Kenneth J. Saltman is a professor in the Department of Educational Leadership at the University of Massachusetts Dartmouth.

EDUCATION
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A Billion Black Anthropocenes or None

KATHRYN YUSOFF

Rewriting the “origin stories” of the Anthropocene

No geology is neutral, writes Kathryn Yusoff. Tracing the color line of the Anthropocene, A Billion Black Anthropocenes or None examines how the grammar of geology is foundational to establishing the extractive economies of subjective life and the earth under colonialism and slavery. Yusoff initiates a transdisciplinary conversation between feminist black theory, geography, and the earth sciences, addressing the politics of the Anthropocene within the context of race, materiality, deep time, and the afterlives of geology.

Kathryn Yusoff is Professor of Inhuman Geography at Queen Mary University of London.

GEOGRAPHY
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Forerunners: Ideas First Series
The path-breaking journal of cultural criticism

*Cultural Critique* provides a forum for creative and provocative scholarship in the theoretical humanities and humanistic social sciences. Transnational in scope and transdisciplinary in orientation, the journal strives to spark and galvanize intellectual debates as well as to attract and foster critical investigations regarding any aspect of culture as it expresses itself in words, images, and sounds, across both time and space. The journal is especially keen to support scholarship that engages the ways in which cultural production, cultural practices, and cultural forms constitute and manifest the nexus between the aesthetic, the psychic, the economic, the political, and the ethical intended in their widest senses. While informed by the diverse traditions of historical materialism as well as by the numerous critiques of such traditions from various parts of the globe, the journal welcomes contributions based on a variety of theoretical-methodological paradigms.

**Subscription rates:** Individuals: $50.00; Institutions: $125.00
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>> *Cultural Critique* is published four times per year.

**Winner: Best New Journal from the Council of Editors of Learned Journals (2016)**

*Verge: Studies in Global Asias* showcases scholarship on “Asian” topics from across the humanities and humanistic social sciences, while recognizing that the changing scope of “Asia” as a concept and method is today an object of vital critical concern. Deeply transnational and tranhistorical in scope, *Verge* emphasizes thematic and conceptual links among the disciplines and regional/area studies formations that address Asia in a variety of particularist (national, subnational, individual) and generalist (national, regional, global) modes.

Responding to the ways in which large-scale social, cultural, and economic concepts like the world, the globe, or the universal (not to mention East Asian cousins like tianxia or datong) are reshaping the ways we think about the present, the past, and the future, the journal publishes scholarship that occupies and enlarges the proximities among disciplinary and historical fields, from the ancient to the modern periods. The journal emphasizes multidisciplinary engagement—a crossing and dialogue of the disciplines that does not erase disciplinary differences but uses them to make possible new conversations and new models of critical thought.

**Subscription rates:** Individuals: $38.00; Institutions: $108.00. Outside USA add $5.00 for each year’s subscription.

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>> *Verge* is published twice per year.
Native American and Indigenous Studies

JEAN M. O’BRIEN AND ROBERT WARRIOR, EDITORS


Native American and Indigenous Studies (NAIS) seeks to be the leading forum for scholarship in the local, regional, and global work of this emergent field. As the journal of the Native American and Indigenous Studies Association (founded in North America in 2008), NAIS participates in the process of framing, deploying, and otherwise critically challenging the local and global contours of Indigenous studies. Similar to the way NAISA’s annual meeting has become the premier academic meeting in the field, the editors of NAIS are committed to creating a lively and rigorous space for the publication of the most excellent and pathbreaking scholarship pertinent to Indigenous studies scholars.

Like the association, NAIS is based in North America but seeks to bridge the distances between scholarly locations across the Indigenous world. NAIS is committed to actively soliciting contributions across a broad spectrum of fields, approaches, and geographical locations.

Subscription rates: Individual subscriptions are a benefit of membership in the Native American and Indigenous Studies Association. NAISA membership is $25–$100 annually. Institutions: $108. Outside USA add $5.00 for each year’s subscription.

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>> NAIS is published twice per year.

Environment, Space, Place

C. PATRICK HEIDKAMP AND TROY R. E. PADDOCK, EDITORS

A transdisciplinary and interdisciplinary journal dedicated to environmental, spatial, and place-oriented dimensions of knowledge

Environment, Space, Place (ESP) seeks to publish transdisciplinary and interdisciplinary research dedicated to environmental, spatial, and place-oriented dimensions of knowledge in ways that are meaningful beyond the boundaries of traditional academic disciplines. Fundamentally, we are interested in promoting conversations about how people think about and experience various environments, spaces, and places: real, virtual, mythical, or imagined. Central to the mission of this journal is fostering discussion of how humanity interacts with and within its many environments.

Given recent political happenings in the Western world, we hope that ESP can open additional space for thoughtful and critical discussion of vital issues and be a platform for different approaches to knowledge and understanding. We are interested in how peoples and cultures have framed their understanding(s) of their lived experiences and their environments, as well as how conflicting understandings are negotiated in order to maintain cohesion, if not consensus.

Subscription rates: Individuals: $35.00; Institutions: $180.00. Outside USA add $5.00 for each year’s subscription.

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>> ESP is published twice per year.
Critical Ethnic Studies

EVE TUCK AND K. WAYNE YANG, EDITORS

Critical Ethnic Studies explores how the histories of colonialism and conquest, racial chattel slavery, and white supremacist patriarchies and heteronormativities affect, inspire, and unsettle scholarship and activism in the present. This journal appeals to scholars interested in the methodologies, philosophies, and discoveries of this new intellectual formation.

Subscription rates: Individuals: $43.00; Institutions: $135.00. Outside USA add $5.00 for each year’s subscription.
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>> Critical Ethnic Studies is published twice per year.

Journal of American Indian Education

BRYAN MCKINLEY JONES BRAYBOY, K. TSIANINA LOMAWAIMA, AND TERESA L. MCCARTY, EDITORS

Founded in 1961, the Journal of American Indian Education (JAIE) features original scholarship on education issues of American Indians, Alaska Natives, Native Hawaiians, and Indigenous peoples worldwide, including First Nations, Māori, Aboriginal/Torres Strait Islander peoples, and Indigenous peoples of Latin America and Africa.

Subscription rates: Individuals: $38.00; Institutions: $81.00. Outside USA add $5.00 for each year’s subscription.
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>> JAIE is published three times per year.

Wicazo Sa Review

A Journal of Native American Studies

JAMES RIDING IN, EDITOR

During the past two decades, Native American studies has emerged as a central arena in which Native American populations in the United States define the cultural, religious, legal, and historical parameters of scholarship and creativity essential for survival in the modern world. Founded in 1985, Wicazo Sa Review is a journal in support of this particular type of scholarship, providing inquiries into the Indian past and its relationship to the vital present.

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>> Wicazo Sa Review is published twice per year.

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Future Anterior
Journal of Historic Preservation
History, Theory, and Criticism
JORGE OTERO-PAILOS, EDITOR

Future Anterior approaches historic preservation from a position of critical inquiry, rigorous scholarship, and theoretical analysis. The journal is an important international forum for the critical examination of historic preservation, spurring challenges of its assumptions, goals, methods, and results. As the first journal in American academia devoted to the study and advancement of historic preservation, it provides a much-needed bridge between architecture and history.

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Buildings & Landscapes
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