University of Minnesota Press

FALL 2020 TITLES
The Fall of America Journals, 1965–1971

ALLEN GINSBERG

EDITED BY MICHAEL SCHUMACHER

An autobiographical journey through America in the turbulent 1960s—the essential backstory to Ginsberg’s National Book Award–winning volume of poetry

Published in 1974, The Fall of America was Allen Ginsberg’s magnum opus, a poetic account of his experiences in a nation in turmoil. What his National Book Award–winning volume documented he had also recorded, playing a reel-to-reel tape machine given to him by Bob Dylan as he traveled the nation’s byways and visited its cities, finding himself again and again in the midst of history in the making—or unmaking. Through a wealth ofautopoesy (transcriptions of these recorded poems) published here for the first time in the poet’s journals of this period, Ginsberg can be overheard collecting the observations, events, reflections and conversations that would become his most extraordinary work as he witnessed America at a time of historic upheaval and gave voice to the troubled soul at its crossroads.

The Fall of America Journals, 1965–1971 contains some of Ginsberg’s finest spontaneous writing, accomplished as he pondered the best and worst his country had to offer. He speaks of his anger over the war in Vietnam, the continuing oppression of dissidents, intractable struggles, and experiments with drugs and sexuality. He mourns the deaths of his friends Neal Cassady and Jack Kerouac, parses the intricacies of the presidential politics of 1968, and grapples with personal and professional challenges in his daily life. An essential backstory to his monumental work, the journals from these years also reveal drafts of some of his most highly regarded poems, including “Wichita Vortex Sutra,” “Wales Visitation,” “On Neal’s Ashes,” and “Memory Gardens,” as well as poetry published here for the first time and his notes on many of his vivid and detailed dreams. Transcribed, edited, and annotated by Michael Schumacher, a writer closely associated with Ginsberg’s life and work, these journals are nothing less than a first draft of the poet’s journey to the heart of twentieth-century America.

Allen Ginsberg (1926–1997) was born in Newark, New Jersey. As a student at Columbia College in the 1940s, he began close friendships with William Burroughs, Neal Cassady, and Jack Kerouac, and later became associated with the Beat movement and the San Francisco Renaissance in the 1950s. After jobs as a laborer, sailor, and market researcher, he published his first volume of poetry, Howl and Other Poems, in 1956.

Michael Schumacher is author of the acclaimed Ginsberg biography Dharma Lion (Minnesota, 2016). Along with Ginsberg’s Iron Curtain Journals and South American Journals and Conversations with Allen Ginsberg (all published by Minnesota), he has edited Family Business and The Essential Ginsberg.

BIOGRAPHY/AMERICAN LITERATURE

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Clang

JACQUES DERRIDA

TRANSLATED BY GEOFFREY BENNINGTON AND DAVID WILLS

A new translation of Derrida’s groundbreaking juxtaposition of Hegel and Genet, forcing two incompatible discourses into dialogue with each other

Jacques Derrida’s famously challenging book Glas puts the practice of philosophy and the very acts of writing and reading to the test. Formatted with parallel texts, its left column discusses G. W. F. Hegel and its right column engages Jean Genet, with numerous notes and interpolations in the margins. The resulting work, published for the first time in French in 1974, is a collage that practices theoretical thinking as a form of grafting.

Presented here in an entirely new translation as Clang—its title resonating like the sound of an alarm or death knell—this book brilliantly juxtaposes Hegel’s totalizing, hierarchical system of thought with Genet’s autobiographical, carceral erotics.

It innovatively forces two incompatible discourses into dialogue with each other: philosophical and literary, familial and perverse, logical and sensory.

In both content and structure, Clang heightens the significance of all encounters across ruptures of thought or experience and vibrates with the impact of discordant languages colliding.

Jacques Derrida (1930–2004) was director of studies at the École des Hautes Études en Sciences Sociales in Paris and professor of humanities at the University of California, Irvine.

Geoffrey Bennington is Asa G. Candler Professor of Modern French Thought at Emory University.

David Wills is professor of French and comparative literature at Brown University.

PHILOSOPHY/LITERARY CRITICISM

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DECEMBER
312 pages 2 b&w illustrations 9 1/2 x 9 1/2
Posthumanities Series, volume 62
American Gospel
A Novel
LIN ENGER

Radically personal and quintessentially American, an intimate drama at the heart of an apocalyptic vision

“No one illuminates father–son relationships better than Lin Enger. He masterfully weaves a deeply moving and unforgettable story about faith, ambition, and the tangled threads that bind family and community. Wise and lyrical, American Gospel kept me spellbound from the first word to the last.”
—Ann Weisgarber, author of The Personal History of Rachel DuPree and The Glovemaker

“Lin Enger’s American Gospel is a marvel, a novel of suspense featuring an unlikely cast of characters: a backwoods preacher in northern Minnesota whose near-death experience propels the plot; his son, a struggling journalist; and a glamorous movie star addicted to pain pills. Long after its exciting climax, the captivating characters, vivid images, and provocative themes of American Gospel are sure to linger with readers.”
—Larry Watson, author of Montana 1948

“A tightly constructed novel in which unexpected second chances lead to forgiveness, lost and found families, and enlightenment. American Gospel is tenderly written, expertly plotted, and culminates in an ending for the ages. A wonderful book.”
—Nickolas Butler, author of Shotgun Lovesongs and Little Faith

On a small farm beside a lake in Minnesota’s north woods an old man is waiting for the Rapture, which God has told him will happen in two weeks, on August 19, 1974. When word gets out, Last Days Ranch becomes ground zero for The End, drawing zealots, curiosity seekers, and reporters—among them the prophet’s son, a skeptical New York writer suddenly caught between his overbearing father and the news story of a lifetime. Into the mix comes Melanie Magnus, a glamorous actress who has old allegiances to both father and son. Meanwhile, Nixon’s resignation has transfixed the nation.

Writing with clear compassion and gentle wit, Lin Enger draws us into these disparate yet inextricably linked lives, each enacting a part in a drama forever being replayed and together moving toward a conclusion that will take all of them—and us—by surprise. Set during a time that resonates with our own tension-filled moment, American Gospel cuts close to the battles occurring within ourselves and for the soul of the nation, and in doing so radiates light on a dark strain in America’s psyche, when the false security of dogma competes with the risky tumult of freedom.

Lin Enger has published two previous novels, Undiscovered Country and The High Divide, a finalist for awards from the Midwest Booksellers Association, the Society of Midland Authors, and Reading the West. His stories have been published in literary journals such as Glimmer Train, Ascent, and American Fiction. A graduate of the Iowa Writers’ Workshop, he has received a James Michener Award, a Minnesota State Arts Board Fellowship, and a Jerome travel grant. He teaches English at Minnesota State University Moorhead.

FICTION
OCTOBER
248 pages 6 x 9 NAM
Breathe, man, breathe, I’m saying to myself. It feels like I’m underwater. The Los Angeles Coliseum’s at-capacity crowd is so huge that I can hear the roar of it from inside the limo with the windows closed. The driver slows the car, rolls up to the security gate. I inhale deeply, filling my lungs. We’ve arrived.

The band looks worried. “This is a rock ‘n’ roll crowd. I don’t know, guys, this is crazy. They don’t know our sound.” I tip my head back and look up through the sunroof, where all I see is dirty-blue Los Angeles air.

I am so far from home. I can tell the sun has started its descent toward the western horizon.

We’re led to rows of white tents all set up for different purposes: hair and makeup, press, wardrobe. The time is passing quickly with all the anticipation for the performance. This is Hollywood in 1981—and the biggest show I have ever been involved in. A production assistant comes to our tent with an announcement: “You guys are up next.” We’re opening for the Stones. The Rolling Stones—am I imagining this? Only a few weeks ago I’d been playing for a crowd of fifty in a small Minneapolis place like the Nacirema Club or the Elks Lodge or Sylvia’s with my band Phantasy, and now I’m going to perform with Prince in front of ninety thousand people at the Los Angeles Coliseum. A shiver runs through me. It’s a whisper on my spine, a hint of something happening that is far bigger than I am. I am somewhat afraid yet very excited. I close my eyes and am filled with the feeling that we are standing on the brink of something extraordinary, something life changing, and I want to absorb every bit of this moment. I hear the drummer Z saying something to me, but what? I can’t tell. Everything sounds muffled and strange.

Then I feel him tap me on the shoulder. “Brown, you all right?” I open my eyes. Dez, Lisa, and Fink are all looking at me, too.

“Yeah, I’m all right,” I say quietly, smiling a little to reassure them.

I glance up at the sky again. It is scorching hot. I’m lightheaded and floating in another dimension. It’s all so surreal. I see the Coliseum bathed in red light, and the sun is starting to dip toward the horizon. I can feel the warmth radiating from those walls—so massive, majestic, and imposing, so much history here. And now the sky is deepening, changing from red to blue to deep lavender, and the people are shimmering in the heat. Then the fire hoses are turned on them—they twist and cry with bliss, feeling the cool water as the sky melts into wet droplets of purple rain. Picture this. We step out on the stage. We are all on the threshold of a dream.

—Prologue to My Life in the Purple Kingdom
My Life in the Purple Kingdom

BROWNMARK

WITH CYNTHIA M. UHRICH

FOREWORD BY QUESTLOVE

From the young Black teenager who built a bass guitar in woodshop to the musician building a solo career with Motown Records—Prince’s bassist BrownMark on growing up in Minneapolis, joining Prince and The Revolution, and his life in the purple kingdom

In the summer of 1981, Mark Brown was a teenager working at a 7-11 store when he wasn’t rehearsing with his high school band, Phantasy. Come fall, Brown, now called BrownMark, was onstage with Prince at the Los Angeles Coliseum, opening for the Rolling Stones in front of 90,000 people. My Life in the Purple Kingdom is BrownMark’s memoir of coming of age in the musical orbit of one of the most visionary artists of his generation. Raw, wry, real, this book takes us from his musical awakening as a boy in Minneapolis to the cold call from Prince at nineteen, from touring the world with The Revolution and performing in Purple Rain to inking his own contract with Motown.

BrownMark’s story is that of a hometown kid, living for sunny days when his transistor would pick up KUXL, a solar-powered, shutdown-at-sundown station that was the only one that played R&B music in Minneapolis in 1968. But once he took up the bass guitar—and never looked back—he entered a whole new realm, and, literally at the right hand of Twin Cities musical royalty, he joined the funk revolution that integrated the Minneapolis music scene and catapulted him onto the international stage. BrownMark describes how his funky stylings earned him a reputation (leading to Prince’s call) and how he and Prince first played together at that night’s sudden audition—and never really stopped. He takes us behind the scenes as few can, into the confusing emotional and professional life among the denizens of Paisley Park, and offers a rare, intimate look into music at the heady heights that his childhood self could never have imagined.

An inspiring memoir of making it against stacked odds, experiencing extreme highs and lows of success and pain, and breaking racial barriers, My Life in the Purple Kingdom is also the story of a young man learning his craft and honing his skill like any musician, but in a world like no other and in a way that only BrownMark could tell it.

BrownMark (Mark Brown) is an American musician, bassist, and record producer born in Minneapolis. His early fame came in 1981 when he joined The Revolution, Prince’s original touring (and later, recording) band.

Cynthia M. Uhrich is a director, actress, writer, and producer based in St. Paul. She is casting director for Comcast Spotlight and founded the nonprofit In the Moment Films.

Questlove is a musician and music journalist. He is the drummer and joint frontman for the band The Roots, the in-house band for The Tonight Show Starring Jimmy Fallon since 2014.

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Olav Audunssøn
I. Vows
SIGRID UNDSET
TRANSLATED BY TIINA NUNNALLY

The initial volume in the Nobel Prize–winning author’s tumultuous, epic story of medieval Norway—the first new English translation in nearly a century

“Sigrid Undset’s gift was to take readers inside the hearts and minds of people who lived and worked, struggled and connived in the fjords, villages, farms, and estates of thirteenth-century Norway. Tiina Nunnally’s gift is to bring these characters to today’s readers in clear, lyrical prose. Here we have the story of Olav Audunssøn and Ingunn Steinfinnsdatter, betrothed as children and constantly challenged by people who turn their sweet and simple love story into a fraught, twenty-year journey to that final kiss. No one but Undset could have written Olav Audunssøn, and no one but Nunnally could do it justice in translation. Read it—and spend time in the thirteenth century as it really was.”
—Nicola Griffith, author of Hild

As a child, Olav Audunssøn is given by his dying father to an old friend, Steinfinn Toressøn, who rashly promises to raise the boy as his foster son and eventually marry him to his own daughter, Ingunn. The two children, very different in temperament, become both brother and sister and betrothed. In the turbulent thirteenth-century Norway of Sigrid Undset’s epic masterpiece, bloodlines and loyalties often supersede law, and the crown and the church vie for power and wealth. Against this background and the complicated relationship between Olav and Ingunn, a series of fateful decisions leads to murder, betrayal, exile, and disgrace. In Vows, the first book in the powerful Olav Audunssøn tetralogy, Undset presents a richly imagined world split between pagan codes of retribution and the constraints of Christian piety—all of which threaten to destroy the lives of two young people torn between desires of the heart and the dictates of family and fortune.

As she did when writing her earlier and bestselling epic Kristin Lavransdatter, Sigrid Undset immersed herself in the legal, religious, and historical documents of medieval Norway to create in Olav Audunssøn remarkably authentic and compelling portraits of Norwegian life in the Middle Ages. In this new English edition, renowned Scandinavian translator Tiina Nunnally again captures Undset’s fluid prose, conveying in an engaging lyrical style the natural world, complex culture, and fraught emotional territory of Olav and Ingunn’s dramatic story.

Sigrid Undset (1882–1949) was awarded the Nobel Prize in Literature in 1928, primarily for her epic novels set in Norway during the Middle Ages (the trilogy Kristin Lavransdatter, published in 1920–22, and the tetralogy Olav Audunssøn, which followed in 1925–27). In 1947 she was awarded Norway’s highest honor, the Grand Cross of the Order of Saint Olav for her “distinguished literary work and for her service to her country.”

Tiina Nunnally is an award-winning translator. She has translated Sigrid Undset’s Marta Oulie (Minnesota, 2014); Kristin Lavransdatter, which was awarded the PEN/Book-of-the-Month Club translation prize; fairy tales by Hans Christian Andersen; and Swede Hollow by Ola Larsson and The Complete and Original Norwegian Folktales of Asbjørnsen and Moe (both from Minnesota).
Several times in those last years, Olav’s great-grandfather had taken him to church. There he’d seen strangers, men and women and children too, but he’d never thought that he might spend time with them or speak to them. They were simply part of the church service. And for many years after he came to Frettastein, Olav would suddenly feel very alone—as if life here, among all these people, was not quite real or was something out of the ordinary, like a Sunday spent in church, and he was merely waiting to leave and go back to the life from which he’d come. This was never more than a fleeting notion that would vanish at once, but he never felt entirely rooted at Frettastein, even though he had no other home for which he longed.

Yet occasionally memories of a different sort might appear that went straight to his heart and produced a stab of yearning. As if from a past dream, he would recall rocks arching up in the middle of the courtyard at Hestviken. There were cracks in the hot stones, and he had lain there, digging out moss with a splinter of bone. Hovering before him were images of places where he’d walked alone, keeping to himself. Other memories appeared as well, leaving an aftertaste of inexpressible sweetness. Behind the livestock sheds on the estate rose a steep wall of shiny dark stone with water trickling down its face.

 Hovering before him were images of places where he’d walked alone, keeping to himself. Other memories appeared as well, leaving an aftertaste of inexpressible sweetness.

And tall, green thickets grew in the deep hollow between the cliff and the walls of the outbuildings, an area that was always dark and shaded. Someplace there was also a low-tide shore where he had ambled across seaweed and clattering stones as he picked up snail shells and slimy green pieces of decaying wood, polished smooth by the water. Beyond stretched the glittering sea. Koll, the old house servant, would open mussel shells for bait and give him some to eat. Olav’s mouth watered whenever he happened to remember that splendid taste of sea water and the oily reddish-yellow meat that he slurped up from the opened blue mussel shells.

—Excerpt from Olav Audunsson: I. Vows.
More than one hundred delectable and satisfying soup and bread pairings from beloved James Beard Cookbook Hall of Famer Beatrice Ojakangas

When eating out, Beatrice Ojakangas’s mother told her, you could never go wrong ordering soup. And then, of course, there should be bread to go with it. Beatrice has been sampling soup ever since, and in The Soup and Bread Cookbook the James Beard Cookbook Hall of Famer takes us along on her “soup travels,” giving us delicious tastes from throughout the world and teaching us how to make them at home. International yet rooted in the rhythm of the Minnesota seasons—ranging from the cool, refreshing soups of summer to hearty winter fare—these soups, stews, and chowders take their inspiration from farmers’ markets and local organic grocery stores: real ingredients, always, and irresistible flavors.

Whether it’s a basic broth or stock or a long-simmering vegetable-filled stew, there is a bread to go along—enough to fill a cookbook on their own, in fact. Here we have new potato spring pea soup together with chive-dill batter bread, or spicy mango melon soup with lemon poppy seed muffins, or super-simple salmon chowder with sour rye buns, or good old chicken and dumpling soup with Dutch raisin bread—or perhaps your craving is satisfied with Asian lemon-ginger soup with sesame sunflower breadsticks, or Avgolemono soup with pita bread, or Polish Easter soup with sourdough rye, or Brie and apple soup with fougasse. Whatever your palate desires, The Soup and Bread Cookbook will, as The Splendid Table suggests, “banish the Campbell’s from your cupboard forever.” Pull up a chair. Open the book. Soup’s on!

Beatrice Ojakangas began her culinary career as a food editor for Sunset Magazine and went on to write for Bon Appétit, Gourmet, Woman’s Day, Family Circle, Redbook, Cooking Light, Country Living, Southern Living, and Ladies’ Home Journal. A columnist for the Minneapolis Star Tribune and the Duluth News Tribune, she stars in the Food Network series The Baker’s Dozen and has appeared on Baking with Julia Child and Martha Stewart’s Living. She is author of thirty cookbooks, including Scandinavian Cooking, Great Old-Fashioned American Recipes, Scandinavian Feasts, and the award-winning Great Scandinavian Baking Book (all available from Minnesota). In 2005 she was selected for the James Beard Cookbook Hall of Fame. Her memoir, Homemade: Finnish Rye, Feed Sack Fashion, and Other Simple Ingredients from My Life in Food (Minnesota, 2016) received a Northeastern Minnesota Book Award.
Fall is . . .

a great time to pour soup into a thermos, pack a blanket and a warm loaf of bread, and take a drive through the colorful countryside, or chase away the chill at a football game or tailgate party, or seize the moment and picnic under a tree at the peak of foliage. There’s no better way to appreciate the simple, soulful pleasure of soup and bread.

Brie and Apple Soup

Inspired by the classic cheese and fruit combination, this soup brings together the two in a different way for a lovely soup appetizer. The riper the brie, the more intense the flavor.

Makes 4 servings

- 2 tablespoons butter
- 1 medium sweet onion, chopped
- 2 ribs celery, chopped
- 2 Granny Smith apples, peeled and chopped
- 2 tablespoons all-purpose flour
- 3 cups low-sodium chicken stock
- 8-ounce round Brie, cut into 1-inch cubes
- ¼ cup heavy (whipping) cream
- Salt and ground black pepper
- Sliced almonds, toasted

Melt the butter in a medium saucepan over low heat. Add the onion, celery, and apples and cook, stirring often, until the onion and celery are soft, about 10 minutes. Stir in the flour and cook, stirring, for 2 minutes. Whisk in 1 cup of the stock. Stir in the remaining 2 cups stock and bring to a boil. Reduce to a simmer, cover, and simmer until the onion, celery, and apples are cooked, about 20 minutes.

Transfer the soup to a food processor or blender and puree until smooth. Return the soup to the saucepan. Just before serving, stir the Brie and cream into the hot soup. Stir until the Brie is melted. Taste and add salt and pepper, as needed. Ladle into soup bowls and garnish with almonds.

Chive Batter Bread

This rich, moist bread features sour cream and an egg and is baked in a pie plate.

Makes one 9-inch loaf

- 1 package (¼ ounce) or 1 scant tablespoon active dry yeast
- 1 cup warm water (105° to 115°F)
- 2-1/3 cups unbleached all-purpose flour
- 2 tablespoons snipped fresh chives
- 2 tablespoons sugar
- 1 teaspoon salt
- 1 cup sour cream
- 1 egg
- 1 tablespoon butter, melted

Preheat the oven to 350°F. In the bowl of a stand mixer fitted with the paddle attachment, sprinkle the yeast over the warm water. Let stand until the yeast looks foamy, 5 minutes. Stir in 1-1/2 cups of the flour, the chives, sugar, salt, sour cream, and egg. Beat on low speed, scraping the bowl constantly. Once incorporated, beat on high speed for 2 minutes.

Stir in the remaining 1 cup flour to make a thick, soft batter. Spread evenly in a greased 9-inch pie plate. Cover and let rise until slightly but not quite doubled, 45 minutes to 1 hour.

Brush the top of the dough with the melted butter. Bake the bread until golden brown, 40 to 45 minutes.
The Range Eternal

LOUISE ERDRICH

PAINTINGS BY STEVE JOHNSON AND LOU FANCHER

The story of a girlhood lived in the glow of a woodstove from one of the country’s most distinguished and beloved authors, now back in print

At the heart of a home in the Turtle Mountains sits a woodstove. It is where Mama makes her good soup, where she cooks a potato for warming hands on icy mornings, where she heats a stone for warming cold toes at night. It warms the winter nights and keeps Windigo, the ice monster, at bay. On the stove’s blue enamel door are raised letters, The Range Eternal, and in the dancing flames through the window below, a child can see pictures: the range of the buffalo, the wolf and the bear, the eagles and herons and cranes: truly, the Range Eternal.

In these charmingly illustrated pages, Louise Erdrich tells a story of hearth and home, of memory and imagination, of childhood recaptured in the reflection of a shiny blue woodstove, of the warm heart of family.

Louise Erdrich is a member of the Turtle Mountain Band of Chippewa. Her books include Love Medicine, The Plague of Doves, The Round House, and LaRose. Her books for children include The Birchbark House Series. Along with a spirited group of colleagues, Louise operates Birchbark Books, a small independent bookstore in Minneapolis. Her most recent novel, The Night Watchman, is based on the story of her grandfather, Patrick Gourneau, who loved his family and chopped a lot of wood for The Range Eternal.

Steve Johnson and Lou Fancher have illustrated numerous books together. Among the most critically acclaimed are My Many Colored Days by Dr. Seuss and The Frog Prince, Continued by Jon Scieszka.

CHILDREN’S PICTURE BOOK

$17.95 Cloth/jacket ISBN: 978-1-5179-1098-3

OCTOBER

32 pages 14 illustrations 10 x 10 NAM
The remarkable eighty-five-day journey of the first two women to canoe the 2,000-mile route from Minneapolis to Hudson Bay

“Natalie and Ann should be heralded for showing that adventure can still be had in a changing environment and that women not only have a place in that adventure but also important voices that need to be heard. This journey illuminates physical landscapes, hardships, and human encounters. It also uncovers the heart of any good journey—the human spirit.”
—Ann Bancroft, from the Foreword

Unrelenting winds, carnivorous polar bears, snake nests, sweltering heat, and constant hunger. Paddling from Minneapolis to Hudson Bay, following the 2,000-mile route made famous by Eric Sevareid in his 1935 classic Canoeing with the Cree, Natalie Warren and Ann Raiho faced unexpected trials, some harrowing, some simply odd. But for the two friends—the first women to make this expedition—there was one timeless challenge: the occasional pitfalls that test character and friendship. Warren’s spellbinding account re traces the women’s journey from inspiration to Arctic waters, giving readers an insider view from the practicalities of planning a three-month canoe expedition to the successful accomplishment of the adventure of a lifetime.

Along the route we meet the people who live and work on the waterways, including denizens of a resort who supply much-needed sustenance; a solitary resident in the wilderness who helps plug a leak; and the people of the Cree First Nation at Norway House, where the canoeists acquire a furry companion. Describing the tensions that erupt between the women (who at one point communicate with each other only by note) and the natural and human-made phenomena they encounter—from islands of trash to waterfalls and a wolf pack—Warren brings us into her experience, and we join these modern women (and their dog) as they recreate this historic trip, including the pleasures and perils, the sexism, the social and environmental implications, and the enduring wonder of the wilderness.

Natalie Warren is a Minneapolis-based author, scholar, and public speaker on environmental issues. A lifelong paddler and river lover, she canoed the length of the Mississippi River and won first place in the Yukon River Quest in the women’s voyageur division, paddling 450 miles in fifty-three hours. A contributing writer to outdoor publications, she has worked with Bancroft Arnesen Explore, St. Croix River Association, and River Management Society.

Ann Bancroft is one of the world’s preeminent polar explorers and an internationally recognized educator, speaker, and philanthropist. With Liv Arnesen, she is author of No Horizon Is So Far: Two Women and Their Historic Journey across Antarctica (Minnesota, 2019).
The world’s leading wolf expert describes the first years of a major study that transformed our understanding of one of nature’s most iconic creatures.

“L. David Mech’s excellent and eminently readable account of the origins of his fieldwork in Isle Royale National Park is as inspirational as it is educational. Here’s hoping it sends another generation of students—and readers of all ages—into the wild.”
—Nate Blakeslee, author of American Wolf: A True Story of Survival and Obsession in the West

“No scientist has done more to shape our understanding of wolves than L. David Mech, and no ecosystem has been more influential than Isle Royale. Wolf Island is a lively, well-told story that sheds new light on the early days of ecology’s most important long-term study, the formative years of a master biologist, and the complex lives of an iconic and misunderstood predator.”
—Ben Goldfarb, author of Eager: The Surprising, Secret Life of Beavers and Why They Matter

In the late 1940s, a small pack of wolves crossed the ice of Lake Superior to the island wilderness of Isle Royale, creating a perfect “laboratory” for a long-term study of predators and prey. As the wolves hunted and killed the island’s moose, a young graduate student named Dave Mech began research that would unlock the mystery of one of nature’s most revered (and reviled) animals—and eventually became an internationally renowned and respected wolf expert. This is the story of those early years.

Wolf Island recounts three extraordinary summers and winters Mech spent on the isolated outpost of Isle Royale National Park, tracking and observing wolves and moose on foot and by airplane—and upending the common misperception of wolves as destructive killers of insatiable appetite. It owes as much to the spirit of adventure as to the impetus of scientific curiosity. Written with science and outdoor writer Greg Breining, who recorded hours of interviews with Mech and had access to his journals and field notes from those years, the book captures the immediacy of scientific fieldwork in all its triumphs and frustrations. It takes us back to the beginning of a classic environmental study that continues today, spanning nearly sixty years—research and experiences that would transform one of the most despised creatures on Earth into an icon of wilderness and ecological health.

L. David Mech is a senior research scientist with the U.S. Geological Survey and adjunct professor in the departments of Fisheries, Wildlife, and Conservation Biology and of Ecology, Evolution, and Behavior at the University of Minnesota. Among his many books are The Wolf: The Ecology and Behavior of an Endangered Species and the coauthored The Wolves of Denali (both from Minnesota).

Greg Breining has written for the New York Times, Sports Illustrated, National Geographic Traveler, and Audubon, among many other publications. He has written more than a dozen books, including Wild Shore: Exploring Lake Superior by Kayak (Minnesota, 2000).

Rolf O. Peterson is research professor at Michigan Technological University, where he has led the wolf–moose study at Isle Royale since the early 1970s.
A vivid first-person study of a notorious equine ritual—from the perspective of the wild horses who are its targets

“In this sympathetic account of Galician wild horses and cultural rituals, John Hartigan Jr. offers an important multispecies intervention into how we conceptualize sociality and subjectivity. His clear and lively prose captures the nuance of horse interactions and relationships, making this book a pleasure to read and teach.”
—Laura A. Ogden, author of Swamplife: People, Gators, and Mangroves Entangled in the Everglades

“Deftly pushing against three-quarters of a century of ethnographic tradition, John Hartigan Jr. creates an earnest multispecies anthropology rich with methodological and theoretical promise. He decenters the human, entangles ethological and ethnographic method and first-person narrative, and invites us to imagine a truly multispecies social theory. The horses remain the focus amid the enticing and challenging assertions about how we could (should) be ‘doing’ anthropology with other-than-humans in the Anthropocene.”
—Agustín Fuentes, Princeton University

Wild horses still roam the mountains of Galicia, Spain. But each year, in a ritual dating to the 1500s called rapa das bestas, villagers herd these “beasts” together and shave their manes and tails. Shaving the Beasts is a firsthand account of how the horses experience this traumatic rite, producing a profound revelation about the durability of sociality in the face of violent domination.

John Hartigan Jr. constructs an engrossing, day-by-day narrative chronicling the complex, nuanced social lives of wild horses and the impact of their traumatic ritual shearing every summer. His story generates intimate, individual portraits of these creatures while analyzing the social practices—like grazing and grooming—that are the building blocks of equine society. Shaving the Beasts culminates in a searing portrayal of the inspiring resilience these creatures display as they endure and recover from rapa das bestas.

Turning away from “thick” description to “thin,” Hartigan moves toward a more observational form of study, focusing on behaviors over interpretations. This vivid approach provides new and important contributions to the study of animal behavior. Ultimately, he comes away with profound, penetrating insights into multispecies interactions and a strong alternative to humancentric ethnographic practices.
Lost Souls
HONORÉ DE BALZAC
TRANSLATED BY RAYMOND N. MACKENZIE

The first new translation of Balzac’s 1847 novel Splendeurs et misères des courtisanes in half a century, fully annotated and with an extensive introduction

In Lost Souls, Honoré de Balzac’s brilliant evocation of nineteenth-century Paris, we enter a world of glittering wealth and grinding poverty, teeming with strivers, poseurs, and pleasure seekers along with those who struggle merely to survive. Between the heights of Parisian society and the criminal world lurking underneath, fate is about to catch up with Lucien de Rubempré, last seen in Lost Illusions, as his literary aspirations, his love for the courtesan Esther van Gobseck, and his scheme to marry the wealthy Clotilde become entangled in the cunning and ultimately disastrous ambitions of the Abbé Herrera, a villain for the ages.

An extraordinary volume in Balzac’s vast Human Comedy (in which he endeavored to capture all of society), Lost Souls appears here in its first new English translation in half a century. Keenly attuned to the acerbic charm and subtleties of Balzac’s prose, this edition also includes an introduction presenting thorough biographical, literary, and historical context, as well as extensive notes throughout the text—an invaluable resource for today’s readers as they navigate Balzac’s copious allusions to classical and contemporaneous politics and literature.

Honorable de Balzac (1799–1850) worked as a clerk, printer, and publisher before devoting himself entirely to writing fiction. A leading figure in the development of realism in European literature, he wrote more than one hundred volumes of stories, novellas, and novels, including Père Goriot, Le Peau de chagrin, and Lost Illusions (Minnesota, 2020), the prequel to Lost Souls.

Raymond N. MacKenzie is professor of English at the University of St. Thomas in St. Paul, Minnesota. His previous translations include Barbey d’Aurevilly’s Diaboliques, Stendhal’s Italian Chronicles, Lamartine’s Graziella, and Balzac’s Lost Illusions (all from Minnesota).

FICTION
624 pages  2 tables  6 x 9

LOST ILLUSIONS

Lost Illusions (Minnesota, 2019) is the precursor to Lost Souls.
Fix What You Can
Schizophrenia and a Lawmaker’s Fight for Her Son

MINDY GREILING

One mother’s fight to support her son and change a broken system

“Mindy Greiling’s riveting account pays tribute both to a mother’s inexhaustible love for a son diagnosed with schizophrenia and to the barriers families face as they struggle to help a loved one ravaged by the worst of mental disorders. Although deeply personal, Fix What You Can tells a much broader story as it exposes the difficulties families experience right now all across America. This book is a well-written godsend for parents and those they love.”
—Pete Earley, author of Pulitzer Prize finalist Crazy: A Father’s Search through America’s Mental Health Madness

“Mindy Greiling has written a very useful book about her son’s schizophrenia and substance abuse. Her descriptions of the raw reality of this all-too-common combination is among the best. She demonstrates how complicated it is for families to get adequate psychiatric care for their loved ones, and she uses her political position as a prominent state legislator to change Minnesota’s laws regarding the treatment of serious mental illness. I strongly recommend this book.”
—E. Fuller Torrey, MD, author of Surviving Schizophrenia

In his early twenties, Mindy Greiling’s son, Jim, was diagnosed with schizoaffective disorder after experiencing delusions that demanded he kill his mother. At the time, and for more than a decade after, Greiling was a Minnesota state legislator who struggled, along with her husband, to navigate and improve the state’s inadequate mental health system. Fix What You Can is an illuminating and frank account of caring for a person with a mental illness, told by a parent and advocate.

Greiling describes challenges shared by many families, ranging from the practical (medication compliance, housing, employment) to the heartbreaking—suicide attempts, victimization, and illicit drug use. Greiling confronts the reality that some people with serious mental illness may be dangerous and reminds us that medication works—if taken. The book chronicles her efforts to pass legislation to address problems in the mental health system, including obstacles to parental access to information and insufficient funding for care and research. Written with her son’s cooperation, Fix What You Can offers hard-won perspective, practical advice, and useful resources through a brave and personal story that takes the long view of what success means when coping with mental illness.

Mindy Greiling was a member of the Minnesota House of Representatives for twenty years. She helped found the nation’s first state mental health caucus, which successfully lobbied for a significant increase in Minnesota’s mental health funding. She has served on state and national boards of the National Alliance on Mental Illness and is on the University of Minnesota Psychiatry Community Advisory Council.

MEMOIR/MENTAL HEALTH
OCTOBER
232 pages  5 1/2 x 8 1/4
Undiscovered Country
A Novel
LIN ENGER

Now in paperback—a bold reinvention of Shakespeare’s Hamlet and a hair-bristling story of betrayal, revenge, and the possibilities of forgiveness

“In a cleanly elegant narrative, Lin Enger weaves a winter’s tale of betrayal and ghosts, of one son’s debt to his father and the wages of vengeance.”
—Claire Davis, author of Winter Range

“At once both otherworldly and shockingly real, Undiscovered Country reinvents the conundrum of love and loss facing a modern-day Hamlet.”
—Tom Bailey, author of The Grace That Keeps This World

“This is a novel of luminous sentences that carry us across a landscape of love and loss to a deeper understanding of our own lives and of our desire to be forgiven and redeemed. It is a joy to read.”
—Don J. Snyder, author of The Cliff Walk and Of Time and Memory

“Moody, tense . . . Enger’s novel is a surprisingly swift read, drawing you into its melancholy web and its inexorable march toward violence.”
—Miami Herald

“A graceful rumination on the ties that bind . . . Lin Enger’s glistening prose, set so gently on the frozen lakes of Minnesota, will have readers shivering in their boots.”
—Bookpage

“Elegantly written.”
—School Library Journal

On a cold November afternoon in northern Minnesota, seventeen-year-old Jesse Matson finds his hunting partner—his father—sprawled on the forest floor, dead of a rifle wound. Authorities rule it a suicide, but Jesse is not convinced. Haunted by the ghost of his dad, and compelled by recently unearthed secrets, he is forced to wrestle with questions of justice and retribution even as he tries to hold his family, and himself, together.

Lin Enger is author of American Gospel (Minnesota, 2020) and The High Divide, a finalist for awards presented by the Midwest Booksellers, the Society of Midland Authors, and Reading the West. His stories have been published in literary journals including Glimmer Train, Ascent, and American Fiction. A graduate of the Iowa Writers’ Workshop, he has received a James Michener Award, a Minnesota State Arts Board Fellowship, and a Jerome travel grant. He teaches English at Minnesota State University Moorhead.

FICTION
OCTOBER
320 pages 5 1/2 x 8 1/4 NAM
A bittersweet, seriously funny novel of a life, a small town, and a key to our troubled times—now in paperback

"Landvik uses wisdom and her trademark humor to encourage readers to have a thoughtful response to the world and the people with whom they share it. A pleasure to read."
—Kirkus Reviews

"Landvik’s smart and lovely paean to journalists is a welcome reminder of the important role they play in the lives of those who depend on newspapers for more than just information."
—Booklist

"Landvik has written a poignant but humorous, warm, and touching homage to writers while confirming the power and the importance of words."
—Library Journal

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 (with Recipes) 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).

FICTION
$15.95  Retail e-book  ISBN: 978-1-4529-5961-0
JULY
312 pages  5 1/2 x 8

Two lost sisters find family, and themselves, among the voices of an Ojibwe reservation—now in paperback

"In the Night of Memory is character driven and lyrical. Its vast, distinct chorus of matrilineal American Indian voices rings in melancholic yet dauntless tones, clarifying that community and nurturing can ameliorate absence."
—Foreword Reviews, starred review

"With gorgeous imagery and verdant prose, Linda LeGarde Grover’s novel lays bare the pain and loss of indigenous women and children while simultaneously offering a ray of hope."
—Publishers Weekly

Some ruptures cannot be repaired: they can only be lived through, or lived with. Linda LeGarde Grover returns to the fictional Mozhay Point Reservation in this nuanced, moving, often humorous story of two Ojibwe girls becoming women and finding family 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. She is author of several books that have received awards, including the Wordcraft Circle of Native Writers and Storytellers Fiction Award, the Native Writers Circle of the Americas First Book Award, the Flannery O’Connor Award, and the Janet Heidinger Kafka Prize.

FICTION/NATIVE AMERICAN
JUNE
224 pages  5 1/2 x 8 1/4
A riveting family saga immersed in the gritty, dark side of Swedish immigrant life in America in the early twentieth century—now in paperback

“Larsmo’s well-researched, dynamic story illuminates the Swedish immigrant experience and will transport readers into a little-known historical community.”
—Publishers Weekly

“Those looking for a conventional plot won’t find it here: Larsmo writes believable scenes grounded in sensory experience, with relatively complicated characters, in some sort of chronological order, but also seems content to branch out into what are essentially self-contained short stories about characters peripheral to the main intertwined family saga. A worthy addition to the shelf of books about the immigrant experience.”
—Kirkus Reviews

“Swede Hollow is one of the most important works of fiction to come out of Scandinavia in the past few years, largely for how it casts new light on a history that is all too easily forgotten.”
—Swedish American

“Filled with references to local and world events, and extensively researched through local media of the time, Larsmo’s historic novel deserves every award it has received since first published in Swedish in 2016.”
—Nordstjernen

Gustaf and Anna Klar and their three children dream of starting over when they leave Sweden for New York, finally settling in a cluster of rough-hewn shacks in a deep, wooded ravine on the edge of St. Paul, Minnesota. Extensively researched and beautifully written, Ola Larsmo’s award-winning novel vividly portrays a family and a community determined to survive. There are hardships, indignities, accidents, and harrowing encounters, but also acts of loyalty and kindness and moments of joy. This haunting story of a real place echoes the larger challenges of immigration in the twentieth century and today.

Ola Larsmo is a critic and columnist for Sweden’s largest newspaper, Dagens Nyheter, and the author of nine novels and several collections of short stories and essays. He received the Bjørnson Prize from the Norwegian Academy of Literature and Freedom of Expression and, after the publication of Swede Hollow, two prestigious Swedish awards: the Lagercrantz Critics’ Prize from Dagens Nyheter and Natur & Kultur’s cultural prize.

Tiina Nunnally is the award-winning translator of Sigrid Undset’s novels Kristin Lavransdatter, Olav Audunsson, Jenny, and Marta Oulie. Her many translations from Scandinavian languages include Vidar Sundstøl’s Minnesota Trilogy (Minnesota, 2013–15) and The Complete and Original Norwegian Folktales of Asbjørnsen and Moe (Minnesota, 2019).
Confronting trauma behind the transnational adoption system—now back in print

“A provocative, disturbing collection.”
—Publishers Weekly

“Profound insight into what it’s like to be adopted from another race or into another nation.”
—Library Journal

Many adoptees are required to become people that they were never meant to be. While transracial adoption tends to be considered benevolent, it often exacts a heavy emotional, cultural, and economic toll on those who directly experience it. Outsiders Within is a landmark publication that carefully explores this most intimate aspect of globalization through essays, fiction, poetry, and art. Moving beyond personal narrative, transracially adopted writers from around the world tackle difficult questions about how to survive the racist and ethnocentric worlds they inhabit, what connects the countries relinquishing their children to the countries importing them, why poor families of color have their children removed rather than supported—about who, ultimately, they are. In their inquiry, the contributors unseat conventional understandings of adoption politics, reframing the controversy as a debate that encompasses human rights, peace, and reproductive justice.

Contributors: Heidi Lynn Adelsman; Ellen M. Barry; Laura Briggs, U of Massachusetts, Amherst; Catherine Ceniza Choy, U of California, Berkeley; Gregory Paul Choy, U of California, Berkeley; Rachel Quy Collier; J. A. Dare; Kim Diehl; Kimberly R. Fardy; Laura Gannarelli; Shannon Gibney; Mark Hagland; Perlita Harris; Tobias Hübinner, Stockholm U; Jae Ran Kim; Anh Đào Kolbe; Mihee-Nathalie Lemoine; Beth Kyong Lo; Ron M.; Patrick McDermott, Salem State College, Massachusetts; Tracey Moffatt; Ami Inja Nafzger (aka Jin Inja); Kim Park Nelson; John Raible; Dorothy Roberts, Northwestern U; Raquel Evita Saraswati; Kirsten Hoo-Mi Sloth; Soo Na; Shandra Spears; Heidi Kiivetinepinesiik Stark; Kekek Jason Todd Stark; Sunny Jo; Sandra White Hawk; Indigo Williams Willing; Bryan Thao Worra; Jeni C. Wright.

Jane Jeong Trenka is author of The Language of Blood and Fugitive Visions.

Julia Chinyere Oparah is Provost and Dean of the Faculty at Mills College and author or editor of several books, including Birthing Justice: Black Women, Pregnancy, and Childbirth and Battling Over Birth.

Sun Yung Shin is editor of A Good Time for the Truth: Race in Minnesota and author of Unbearable Splendor; Rough, and Savage; and Skirt Full of Black.
The remarkable story of a landmark moment in LGBT history—now in paperback and with a new epilogue

“The Wedding Heard ’Round the World serves as a gentle reminder that there were couples plotting this victory long, long before a consensus formed around marriage equality.”
—The New Republic

“Their appeal is how ordinary people can do extraordinary things.”
—Library Journal

“An instant classic.”
—Lambda Literary

“A sweet story wrapped inside a righteous fight, told with charm and grace. Start The Wedding Heard ’Round the World—and you’ll have no defense.”
—Washington Blade

On September 3, 1971, Michael McConnell and Jack Baker exchanged vows in the first legal same-sex marriage in the United States. Their long campaign for marriage equality and insistence on equal rights for all citizens is a model for advocates of social justice and an inspiration for everyone who struggles for acceptance in a less-than-equal world.

Michael McConnell and Jack Baker are America’s first legally married gay couple. In 2010, Michael retired from the Hennepin County Library and Jack retired from careers in law and engineering. They live in Minneapolis. Gail Karwoski is an author and educator in Athens, Georgia. She met Michael McConnell and Jack Baker in 1972.
Minnesota’s Natural Heritage
Second Edition
JOHN R. TESTER, SUSAN M. GALATOWITSCH, REBECCA A. MONTGOMERY, AND JOHN J. MORIZARTY

The definitive work on Minnesota’s natural history and ecology—updated, expanded, and copiously illustrated to account for profound changes to the state’s natural landscape over the past twenty-five years

The story of Minnesota’s natural landscape, reaching back to the time of the glaciers, covers at least 12,000 years. Yet even against that vast expanse, recent decades have significantly transformed the natural world that is Minnesota’s greatest resource. In the twenty-five years since the first publication of Minnesota's Natural Heritage, the definitive volume on the state’s natural history and ecology, human activity and climate change have profoundly altered the major ecosystems that give our state its rich and varied character.

The second edition of Minnesota’s Natural Heritage introduces readers to these ecosystems—the lakes and rivers, forests and prairies, farmlands and wetlands—and explains how they have come to be, how they function, and how they have changed so rapidly and dramatically in recent years. Full-color illustrations document the state’s striking natural beauty in all its vigor and fragility, while maps, drawings, diagrams, and graphs amplify points of historical, ecological, and geological interest.

The most complete treatment of Minnesota’s natural environment, compiled and accessibly written by scientists whose collective knowledge spans the book’s expansive content, Minnesota’s Natural Heritage is the one indispensable companion for both visitors and inhabitants, as enlightening to page through as it is valuable to study.

John R. Tester (1929–2019) was emeritus professor in the Department of Ecology, Evolution, and Behavior at the University of Minnesota.

Susan M. Galatowitsch is professor and head of the Department of Fisheries, Wildlife, and Conservation Biology at the University of Minnesota. She is author of Ecological Restoration and Restoring Prairie Wetlands: An Ecological Approach.

Rebecca A. Montgomery is a professor in the Department of Forest Resources at the University of Minnesota.

John J. Moriarty is senior manager of wildlife for Three Rivers Park District. His books include Amphibians and Reptiles in Minnesota and A Field Guide to the Natural World of the Twin Cities (both from Minnesota).
A wordless picture-book journey through the Boundary Waters, canoeing and camping with a family as they encounter the northwoods wilderness in all its spectacular beauty.

“John Owens invites readers to accompany a family into a world of pine woods and clear water, hiking through misty mornings, camping beneath the bright blaze of the Milky Way. Evocative and memory-stirring, One Summer Up North is a journey well worth taking.”

—Eric Rohmann, Caldecott Medal–winning author of My Friend Rabbit

It’s a place of wordless wonder: the wilderness of the Boundary Waters on the Minnesota–Canada border. Travel its vast distances, canoe its streams and glacial lakes, take shelter from rain under a rocky outcropping (or in your tent), camp in its vaulting forests as stars embroider the darkening sky. Is this your first visit? Or is it already your favorite destination?

Come along—join a family of three as their journey unfolds, picture by picture, marking the changing light as the day passes, the stillness before the gathering storm, the shining waters everywhere, rushing here, quietly pooling there, beckoning us ever onward into nature’s infinite wildness one summer up north.

John Owens is a freelance illustrator who teaches at the University of Minnesota. This book, his first, was inspired by his travels north to paddle, portage, and camp in the Boundary Waters Canoe Area Wilderness.

CHILDREN’S PICTURE BOOK
SEPTEMBER
32 pages  16 color plates  12 x 9
In the final Enchantment Lake mystery, Francie’s search for the truth about her mother—and herself—plunges her into danger during a North Woods winter.

When she wakes in her aunts’ cold cabin on the shore of Enchantment Lake, Francie remembers: everything about her life has changed. Or is about to. Or just might. Everything depends on the small, engraved silver box that she now possesses—if only she can follow its cryptic clues to the whereabouts of her missing mother and understand, finally, just maybe, the truth about who she really is.

Francie, it turns out, has a lot to learn, and this time the lessons could be deadly. Her search for answers takes her and her best friends Raven and Jay as far afield as an abandoned ranch in Arizona and as close to home as a sketchy plant collector’s conservatory and a musty old museum where shadows lurk around every display case. At the heart of it all is a crime that touches her own adopted North Woods: thieves dig up fragile lady’s slippers, peel bark from birches, strip moss off trees, cut down entire forests of saplings to sell for home décor. But Francie is up against no ordinary plant theft. One ominous clue after another reveal that she possesses something so rare and so valuable that some people are willing to do anything to get it. When Francie’s investigation leads her into the treacherously cold and snowy North Woods, she finds out that she too is being pursued.

Margi Preus is a New York Times bestselling author of books for young readers, including the Newbery Honor-winning Heart of a Samurai. Among her other novels are Village of Scoundrels, Shadow on the Mountain, West of the Moon, and The Bamboo Sword, as well as the previous two books in the Enchantment Lake series, Enchantment Lake and The Clue in the Trees, which were published by the University of Minnesota Press and received the Midwest Book Award and the Midwest Booksellers Choice Award. She lives in Duluth.
The life and work of an African American suffragist and activist devoted to equality and freedom

At her last public appearance in 1962, at 88 years old, a frail, deaf, and blind Nellie Francis was honored for her church and community service in Nashville, Tennessee. No mention was made of her early groundbreaking work as an activist in Minnesota and nationally. Even today, while her advocacy for women’s suffrage and racial justice resonates through current issues, her efforts remain largely unrecognized. In telling Nellie Francis’s complete story for the first time, William D. Green finally brings the remarkable accomplishments of her complicated life into clear view, detailing her indefatigable work to advance the causes of civil rights, anti-lynching, and women’s suffrage.

Green’s account follows Francis’s path from her first public event (giving a speech on race relations to a white audience at her high school graduation) to her return to Nashville and retirement from the national stage. In the years between, she campaigned in Minnesota for racial dignity, women’s suffrage, an anti-lynching law (after the infamous lynching in Duluth in 1920), and interracial collaboration through the women’s club movement. She came to know most of the prominent civil rights leaders of the twentieth century and met three presidents and countless business leaders of both Black and white societies. But she also faced intense and vicious reprisals, as when, as leader of the local chapter of the NAACP, she and her husband, a prominent African American civil rights lawyer, experienced the fury of the Ku Klux Klan after moving into a white neighborhood in St. Paul.

Green retrieves Nellie Francis’s story from obscurity, giving this pioneer for gender and racial equality her due and providing a long-awaited service to the history of Black activism and civil rights, both regional and national. His book offers welcome insight into the universal, yet often unacknowledged, challenges that strong and engaged Black women are forced to endure when their drive to enact justice confronts racism, cultural pressure, and societal expectations.
A veteran Twin Cities journalist and raconteur summons the life of the city after reporting and recording its stories for more than thirty years

Two or three times a week, as a columnist, hustling freelance writer, and genuinely curious reporter, Jim Walsh would hang out in a coffee shop or a bar, or wander in a club or on a side street, and invariably a story would unfold—one more chapter in the story of Minneapolis, the city that was his home and his beat for more than thirty years. Fear and Loving in South Minneapolis tells that story, collecting the encounters and adventures and lives that make a city hum—and make South Minneapolis what it is.

Here is a man who drives around Minneapolis in a van that sports a neon sign and keeps a running tally of the soldiers killed in Iraq. Here is another, haunted by the woman he fell in love with, and lost, many years ago at the Minnesota Music Café on St. Paul’s East Side. Here are strangers on a cold night on the corner of Forty-sixth and Nicollet, finding comfort in each other’s company in the wake of the shootings in Paris. And here are Walsh’s own memories catching up with him: the woman who joined him in representing “junior royalty” for the Minneapolis Aquatennial when they were both seven years old; the lost friend, Soul Asylum’s Karl Mueller, recalled while sitting on his memorial bench at Walsh’s go-to refuge, the Rose Gardens near Lake Harriet. These everyday interactions, ordinary people, and quiet moments in Jim Walsh’s writing create an extraordinary picture of a city’s life.

James Joyce famously bragged that if Dublin were ever destroyed, it could be rebuilt in its entirety from his written works. The Minneapolis that Jim Walsh maps is more a matter of heart, of urban life built on human connections, than of streets intersecting and literal landmarks: it is that lived city, documented in measures large and small, that his book brings so vividly to mind, drafting a blueprint of a community’s soul and inviting a reader into the boundless, enduring experience of Fear and Loving in South Minneapolis.

Jim Walsh is a writer, journalist, columnist, and songwriter. He is author of The Replacements: All Over but the Shouting and, with Dennis Pernu, The Replacements: Waxed-Up Hair and Painted Shoes. The Photographic History. His most recent books are Bar Yarns and Manic-Depressive Mixtapes and Gold Experience: Following Prince in the ’90s (both from Minnesota). A former music editor at City Pages and pop music columnist at the St. Paul Pioneer Press, he has published in Rolling Stone, SPIN, Village Voice, LA Weekly, Melody Maker, Billboard, and Utne Reader.

Tommy Mischke is a writer, musician, podcaster, and former radio talk show host from Minnesota. A former columnist for City Pages, he hosts the podcast The Mischke Roadshow.
The Journal of Otto Peltonen
A Finnish Immigrant Story
WILLIAM DURBIN

A portrait of the Finnish immigrant experience in Minnesota during the early twentieth century—now in paperback

“Historical notes and authentic photos round out this captivating, dramatic view of the past.”
—Booklist

“Very moving and thought-provoking.”
—Through the Looking Glass Children’s Book Reviews

“A vivid picture of what life was like in these early twentieth-century mining towns.”
—Kidsreads

After journeying across the Atlantic with his mother and two sisters, young Otto Peltonen joins his father in the iron ore mines of northern Minnesota, experiencing the harsh labor conditions that were common at the time, as mining companies cared more about making a profit than for their workers’ safety. Writing in his journal about his family’s struggles and the hard life Finnish immigrants endured in the early twentieth century, Otto ultimately strengthens his resolve to find the freedom his family had first sought in America.

William Durbin is a writer and former teacher who lives on Lake Vermilion at the edge of Minnesota’s Boundary Waters Canoe Area Wilderness. A winner of the Great Lakes Book Award and a two-time winner of the Minnesota Book Award, he has published twelve novels for young readers, including Song of Sampo Lake, The Darkest Evening, Blackwater Ben, and Dead Man’s Rapids (all from Minnesota).

MIDDLE GRADE FICTION/HISTORY
AUGUST
176 pages  17 b&w illustrations  5 1/4 x 7 1/2
The seventh in Larry Millett’s riveting mystery series pursues the tangled truth behind the murder of the spoiled young heir to an industrial fortune—now in paperback

"Absorbing." — Publishers Weekly, starred review

“A complicated and interesting story, nicely told with excerpts from newspapers, trial transcripts, diaries, and letters.” — Scuttlebutt

“Strongwood is recommended for anyone who enjoys a good trial. This one is a humdinger!” — Historical Novel Society

“Brilliantly constructed, this novel is entirely unique and engaging.” — Ellery Queen Mystery Magazine

It is 1903 in Minneapolis, and amid allegations of seduction, rape, and blackmail, Michael Masterson is shot dead and Addie Strongwood goes on trial for first-degree murder. As the case unfolds in a welter of conflicting evidence and surprise discoveries, a jury must decide whether Addie acted in self-defense or killed her one-time lover with the coldest calculation.

Larry Millett is the author of more than twenty books, including seven mystery novels (mostly set in Minnesota) featuring Sherlock Holmes and St. Paul detective Shadwell Rafferty. A longtime reporter and architecture critic for the St. Paul Pioneer Press, he has also written numerous books on architecture.

MYSTERY
SEPTEMBER
280 pages 5 1/2 x 8 1/4

The Magic Bullet
A Locked Room Mystery

LARRY MILLETT

The thrilling sixth novel in local historian Larry Millett’s renowned mystery series—now in paperback

“Diabolically clever . . . a classic locked-room puzzle in the John Dickson Carr tradition in the World War I era of old St. Paul, along with an expert overview of the tensions of the time. Engaging characters and a hold-your-breath plot also make this an all-around winner.” — Booklist, starred review

“A tantalizing, impossible crime. . . . John Dickson Carr fans will appreciate this intelligent homage to the master of the locked-room mystery.” — Publishers Weekly, starred review

“Millett is a skilled architect of the Holmesian mystery.” — Minnesota Monthly

“Strongly recommended, especially for fans of locked room mysteries.” — Mystery Scene Magazine

From locked rooms and civil unrest to murder and wartime paranoia, Larry Millett’s The Magic Bullet presents detective Shadwell Rafferty’s most challenging case. Set in St. Paul, Minnesota, in 1917, its gripping conclusion—with a timely assist from Sherlock Holmes—finds both Rafferty and Millett at the top of their games.

Larry Millett (see bio at left).

MYSTERY
NOVEMBER
368 pages 3 b&w illustrations 5 1/2 x 8 1/4
An illustrated art biography of one of Minnesota’s best-known feminist artists

“I have been called an artist who represents both a strengthening influence in society and a proactive agent of social change. I work in specific places in the world exploring nature and place, and I work in my studio, where I explore the feminine psyche and archetypes of women.” With these words Hazel Belvo describes the themes and resonance of her extensive artistic career. She arrived in the Twin Cities in 1970 from the East Coast, where she participated in the art world and activism of New York City and the intellectual communities of Cambridge. She joined the Women’s Art Registry of Minnesota (WARM) in 1976 and soon became a strong voice in this nationally recognized feminist collective.

Belvo’s art ranges from delicate, sensual pencil drawings to expressionistic paintings, most notably of the Spirit Tree, an iconic cedar sacred to the Ojibwe along the North Shore of Lake Superior. In the first book-length study of this groundbreaking feminist and artist, art historian Julie L’Enfant reviews Belvo’s focus on nature, spirituality, mythology, and eroticism during more than forty years of making and teaching art in Minnesota.

Julie L’Enfant has written several books on regional art history, including The Gag Family: German-Bohemian Artists in America and Pioneer Modernists: Minnesota’s First Generation of Women Artists. Robert Cozzolino is Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Art.

A vibrant review of the international career and passionate spirit of a longtime Twin Cities artist

The prolific artistic production of Vesna Kittelson always maintains autobiographical connections: her installations of deconstructed books and her luminous drawings of fountains recall her childhood in Split, Croatia; her early color field paintings represent people and places she remembers; her war paintings portray the tragedy and emotion experienced in Bosnia and Herzegovina, as well as her reactions to the 9/11 attack in the United States; the brilliant botanical watercolors in her artist’s books result from her research on Charles and Emma Darwin; and her dynamic cutout portraits of her students reveal bonds with fellow artists and immigrants of a later generation. A vital participant in the Minneapolis arts community for decades, Kittelson demonstrates her strong passion for creativity through her ever-evolving practice and extensive international career.

Contributors: Heather Carroll, Minnesota History Museum; Wendy Fernstrum; Joanna Inglot, Macalester College; Lyndel King, Weisman Art Museum; Camille LeFevre; John Lyon, Walker Art Center; Kerry A. Morgan, Minnesota College of Art and Design; Marcia Reed, Getty Research Institute; Susannah Schouweiler, Weisman Art Museum.

Vesna Kittelson was a member of the Women’s Art Registry of Minnesota (WARM) and a founder of the Traffic Zone Center for Visual Art in Minneapolis. She taught at the Minneapolis College of Art and Design for many years.
A Silvan Tomkins Handbook
Foundations for Affect Theory
ADAM J. FRANK AND ELIZABETH A. WILSON

An accessible guide to the work of American psychologist and affect theorist Silvan Tomkins

The brilliant and complex theories of psychologist Silvan Tomkins (1911–1991) have inspired the turn to affect in the humanities, social sciences, and elsewhere. Nevertheless, these theories are not well understood. A Silvan Tomkins Handbook makes his theories portable across a range of interdisciplinary contexts and accessible to a wide variety of contemporary scholars and students of affect. A Silvan Tomkins Handbook provides readers with a clear outline of Tomkins’s affect theory as he developed it in his four-volume masterwork Affect Imagery Consciousness. It shows how his key terms and conceptual innovations can be used to build robust frameworks for theorizing affect and emotion. In addition to clarifying his affect theory, the Handbook emphasizes Tomkins’s other significant contributions, from his broad theories of imagery and consciousness to more focused concepts of scenes and scripts. With their extensive experience engaging and teaching Tomkins’s work, Adam J. Frank and Elizabeth A. Wilson provide a user-friendly guide for readers who want to know more about the foundations of affect studies.

Adam J. Frank is professor of English at the University of British Columbia. He is author of Transferential Poetics, from Poe to Warhol and coeditor (with Eve Kosofsky Sedgwick) of Shame and Its Sisters: A Silvan Tomkins Reader.

Elizabeth A. Wilson is Samuel Candler Dobbs Professor of Women’s, Gender, and Sexuality Studies at Emory University and author of Gut Feminism and Affect and Artificial Intelligence.

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AUGUST
216 pages  2 b&w illustrations  5 1/2 x 8 1/2
**Intolerable**

**Writings from Michel Foucault and the Prisons Information Group (1970–1980)**

**MICHEL FOUCAULT AND THE PRISONS INFORMATION GROUP**

**EDITED BY KEVIN THOMPSON AND PERRY ZURN**

**TRANSLATED BY PERRY ZURN AND ERIK BERANEK**

A groundbreaking collection of writings by Michel Foucault and the Prisons Information Group documenting their efforts to expose France’s inhumane treatment of prisoners

Founded by Michel Foucault and others in 1970–71, the Prisons Information Group (GIP) circulated information about the inhumane conditions within the French prison system. *Intolerable* makes available for the first time in English a fully annotated compilation of materials produced by the GIP during its brief but influential existence, including an exclusive new interview with GIP member Hélène Cixous and writings by Gilles Deleuze and Jean Genet.

These archival documents—public announcements, manifestos, reports, pamphlets, interventions, press conference statements, interviews, and round table discussions—trace the GIP’s establishment in post-1968 political turmoil, the new models of social activism it pioneered, the prison revolts it supported across France, and the retrospective assessments that followed its denouement. At the same time, *Intolerable* offers a rich, concrete exploration of Foucault’s concept of resistance, providing a new understanding of the arc of his intellectual development and the genesis of his most influential book, *Discipline and Punish*.

Presenting the account of France’s most vibrant prison resistance movement in its own words and on its own terms, this significant and relevant collection also connects the approach and activities of the GIP to radical prison resistance movements today.

**Michel Foucault** (1926–1984) was a French historian and philosopher associated with the structuralist and poststructuralist movements.

**Kevin Thompson** is professor of philosophy at DePaul University. He is author of *Hegel’s Theory of Normativity*.

**Perry Zurn** is assistant professor of philosophy at American University. He is coeditor of *Curiosity Studies: A New Ecology of Knowledge* (Minnesota, 2020) and *Active Intolerance: Michel Foucault, the Prisons Information Group, and the Future of Abolition*.

**Erik Beranek** is a doctoral candidate in philosophy at DePaul University. His translations include Jacques Rancière’s *Béla Tarr, the Time After* and Étienne Souriau’s *The Different Modes of Existence*.

**PHILOSOPHY/THEORY**

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DECEMBER

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The Future History of Contemporary Chinese Art

PEGGY WANG

A revelatory reclaiming of five iconic Chinese artists and their place in art history

During the 1980s and 1990s, a group of Chinese artists (Zhang Xiaogang, Wang Guangyi, Sui Jianguo, Zhang Peili, and Lin Tianmiao) ascended to new heights of international renown. Even as their fame increased, they came to be circumscribed by simplistic Western interpretations of their artworks as social and political critiques, a perspective that privileged stories of dissidence over deep engagement with the art itself. Through in-depth case studies of these five artists, Peggy Wang offers a corrective to previous appraisals, demonstrating how their works address fundamental questions about the forms, meanings, and possibilities of art.

By the end of the 1980s, Chinese artists were scrutinizing earlier waves of Western influence and turning instead to their own heritage and culture to forge their own future histories. As the national trauma of the 1989 Tiananmen Square massacre converged with the mounting expansion of the global art world, these artists turned to art as a profoundly generative site for grappling with their place in the world. Wang demonstrates how they consciously and energetically sought to make their own ideas about art and art history visible in contemporary art. Wang’s argument is informed by extensive primary research, including close examination of the artworks, analysis of Chinese language documents and archives, and deeply personal interviews with the artists. Their words uncover layers of meaning previously obscured by the popular and often recycled assessments that many of these works have received until now.

Beyond Wang’s reinterpretation of these individual artists, she contributes to an urgent conversation on the future direction of art history: how do we map engagements between art from different parts of the world that are embedded within different art histories? What does it mean for histories of contemporary art—and art history more generally—to be inclusive? The new understandings offered in this book can and should be engaged when considering current hierarchies in histories of Chinese art, the global art world, and the intersections between them.

Peggy Wang is associate professor of art history and Asian studies at Bowdoin College.

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DECEMBER
264 pages  47 b&w illustrations, 19 color plates
7 x 10
Savage Mind to Savage Machine
Racial Science and Twentieth-Century Design
GINGER NOLAN

An examination of how concepts of “the savage” facilitated technological approaches to modernist design

Attempting to derive aesthetic systems from natural structures of human cognition, designers looked toward the “savage mind”—a way of thinking they associated with a racialized subaltern. In Savage Mind to Savage Machine, Ginger Nolan uncovers an enduring relationship between “the savage” and the development of technology and its wide-ranging impact on society, including in the fields of architecture and urbanism, the industrial arts, and digital design.

Nolan focuses on the relationship between the applied arts and the structuralist social sciences, proposing that the late-nineteenth-century rise of Freudian psychology, ethnology, and structuralist linguistics offered innovations and new opportunities in studying human cognition. She looks at institutions ranging from the Public Industrial Arts School of Philadelphia and the Weimar Bauhaus to the MIT Media Lab and the Centre Mondial Informatique, revealing a persistent theme of twentieth-century design: to supplant language with more subliminal, aesthetic modes of communication, thereby inculcating a deep intimacy between human habit and new technologies of production, communication, and consumption.

This book’s ultimate critique is of the development of the ergonomics of the spirit—the design of the human cognitive apparatus in relation to new aesthetic technologies. Nolan sees these ergonomics as a means of depoliticizing societies through aesthetic technologies intended to seamlessly integrate humans into the programs of capitalist modernity. Revising key modernist design narratives, Savage Mind to Savage Machine provides a deep historical foundation for understanding our contemporary world.

Ginger Nolan is assistant professor of architectural history and theory at the University of Southern California’s School of Architecture. She previously published The Neocolonialism of the Global Village in the University of Minnesota Press’s Forerunner series.

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JANUARY
328 pages  74 b&w illustrations  7 x 10
The Materiality of Architecture

ANTOINE PICON

A new paradigm combining architectural tradition with emerging technologies

Digital tools have launched architecture into a dizzying new era, one in which wood, stone, metal, glass, and other traditional materials are augmented by pixels and code. In this ambitious exploration, an eminent thinker examines what, exactly, the building blocks of architecture have meant over the centuries and how technology may—or may not—be changing how we think about them.

Antoine Picon argues that materiality is not only about matter and that the silence and inscrutability—the otherness—of raw materials work against humanity’s need to live in a meaningful world. He describes how people define who they are, in part, through their specific physical experience of architectural materials and spaces. Indeed, Picon asserts, the entire paradox of the architectural discipline consists in its desire to render matter expressive to human beings.

Through a retrospective review of canonical moments in Western European architecture, Picon offers an original perspective on the ways materiality has varied throughout centuries, demonstrating how experiences of the physical world have changed in relation to the evolution of human subjectivity.

Ultimately, Picon concludes that computer-based design methods are not an abrupt departure from previous architectural traditions but rather a new way for architects to control material resources. The result reinforces the fundamentally humanistic nature of architectural endeavor with an increasing sense of design freedom and a release from material constraint in the digital era.

Antoine Picon is G. Ware Travelstead Professor of the History of Architecture and Technology at Harvard University’s Graduate School of Design. He is chairman of the Fondation Le Corbusier and author of numerous books, including Ornament: The Politics of Architecture and Subjectivity; Digital Culture in Architecture: An Introduction for the Design Professions; and French Architects and Engineers in the Age of Enlightenment.
Acid Revival
The Psychedelic Renaissance and the Quest for Medical Legitimacy

DANIELLE GIFFORT

A vivid analysis of the history and revival of clinical psychedelic science

Psychedelic drugs are making a comeback. In the mid-twentieth century, scientists actively studied the potential of drugs like LSD and psilocybin for treating mental health problems. After a decades-long hiatus, researchers are once again testing how effective these drugs are in relieving symptoms for a wide variety of psychiatric conditions, from depression and obsessive–compulsive disorder to posttraumatic stress disorder and substance addiction. In Acid Revival, Danielle Giffort examines how this new generation of researchers and their allies are working to rehabilitate psychedelic drugs and to usher in a new era of psychedelic medicine.

As this team of researchers and mental health professionals revive the field of psychedelic science, they are haunted by the past and by one person in particular: psychedelic evangelist Timothy Leary. Drawing on extensive archival research and interviews with people working on scientific psychedelia, Giffort shows how today’s researchers tell stories about Leary as an “impure” scientist and perform his antithesis to address a series of lingering dilemmas that threaten to rupture their budding legitimacy. Acid Revival presents new information about the so-called psychedelic renaissance and highlights the cultural work involved with the reassembly of dormant areas of medical science.

This colorful and accessible history of the rise, fall, and reemergence of psychedelic medicine is infused with intriguing narratives and personalities—a story for popular science aficionados as well as for scholars of the history of science and medicine.

Danielle Giffort is assistant professor of medical sociology at the St. Louis College of Pharmacy.
Assesses a promising new approach
to restoring the health of our bodies
and our planet

Most of us are familiar with probiotics added
to milk or yogurt to improve gastrointestinal
health. In fact, the term refers to any
intervention in which life is used to manage
life—from the microscopic, like consuming
fermented food to improve gut health, to
macro approaches such as biological pest
control and natural flood management. In this
ambitious and original work, Jamie Lorimer
offers a sweeping overview of diverse
probiotic approaches and an insightful critique
of their promise and limitations.

During our current epoch—the
Anthropocene—human activity has been
the dominant influence on climate and the
environment, leading to the loss of ecological
abundance, diversity, and functionality.
Lorimer describes cases in which scientists
and managers are working with biological
processes to improve human, environmental,
and even planetary health, pursuing strategies
that stand in contrast to the “antibiotic
approach”: Big Pharma, extreme hygiene,
and industrial agriculture. The Probiotic
Planet focuses on two forms of “rewilding”
 occurring on vastly different scales. The
first is the use of keystone species like
wolves and beavers as part of landscape
restoration. The second is the introduction
of hookworms into human hosts to treat
autoimmune disorders. In both cases, the goal
is to improve environmental health, whether
the environment being managed is planetary
or human. Lorimer argues that, all too often,
such interventions are viewed in isolation, and
he calls for a rethinking of artificial barriers
between science and policy. He also describes
the stark and unequal geographies of the use
of probiotic approaches and examines why
these patterns exist.

The author’s preface provides a thoughtful
discussion of the COVID-19 pandemic as it
relates to the probiotic approach. Informed
by deep engagement with microbiology,
immunology, ecology, and conservation
biology as well as food, agriculture, and
waste management, The Probiotic Planet
offers nothing less than a new paradigm for
collaboration between the policy realm and
the natural sciences.

Jamie Lorimer is associate professor in the School
of Geography and the Environment at University of
Oxford. He is author of Wildlife in the Anthropocene:

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344 pages  30 b&w illustrations  5 1/2 x 8 1/2
Posthumanities Series, volume 59
Unraveling
Remaking Personhood in a Neurodiverse Age
MATTHEW J. WOLF-MEYER

Developing a cybernetic model of subjectivity and personhood that honors disability experiences to reconceptualize the category of the human

Twentieth-century neuroscience fixed the brain as the basis of consciousness, the self, identity, individuality, even life itself, obscuring the fundamental relationships between bodies and the worlds that they inhabit. In Unraveling, Matthew J. Wolf-Meyer draws on narratives of family and individual experiences with neurological disorders, paired with texts by neuroscientists and psychiatrists, to decenter the brain and expose the ableist biases in the dominant thinking about personhood.

Unraveling articulates a novel cybernetic theory of subjectivity in which the nervous system is connected to the world it inhabits rather than being walled off inside the body, moving beyond neuroscientific, symbolic, and materialist approaches to the self to focus instead on such concepts as animation, modularity, and facilitation. It does so through close readings of memoirs by individuals who lost their hearing or developed trauma-induced aphasia, as well as family members of people diagnosed as autistic—texts that rethink modes of subjectivity through experiences with communication, caregiving, and the demands of everyday life.

Arguing for a radical antinormative bioethics, Unraveling shifts the discourse on neurological disorders from such value-laden concepts as “quality of life” to develop an inclusive model of personhood that honors disability experiences and reconceptualizes the category of the human in all of its social, technological, and environmental contexts.

Matthew J. Wolf-Meyer is associate professor of anthropology at Binghamton University. He is author of The Slumbering Masses: Sleep, Medicine, and Modern American Life and Theory for the World to Come: Speculative Fiction and Apocalyptic Anthropology (both from Minnesota).

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Black Food Matters
Racial Justice in the Wake of Food Justice
HANNA GARTH AND ASHANTÉ M. REESE, EDITORS

An in-depth look at Black food and the challenges it faces today

For Black Americans, the food system is broken. When it comes to nutrition, Black consumers experience an unjust and inequitable distribution of resources. *Black Food Matters* examines these issues through in-depth essays that analyze how Blackness is contested through food, differing ideas of what makes our sustenance “healthy,” and Black individuals’ own beliefs about what their cuisine should be.

Primarily written by nonwhite scholars, and framed through a focus on Black agency instead of deprivation, the essays here showcase Black communities fighting for the survival of their food culture. The book takes readers into the real world of Black sustenance, examining animal husbandry practices in South Carolina, the work done by the Black Panthers to ensure food equality, and Black women who are pioneering urban agriculture. These essays also explore individual and community values, the influence of history, and the ongoing struggle to meet needs and affirm Black life.

A comprehensive look at Black food culture and the various forms of violence that threaten the future of this cuisine, *Black Food Matters* centers Blackness in a field that has too often framed Black issues through a white-centric lens, offering new ways to think about access, privilege, equity, and justice.

Contributors: Adam Bledsoe, U of Minnesota; Billy Hall; Analena Hope Hassberg, California State Polytechnic U, Pomona; Yuson Jung, Wayne State U; Kimberly Kasper, Rhodes College; Tyler McCreary, Florida State U; Andrew Newman, Wayne State U; Gillian Richards-Greaves, Coastal Carolina U; Monica M. White, U of Wisconsin–Madison; Brian Williams, Mississippi State U; Judith Williams, Florida International U; Psyche Williams-Forson, U of Maryland, College Park; Willie J. Wright, Rutgers U.

Hanna Garth is assistant professor of anthropology at University of California, San Diego. She is author of *Food in Cuba: The Pursuit of a Decent Meal*.

Ashanté M. Reese is assistant professor in the Department of Geography and Environmental Systems at University of Maryland, Baltimore County. She is author of *Black Food Geographies: Race, Self-Reliance, and Food Access in Washington, D.C.*

ANTHROPOLOGY/AMERICAN STUDIES

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OCTOBER

320 pages 6 b&w illustrations 5 1/2 x 8 1/2
Drawing the Sea Near
Satoumi and Coral Reef Conservation in Okinawa

C. ANNE CLAUS

How Japanese coastal residents and transnational conservationists collaborated to foster relationships between humans and sea life

Drawing the Sea Near opens a new window to our understanding of transnational conservation by investigating projects in Okinawa shaped by a “conservation-near” approach—which draws on the senses, the body, and memory to collapse the distance between people and their surroundings and to foster collaboration and equity between coastal residents and transnational conservation organizations. This approach contrasts with the traditional Western “conservation-far” model premised on the separation of humans from the environment.

Based on twenty months of participant observation and interviews, this richly detailed, engagingly written ethnography focuses on Okinawa’s coral reefs to explore an unusually inclusive, experiential, and socially just approach to conservation. In doing so, C. Anne Claus challenges orthodox assumptions about nature, wilderness, and the future of environmentalism within transnational organizations. She provides a compelling look at how transnational conservation organizations—in this case a field office of the World Wide Fund for Nature in Okinawa—negotiate institutional expectations for conservation with localized approaches to caring for ocean life.

In pursuing how particular projects off the coast of Japan unfolded, Drawing the Sea Near illuminates the real challenges and possibilities of work within the multifaceted transnational structures of global conservation organizations. Uniquely, it focuses on the conservationists themselves: why and how has their approach to project work changed, and how have they themselves been transformed in the process?

C. Anne Claus is assistant professor of anthropology at American University in Washington, D.C.
Gaian Systems
Lynn Margulis, Neocybernetics, and the End of the Anthropocene

BRUCE CLARKE

A groundbreaking look at Gaia theory’s intersections with neocybernetic systems theory

Often seen as an outlier in science, Gaia has run a long and varied course since its formulation in the 1970s by atmospheric chemist James Lovelock and microbiologist Lynn Margulis. Gaian Systems is a pioneering exploration of the dynamic and complex evolution of Gaia’s many variants, with special attention to Margulis’s foundational role in these developments.

Bruce Clarke assesses the different dialects of systems theory brought to bear on Gaia discourse. Focusing in particular on Margulis’s work—including multiple pieces of her unpublished Gaia correspondence—he shows how her research and that of Lovelock was concurrent and conceptually parallel with the new discourse of self-referential systems that emerged within neocybernetic systems theory. The recent Gaia writings of Donna Haraway, Isabelle Stengers, and Bruno Latour contest its cybernetic status. Clarke engages Latour on the issue of Gaia’s systems description and extends his own systems-theoretical synthesis under what he terms “metabiotic Gaia.” This study illuminates current issues in neighboring theoretical conversations—from biopolitics and the immunitary paradigm to NASA astrobiology and the Anthropocene. Along the way, he points to science fiction as a vehicle of Gaian thought.

Delving into many issues not previously treated in accounts of Gaia, Gaian Systems describes the history of a theory that has the potential to help us survive an environmental crisis of our own making.

Bruce Clarke is Paul Whitfield Horn Professor of Literature and Science in the Department of English at Texas Tech University. He is the author or editor of ten books, among them Neocybernetics and Narrative (Minnesota, 2014) and Posthuman Metamorphosis.

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SEPTEMBER
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Posthumanities Series, volume 60
A new approach to the vast nuclear infrastructure and the apocalypses it produces, focusing on Black, queer, Indigenous, and Asian American literatures

Since 1945, America has spent more resources on nuclear technology than any other national project. Although it requires a massive infrastructure that touches society on myriad levels, nuclear technology has typically been discussed in a limited, top-down fashion that clusters around powerful men. Jessica Hurley turns this conventional wisdom on its head, offering a new approach that focuses on neglected authors and Black, queer, Indigenous, and Asian American perspectives.

Exchanging the usual white, male “nuclear canon” for authors that include James Baldwin, Leslie Marmon Silko, and Ruth Ozeki, *Infrastructures of Apocalypse* delivers a fresh literary history of post-1945 America based on apocalypse from below. Here Hurley critiques the racialized urban spaces of civil defense and reads nuclear waste as a colonial weapon. Uniting these diverse lines of inquiry is Hurley’s belief that apocalyptic thinking is not the opposite of engagement but rather a productive way of imagining radically new forms of engagement. *Infrastructures of Apocalypse* offers futurelessness as a place from which we can construct a livable world and is a revelation for readers interested in nuclear issues, decolonial literature, speculative fiction, and American studies.

Jessica Hurley is assistant professor of English at George Mason University.

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A pioneering examination of nuclear trauma, the continuing and new nuclear peril, and the subjectivities they generate

Amid resurgent calls for widespread nuclear energy and “limited nuclear war,” populations that must live with the consequences of these decisions are increasingly insecure. The nuclear peril combined with the looming threat of climate change means that we are seeing the formation of a new kind of subjectivity: humans who are in a position of perpetual ontological insecurity. In *Radioactive Ghosts*, Gabriele Schwab articulates a vision of these “nuclear subjectivities” that we all live with.

Focusing on the legacies of the Manhattan Project, Hiroshima, and nuclear energy politics, *Radioactive Ghosts* takes us on a tour of the little-seen sides of our nuclear world. Examining devastating uranium mining on Native lands, nuclear sacrifice zones, the catastrophic accidents at Chernobyl and Fukushima, and the formation of a new transspecies ethics, Schwab shows how individuals threatened with extinction are creating new adaptations, defenses, and communal spaces. Ranging from personal accounts of experiences with radiation to in-depth readings of literature, film, art, and scholarly works, Schwab gives us a complex, idiosyncratic, and personal analysis of one of the most overlooked issues of our time.

Gabriele Schwab is distinguished professor at the University of California, Irvine.
The Death of Things
Ephemera and the American Novel
SARAH WASSERMAN

A comprehensive study of ephemera in twentieth-century literature—and its relevance to the twenty-first century

“Nothing ever really disappears from the internet” has become a common warning of the digital age. But the twentieth century was filled with ephemera—items that were designed to disappear forever—and these objects played crucial roles in some of that century’s greatest works of literature. In The Death of Things, author Sarah Wasserman delivers the first comprehensive study addressing the role ephemera played in twentieth-century fiction and its relevance to contemporary digital culture.

Representing the experience of perpetual change and loss, ephemera was central to great works by major novelists like Don DeLillo, Ralph Ellison, and Marilynne Robinson. Following the lives and deaths of objects, Wasserman imagines new uses of urban space, new forms of visibility for marginalized groups, and new conceptions of the marginal itself. She also inquires into present-day conundrums: our fascination with the durable, our concerns with the digital, and our curiosity about what new fictional narratives have to say about deletion and preservation.

The Death of Things offers readers fascinating, original angles on how objects shape our world. Creating an alternate literary history of the twentieth century, Wasserman delivers an insightful and idiosyncratic journey through objects that were once vital but are now forgotten.

Sarah Wasserman is assistant professor of English and material culture studies at the University of Delaware. She is coeditor of Cultures of Obsolescence: History, Materiality, and the Digital Age and cocurator of the “Thing Theory and Literary Studies” colloquy on the Stanford Arcade website.

AMERICAN STUDIES/LITERARY CRITICISM
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304 pages 30 b&w illustrations 5 1/2 x 8 1/2
Reading canonical works of the nineteenth century through the modern transformation of human–animal relations

From Audubon’s still life watercolors to Muybridge’s trip wire locomotion studies, from Melville’s epic chases to Poe’s detective hunts, the nineteenth century witnessed a surge of artistic, literary, and scientific treatments that sought to “capture” the truth of animals. In Capture, Antoine Traisnel reveals how the drive to contain and record disappearing animals was a central feature and organizing pursuit of the nineteenth-century U.S. cultural canon.

Capture offers a critical genealogy of the dominant representation of animals as elusive, precarious, and endangered that came to circulate widely in the nineteenth century. Traisnel argues that “capture” is deeply continuous with the projects of white settler colonialism and the biocapitalist management of nonhuman and human populations, demonstrating that the desire to capture animals in representation responded to and normalized the systemic disappearance of animals affected by unprecedented changes in the land, the rise of mass slaughter, and the new awareness of species extinction. Tracking the prototyping of biopolitical governance and capitalist modes of control, Traisnel theorizes capture as a regime of vision by which animals came to be seen as at once unknowable and yet understood in advance.

Antoine Traisnel is assistant professor of English and comparative literature at the University of Michigan.

Humanists, scientists, and artists collaborate to address the disjunctive temporalities of ecological crisis

The editors of Timescales contend that to represent and respond to climate change, rising sea levels, ocean acidification, species extinction, and biodiversity loss requires reframing time. Timescales explores the relationship between geological deep time and historical particularity, ecological crises and cultural expression, environmental policy and social constructions, restoration ecology and future imaginaries, and constructive pessimism and radical (and actionable) hope.

Contributors: Jason Bell, Harvard Law School; Iemanjá Brown, College of Wooster; Beatriz Cortez, California State U, Northridge; Wai Chee Dimock, Yale U; Jane E. Dmochowski, U of Pennsylvania; David A. D. Evans, Yale U; Kate Farquhar; Marcia Ferguson, U of Pennsylvania; Ömür Harmanşah, U of Illinois at Chicago; Troy Herion; Mimi Lien; Mary Mattingly; Paul Mitchell, U of Pennsylvania; Frank Pavia, California Institute of Technology; Dan Rothenberg; Jennifer E. Telesca, Pratt Institute; Charles M. Tung, Seattle U.

Bethany Wiggin is associate professor of German at the University of Pennsylvania and founding director of the Penn Program in Environmental Humanities. Carolyn Fornoff is assistant professor of Latin American culture at the University of Illinois at Urbana–Champaign. Patricia Eunji Kim is assistant professor/faculty fellow at the Gallatin School of Individualized Study at New York University.
Design, Control, Predict
Logistical Governance in the Smart City
AARON SHAPIRO

An in-depth look at life in the “smart” city

Technology has fundamentally transformed urban life. But today’s “smart” cities look little like what experts had predicted. Aaron Shapiro shows us the true face of the revolution in urban technology, taking the reader on a tour of today’s smart city. Along the way, he develops a new lens for interpreting urban technologies—logistical governance—to critique an urban future based on extraction and rationalization.

Through ethnographic research, journalistic interviews, and his own hands-on experience, Shapiro helps us peer through cracks in the smart city’s facade. He investigates the true price New Yorkers pay for “free,” ad-funded WiFi, finding that it ultimately serves the ends of commercial media. He also builds on his experience as a bike courier for a food delivery startup to examine how promises of “flexible employment” in the gig economy in fact pave the way for strict managerial control.

And he turns his eye toward hot-button debates around police violence and new patrol technologies, asking whether algorithms are really the answer to reforming our cities’ ongoing crises of criminal justice.

Through these gripping accounts of the new technological urbanism, Design, Control, Predict makes vital contributions to conversations around data privacy and algorithmic governance. Shapiro brings much-needed empirical research to a field that has often relied on “10,000-foot views.” Timely, important, and expertly researched, Design, Control, Predict doesn’t just help us comprehend urbanism today—it advances strategies for critiquing and resisting a dystopian future that can seem inevitable.

Aaron Shapiro is assistant professor of technology studies in the Department of Communications at the University of North Carolina, Chapel Hill.

URBAN STUDIES/TECHNOLOGY STUDIES
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DECEMBER
344 pages 15 b&w illustrations 5 1/2 x 8 1/2
Chasing World-Class Urbanism
Global Policy versus Everyday Survival in Buenos Aires
JACOB LEDERMAN

Questions increasingly dominant urban planning orthodoxies and whether they truly serve everyday city dwellers

What makes some cities world class? Increasingly, that designation reflects the use of a toolkit of urban planning practices and policies that circulates around the globe. These strategies—establishing creative districts dedicated to technology and design, “greening” the streets, reinventing historic districts as tourist draws—were deployed to build a globally competitive Buenos Aires after its devastating 2001 economic crisis. In this richly drawn account, Jacob Lederman explores what those efforts teach us about fast-evolving changes in city planning practices and why so many local officials chase a nearly identical vision of world-class urbanism.

Lederman explores the influence of Northern nongovernmental organizations and multilateral agencies on a prominent city of the global South. Using empirical data, keen observations, and interviews with people ranging from urban planners to street vendors he explores how transnational best practices actually affect the lives of city dwellers. His research also documents the forms of resistance enacted by everyday residents and the tendency of local institutions and social relations to undermine the top-down plans of officials. Most important, Lederman highlights the paradoxes of world-class urbanism: for instance, while the priorities identified by international agencies are expressed through nonmarket values such as sustainability, inclusion, and livability, local officials often use market-centric solutions to pursue them. Further, despite the progressive rhetoric used to describe urban planning goals, in most cases their result has been greater social, economic, and geographic stratification.

Chasing World-Class Urbanism is a much-needed guide to the intersections of culture, ideology, and the realities of twenty-first-century life in a major Latin American city, one that illuminates the tension between technocratic aspirations and lived experience.

Jacob Lederman is assistant professor of sociology at the University of Michigan–Flint.

SOCIOLOGY/URBAN STUDIES
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JULY
280 pages  37 b&w illustrations, 3 maps, 2 tables
5 1/2 x 8 1/2
Globalization and Community Series, volume 30
Scammer’s Yard
The Crime of Black Repair in Jamaica

JOVAN SCOTT LEWIS

Tells the story of Jamaican “scammers” who use crime to gain autonomy, opportunity, and repair

There is romance in stealing from the rich to give to the poor, but how does that change when those perceived rich are elderly white North Americans and the poor are young Black Jamaicans? In this innovative ethnography, Jovan Scott Lewis tells the story of Omar, Junior, and Dwayne. Young and poor, they strive to make a living in Montego Bay, where call centers and tourism are the two main industries in the struggling economy. Their experience of grinding poverty and drastically limited opportunity leads them to conclude that scamming is the best means of gaining wealth and advancement. Otherwise, they are doomed to live in “sufferation”—an inescapable poverty that breeds misery, frustration, and vexation.

In the Jamaican lottery scam run by these men, targets are told they have qualified for a large loan or award if they pay taxes or transfer fees. When the fees are paid, the award never arrives, netting the scammers tens of thousands of U.S. dollars. Through interviews, historical sources, song lyrics, and court testimonies, Lewis examines how these scammers justify their deceit, discovering an ethical narrative that reformulates ideas of crime and transgression and their relationship to race, justice, and debt.

Scammer’s Yard describes how these young men, seeking to overcome inequality and achieve autonomy, come to view crime as a form of liberation. Their logic raises unsettling questions about a world economy that relegates postcolonial populations to deprivation even while expecting them to follow the rules of capitalism that exacerbate their dispossession. In this groundbreaking account, Lewis asks whether true reparation for the legacy of colonialism is to be found only through radical—even criminal—means.

Jovan Scott Lewis is assistant professor of geography and African American Studies at University of California, Berkeley.

GEOGRAPHY/POSTCOLONIAL STUDIES

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$27.00 Retail e-book ISBN: 978-1-4529-6436-2

OCTOBER
248 pages 5 1/2 x 8 1/2
A monumental account of one migrant community’s everyday lives, struggles, and aspirations

In this first full-scale ethnography of Afghan migrants in England, Nichola Khan examines the imprint of violence, displacement, kinship obligations, and mobility on the lives and work of Pashtun journeyman taxi drivers in Britain. Two decades of fieldwork centered in Sussex have given Khan a deep understanding of the everyday lives of Afghan migrants, who face unrelenting pressures to remit money to struggling relatives in Pakistan and Afghanistan, adhere to traditional values, and resettle the wives and children they have left behind.

This kaleidoscopic narrative is enriched by the migrants’ stories and dreams. Khan views these lives through the lenses of movement—the arrival of friends and family, visits to Pakistan, driving customers, even the journey to remit money overseas—and immobility, describing the experience of “stuckness” caused by unresponsive bureaucracies, chronic insecurity, or struggles with depression and other mental health conditions. Arc of the Journeyman is a deeply humane portrayal that offers a finely analyzed description of their lives and communities as a moving, contingent, and fully contemporary force.

Nichola Khan is a reader in the School of Humanities and Social Sciences at the University of Brighton.

ANTHROPOLOGY/RACE AND ETHNICITY
$27.00x  £20.99 Paper  ISBN: 978-1-5179-0962-8
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JANUARY
288 pages  2 b&w illustrations  5 1/2 x 8 1/2
Muslim International Series, volume 3

A sixty-year history of Afro–South Asian musical collaborations

From Beyoncé’s South Asian–inspired Super Bowl Halftime performance, to jazz artists like John and Alice Coltrane’s use of Indian song structures and spirituality, to Jay-Z and Missy Elliott’s high-profile collaborations with diasporic South Asian artists such as the Panjabi MC and MIA, African American musicians have frequently engaged South Asian cultural productions in the development of Black music culture. Sounds from the Other Side traces such engagements through an interdisciplinary analysis of the political implications of African American musicians’ South Asian influence since the 1960s.

What happens when we consider Black musicians’ South Asian sonic explorations as distinct from those of their white counterparts? Elliott H. Powell looks to Black musical genres of jazz, funk, and hip hop and examines the work of Miles Davis, Rick James, OutKast, Timbaland, and others to show how Afro–South Asian music in the United States is a dynamic, complex, and contradictory cultural site where comparative racialization, transformative gender and queer politics, and coalition politics intertwine. Sounds from the Other Side interprets such music-making activities as highly political endeavors, offering an essential conversation about cross-cultural musical exchanges between racially marginalized musicians.

Elliott H. Powell is assistant professor of American studies at the University of Minnesota.

AMERICAN STUDIES/MUSIC
$90.00xx  £74.00 Cloth  ISBN: 978-1-5179-1003-7
NOVEMBER
200 pages  19 b&w illustrations  5 1/2 x 8 1/2
A groundbreaking study of Blackness in Morocco through the lens of visual representation

For more than thirteen centuries, caravans transported millions of enslaved people from Africa south of the Sahara into what is now the Kingdom of Morocco. Today there are no museums, plaques, or monuments that recognize this history of enslavement, but enslaved people and their descendants created the Gnawa identity that preserves this largely suppressed heritage. This pioneering book describes how Gnawa emerged as a practice associated with Blackness and enslavement by reviewing visual representation and musical traditions from the late nineteenth century to the present.

Cynthia J. Becker addresses the historical consciousness of subaltern groups and how they give Blackness material form through modes of dress, visual art, religious ceremonies, and musical instruments in performance. She examines what it means to self-identify as Black in Morocco (a country typically associated with the Middle East and the Arab world), especially during this time of increased contemporary African migration, which has made Blackness even more visible. Her case studies draw on archival material and on her extended research in the city of Essaouira, site of the wildly popular Gnawa World Music Festival. Becker shows that Gnawa spirit possession ceremonies express the marginalization associated with enslavement and allow these unique communities to move toward healing, even as the mass-marketing of Gnawa music has resulted in some Gnawa practitioners engaging Blackness to claim legitimacy and spiritual power.

This book challenges the framing of Africa’s cultural history into “sub-Saharan” versus “North African” or Islamic versus non-Islamic categories. *Blackness in Morocco* complicates how we think about the institution of slavery and its impact on North African religious and social institutions, and readers will better understand and appreciate the role of Africans in shaping global forces, including religious institutions such as Islam.
Black Queer Flesh
Rejecting Subjectivity in the African American Novel
ALVIN J. HENRY

Examines how twentieth-century African American writers use queer characters to challenge and ultimately reject subjectivity

Black Queer Flesh reinterprets key African American novels from the Harlem Renaissance to Black Modernism to contemporary literature, showing how authors have imagined a new model of black queer selfhood. African American authors blame liberal humanism’s model of subjectivity for double consciousness and find that liberal humanism’s celebration of individual autonomy and agency is a way of disciplining Black queer lives. These authors thus reject subjectivity in search of a new mode of the self that Alvin J. Henry names “black queer flesh”—a model of selfhood that is collective, plural, fluctuating, and deeply connected to the Black queer past.

By contrasting writers Jessie Redmon Fauset and James Weldon Johnson with Nella Larsen, Ralph Ellison, and Richard Wright, Henry gradually reveals a new mode of selfhood that is collective, plural, always evolving, and no longer alienated from the Black past. Black Queer Flesh is an original and necessary contribution to Black literary studies, offering new ways to understand and appreciate the canonical texts and far more.

Alvin J. Henry is assistant professor of English at St. Lawrence University in New York. He is editor of Psychoanalysis in Context.

Universal Emancipation
Race beyond Badiou
ELISABETH PAQUETTE

A vital and timely contribution to the growing scholarship on the political thought of Alain Badiou

Is inattention to questions of race more than just incidental to Alain Badiou’s philosophical system? Universal Emancipation reveals a crucial weakness in the approach to (in)difference in political life of this increasingly influential French thinker. With white nationalist movements on the rise, the tensions between commitments to universal principles and attention to difference and identity are even more pressing.

Elisabeth Paquette’s powerful analysis demonstrates that Badiou’s theory of emancipation fails to account for racial and racialized subjects. The crux of the argument relies on his distinction between culture and politics, whereby freedom only pertains to the political and not the cultural. The implications become evident when Paquette turns to two examples within Badiou’s theory: the Négritude movement and the Haitian Revolution. She also juxtaposes Badiou’s use of universality as indifference to difference with Sylvia Wynter’s pluri-conceptual theory of emancipation, emphasizing solidarity over indifference. Paquette then develops her view of a pluri-conceptual theory of emancipation, wherein particular identities, such as race, need not be subtracted from a theory of emancipation.

Elisabeth Paquette is assistant professor of philosophy and women’s and gender studies at the University of North Carolina at Charlotte.

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JANUARY
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$25.00 Retail e-book ISBN: 978-1-4529-6370-9
OCTOBER
208 pages 5 1/2 x 8 1/2
Reshapes the history of abstract animation and its importance to computer imagery and cinema

Animation and technology are always changing with one another. From hand-drawn flipbooks to stop-motion and computer-generated imagery (CGI), animation’s identity is in flux. But many of these moving image technologies, like CGI, emerged from the world of animation. Indeed, animation has made essential contributions to not only computer imagery but also cinema, helping shape them into the fields and media forms we know today.

In *Pulses of Abstraction*, Andrew R. Johnston presents both a revealing history of abstract animation and an investigation into the relationship between animation and cinema. Examining a rich array of techniques—including etching directly onto the filmstrip, immersive colored-light spectacles, rapid montage sequences, and digital programming—*Pulses of Abstraction* uncovers important epistemological shifts around film and related media. Just as animation’s images pulse in projection, so too does its history of indexing technological and epistemic changes through experiments with form, material, and aesthetics. Focusing on a period of rapid media change from the 1950s to the 1970s, this book combines close readings of experimental animations with in-depth technological studies, revealing how animation helped image culture come to terms with the rise of information technologies.

Andrew R. Johnston is associate professor in the Department of English, the Film Studies Program, and the Communication, Rhetoric, and Digital Media Program at North Carolina State University.

CINEMA AND MEDIA STUDIES
$120.00  £100.00  Cloth  ISBN: 978-0-8166-8523-3
DECEMBER
280 pages  52 b&w illustrations, 12 color plates  6 x 8
Leading film and media scholars discuss multiple “ends” in the history of cinema

At the dawn of the digital era, film and media studies scholars grappled with the prospective end of what was deemed cinema: analog celluloid production, darkened movie theaters, festival culture. The notion of the “end of cinema” had already been broached repeatedly over the course of the twentieth century—from the introduction of sound and color to the advent of television and video. In this volume, scholars interrogate multiple potential “ends” of cinema: its goals and spaces, its relationship to postcinema, its racial dynamics and environmental implications, and its theoretical and historical conclusions.

Contributors: Caetlin Benson-Allott, Georgetown U; James Leo Cahill, U of Toronto; Francesco Casetti, Yale U; Mary Ann Doane, U of California Berkeley; André Gaudreault, U de Montréal; Michael Gillespie, City College of New York; Mark Paul Meyer, EYE Filmmuseum; Jennifer Lynn Peterson, Woodbury U, Los Angeles; Amy Villarejo, Cornell U.

Richard Grusin is director of the Center for 21st Century Studies and distinguished professor of English at the University of Wisconsin–Milwaukee. He is editor of The Nonhuman Turn, Anthropocene Feminism, and After Extinction (all from Minnesota).

Jocelyn Szczepaniak-Gillece is associate professor of English and film studies at the University of Wisconsin–Milwaukee and author of The Optical Vacuum: Spectatorship and Modernized American Theater Architecture.

The Computer’s Voice
From Star Trek to Siri

LIZ W. FABER

A deconstruction of gender through the voices of Siri, HAL 9000, and other computers that talk

Although computer-based personal assistants like Siri are increasingly ubiquitous, few users stop to ask what it means that some assistants are gendered female, others male. Why is Star Trek’s computer coded as female, while HAL 9000 in 2001: A Space Odyssey is heard as male? By examining how gender is built into these devices, author Liz W. Faber explores contentious questions around gender: its fundamental constructedness, the rigidity of the gender binary, and culturally situated attitudes on male and female embodiment.

Faber begins by considering talking spaceships like those in Star Trek, the film Dark Star, and the TV series Quark, revealing the ideologies that underlie space-age progress. She then moves on to an intrepid decade-by-decade investigation of computer voices, tracing the evolution from the masculine voices of the ‘70s and ‘80s to the feminine ones of the ‘90s and ‘00s. Faber ends her account in the present, with incisive looks at the film Her and Siri herself.

Going beyond current scholarship on robots and AI to focus on voice-interactive computers, The Computer’s Voice breaks new ground in questions surrounding media, technology, and gender.

Liz W. Faber is a media scholar who teaches academic writing and American studies at Manhattanville College and English at Dutchess Community College in New York.
Remote Warfare
New Cultures of Violence
REBECCA A. ADELMAN AND DAVID KIERAN, EDITORS

Consider how people have confronted, challenged, and resisted remote warfare

Drone warfare is now a routine, if not predominant, aspect of military engagement. Although this method of delivering violence at a distance has been a part of military arsenals for two decades, scholarly debate on remote warfare writ large has remained stuck in tired debates about practicality, efficacy, and ethics. *Remote Warfare* broadens the conversation, interrogating the cultural and political dimensions of distant warfare and examining how various stakeholders have responded to the reality of state-sponsored remote violence.

The essays here represent a panoply of viewpoints, revealing overlooked histories of remoteness, novel methodologies, and new intellectual challenges. From the story arc of *Homeland* to redefining the idea of a “warrior,” these thirteen pieces consider the new nature of surveillance, similarities between killing with drones and gaming, literature written by veterans, and much more.

Timely and provocative, *Remote Warfare* makes significant and lasting contributions to our understanding of drones and the cultural forces that shape and sustain them.

Contributors: Syed Irfan Ashraf, U of Peshawar, Pakistan; Jens Borrebye Bjering, U of Southern Denmark; Annika Brunck, U of Tübingen; David A. Buchanan, U.S. Air Force Academy; Owen Coggins, Open U; Andreas Immanuel Graae, U of Southern Denmark; Brittany Hirth, Dickinson State U; Tim Jelfs, U of Groningen; Ann-Katrine S. Nielsen, Aarhus U; Nike Nivar Ortiz, U of Southern California; Michael Richardson, U of New South Wales; Kristin Shamas, U of Oklahoma; Sajdeep Soomal; Michael Zeitlin, U of British Columbia.

Rebecca A. Adelman is associate professor of media and communication studies at the University of Maryland, Baltimore County. She is author of *Beyond the Checkpoint: Visual Practices in America’s Global War on Terror* and *Figuring Violence: Affective Investments in Perpetual War*.

David Kieran is assistant professor of history at Washington and Jefferson College in Washington, Pennsylvania. He is author of *Signature Wounds: The Untold Story of the Military’s Mental Health Crisis* and *Forever Vietnam: How a Divisive War Changed American Public Memory*.

American Studies/Political Science
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October
352 pages 12 b&w illustrations 5 1/2 x 8 1/2
More important than flagging things “really fake” is to understand why they are dismissed as fake

The new truth is the one that circulates: digital truth emerges from lists, databases, archives, and conditions of storage. Multiple truths may be activated through search, link, and retrieve queries. Alexandra Juhasz, Ganaele Langlois, and Nishant Shah respond by taking up story, poetry, and other human logics of care, intelligence, and dignity to explore sociotechnological and politico-aesthetic emergences in a world where information overload has become a new ontology of not-knowing. Their feminist digital methods allow considerations of internet things through alternative networked internet time: slowing down to see, honor, and engage with our past; invoking indeterminacy as a human capacity that lets multiple truths commingle on a page or in a body; and saving the truths of ourselves and our others differently from the corporate internet’s perpetual viral movement.

Writing across their own shared truisms, actors, and touchstones, the authors propose creative tactics, theoretical overtures, and experimental escape routes built to a human scale as ways to regain our capacities to know and tell truths about ourselves.

Alexandra Juhasz is distinguished professor of film at Brooklyn College, the City University of New York. Ganaele Langlois is associate professor in the Department of Communication Studies at York University, Canada. Nishant Shah is vice president of research and acting director of research development of the Graduate School at the ArtEZ University of the Arts, The Netherlands.

Exploring and conceptualizing practices, technologies, and politics of disconnecting

How do we think beyond the dominant images and imaginaries of connectivity? Undoing Networks enables a different connectivity: “digital detox” is a luxury for stressed urbanites wishing to lead a mindful life. Self-help books advocate “digital minimalism” to recover authentic experiences of the offline. Artists envision a world without the internet. Activists mobilize against the expansion of the 5G network.

If connectivity brought us virtual communities, information superhighways, and participatory culture, disconnection comes with privacy tools, Faraday shields, and figures of the shy. This book explores nonusage and the “right to disconnect” from work and from the excessive demands of digital capitalism.

Tero Karppi is assistant professor at the University of Toronto. He teaches at the Institute of Communication, Culture, Information, and Technology and at the Faculty of Information. He is author of Disconnect: Facebook’s Affective Bonds (Minneapolis, 2018). Urs Stäheli is professor of sociology and sociological theory at the University of Hamburg, Germany. He is author of Spectacular Speculation: Thrills, the Economy, and Popular Discourse. Clara Wieghorst is a research associate and PhD student at the Center for Digital Cultures and the Institute of Sociology and Cultural Organization at Leuphana University Lüneburg. Lea Zierott is a research associate and PhD student at the Department of Social Sciences at the University of Hamburg.
José Montoya

ELLA MARIA DIAZ
FOREWORD BY
CHON A. NORIEGA

A generously illustrated account of the life and work of the prominent Chicano artist, educator, and activist

José Montoya (1932–2013) was a leading figure in bilingual and bicultural expression drawn from barrio life as a defining feature of U.S. culture. As an artist, poet, and musician, he produced iconic works depicting pachuco and pachuca culture based on his own experiences as a youth after World War II. These include the poem “El Louie” as well as thousands of political posters and masterful sketches. Montoya cofounded the art collective Royal Chicano Air Force and helped organize for the United Farm Workers. An influential educator, he established the Barrio Art Program in the early 1970s, and taught at California State University, Sacramento.

Author Ella Maria Diaz examines a remarkable career that traversed decades, languages, media, and genres. This book is illustrated with reproductions of Montoya’s art from rarely seen archival slides and documents, as well as from private collections and the Montoya estate. Through oral histories and archival research, Diaz proposes a new model for the study of Latina/o/x artists who reject the boundaries between visual art, poetry, music, education, and community activism.

Ella Maria Diaz is associate professor in English and Latina/o studies at Cornell University. Chon A. Noriega is professor in the UCLA Department of Film, Television, and Digital Media and director of the UCLA Chicano Studies Research Center.

ART/LATIN AMERICAN STUDIES
$60.00  £50.00  Cloth  ISBN: 978-0-89551-171-3

NOVEMBER
232 pages  108 color plates  6 1/2 x 6 1/2
A Ver: Revisioning Art History Series, volume 12

Kill the Overseer!
The Gamification of Slave Resistance

SARAH JULIET LAURO

Explores the representation of slave revolt in video games—and the trouble with making history playable

Kill the Overseer! profiles and problematizes digital games that depict Atlantic slavery and “gamify” slave resistance. In videogames emphasizing plantation labor, the player may choose to commit small acts of resistance like tool-breaking or working slowly. Others dramatically stage the slave’s choice to flee enslavement and journey northward, and some depict outright violent revolt against the master and his apparatus. In this work, Sarah Juliet Lauro questions whether the reduction of a historical enslaved person to a digital commodity in games such as Mission US, Assassin’s Creed, and Freedom Cry ought to trouble us as a further commodification of slavery’s victims, or whether these interactive experiences offer an empowering commemoration of the history of slave resistance.

Sarah Juliet Lauro is assistant professor in the English department at the University of Tampa. She is coeditor of Better Off Dead: The Evolution of the Zombie as Posthuman; author of The Transatlantic Zombie: Slavery, Rebellion, and Living Death; and editor of Zombie Theory: A Reader (Minnesota, 2017).

AMERICAN STUDIES/MEDIA STUDIES

JUNE
100 pages  5 x 7
Forerunners: Ideas First Series
A radical and necessary rethinking of trans care

What does it mean for trans people to show up for one another, to care deeply for one another? How have failures of care shaped trans lives? What care practices have trans subjects and communities cultivated in the wake of widespread transphobia and systemic forms of trans exclusion?

Trans Care is a critical intervention in how care labor and care ethics have been thought, arguing that dominant modes of conceiving and critiquing the politics and distribution of care entrench normative and cis-centric familial structures and gendered arrangements. A serious consideration of trans survival and flourishing requires a radical rethinking of how care operates.

Hil Malatino is assistant professor of women’s, gender, and sexuality studies and philosophy and core faculty in the Rock Ethics Institute at Penn State. They are author of Queer Embodiment: Monstrosity, Medical Violence, and Intersex Experience.

**Gender and Sexuality**


**September**

72 pages 5 x 7

Forerunners: Ideas First Series
Preservation Education & Research
PAUL HARDIN KAPP, EDITOR

Encouraging public awareness of endeavors in preservation education
The National Council for Preservation Education (NCPE) launched Preservation Education & Research (PER) in 2007 as part of its mission to exchange and disseminate information and ideas concerning historic environment education, current developments and innovations in conservation, and the improvement of historic environment education programs and endeavors in the United States and abroad.

NCPE’s objectives include encouraging and assisting in the development and improvement of historic preservation education programs and endeavors in the United States and elsewhere; coordinating efforts related to preservation education with public and private organizations and interested individuals; and creating public awareness of endeavors in preservation education.

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Norwegian-American Studies
The Journal of the Norwegian-American Historical Association
ANNA M. PETERSON, EDITOR

Dedicated to publishing innovative studies of Norwegian migration and related fields
Since 1926, the Norwegian-American Historical Association has detailed and interpreted the Norwegian American experience in its journal, Norwegian-American Studies. The journal is dedicated to showcasing the best work in the field, including the related disciplines of history, literature, religion, art, and cultural studies. The journal aims not only to publish scholarship on Norwegian-American life but also to facilitate intellectual exchange by publishing original research articles alongside discussions of scholarly works in progress, the teaching and learning of Norwegian-American studies, reviews of recently published books, and more.

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Norwegian-American Studies is published once per year.

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Mechademia: Second Arc  
FRENCHY LUNNING AND SANDRA ANNETT, EDITORS  

A groundbreaking exploration of anime, manga, and Japanese popular culture  

Mechademia: Second Arc is a biannual journal series designed to promote academic and professional discourse around East Asian popular cultures. Its scope includes professional and fan-created works influenced by the forms of anime, Japanese manga/Korean manhwa/Chinese manhua, cinema, television dramas, digital media, video gaming, music, performance arts, and many other forms of popular culture that have proliferated in East Asia and throughout the world. This journal promotes high-quality academic research on anime, manga, and related pop cultural fields in making key articles by East Asian authors accessible to English-speaking readers through original translations and in promoting cultural exchange between artists, authors, fans, and scholars from various contexts, both through the journal and through related conferences held annually in the United States and biennially in Asia. Submissions to the series are required to be written in “open” language rather than adopting the exclusive language of academic discourse, but without detracting from a high level of inquiry.

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Verge  
TINA CHEN, EDITOR  

Winner: 2020 PROSE Award for Best New Journal in Humanities  

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. 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.

Verge publishes work from historians, literary and cultural scholars, sociologists, anthropologists, art historians, political scientists, and others who engage with the ways “globalization” requires us to understand the past, present, and futures of Asia. The journal emphasizes multidisciplinary engagement.

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Cultural Critique

CESARE CASARINO, MAGGIE HENNEFELD, JOHN MOWITT, AND SIMONA SAWHNEY, EDITORS

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: $135.00
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>> Cultural Critique is published four times per year.

Critical Ethnic Studies

EVE TUCK AND K. WAYNE YANG, EDITORS

Journal of the Critical Ethnic Studies Association

*Critical Ethnic Studies* explores the guiding question of the Critical Ethnic Studies Association: how do 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? By decentering the nation-state as a unit of inquiry, focusing on scholarship that expands the identity rhetoric of ethnic studies, engaging in productive dialogue with indigenous studies, and making critical studies of gender and sexuality guiding intellectual forces, this journal appeals to scholars interested in the methodologies, philosophies, and discoveries of this new intellectual formation.

Subscription rates: Individuals: $43.00; Institutions: $145.00.
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Native American and Indigenous Studies

KELLY MCDONOUGH AND K. TSIANINA LOMAWAIMA, EDITORS

NAIS frames, deploys, and critically challenges the local and global contours of Indigenous studies

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