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Brave Enough

JESSIE DIGGINS

WITH TODD SMITH

Travel with Olympic gold medalist Jessie Diggins on her compelling journey from America's heartland to international sports history

“Jessie Diggins shows world-class courage by sharing the truth about her eating disorder, her therapy, and the multitude of challenges, doubts, fears, and assorted bogeymen that are so often an untold part of the journey to greatness.”
—Wayne Coffey, New York Times bestselling author of The Boys of Winter

“Brave Enough is a befitting title for this brutally honest and powerful story. As an athlete, Jessie was brave enough to win on the world’s biggest sporting stage. As a writer, she is brave enough to share a raw, heart-wrenching, nothing-held-back look at the struggles she went through to succeed. It’s an inspiring story, worthy of gold.”
—Jackie Joyner-Kersee

“Brave Enough is a powerful story that shows that striving for excellence can be essential in sport, yet not even Olympic champions are immune from its unforeseen destructive consequences. With admirable vulnerability, Jessie demonstrates how to be a leader while also being open to help and support from others.”
—Kikkan Randall, Olympian and World Champion

Pyeongchang, February 21, 2018. In the nerve-racking final seconds of the women’s team sprint freestyle race, Jessie Diggins dug deep. Blowing past two of the best sprinters in the world, she lunged straight into Olympic immortality: the first ever cross-country skiing gold medal for the United States at the Winter Games. The 26-year-old Diggins, a four-time World Championship medalist, was literally a world away from the small town of Afton, Minnesota, where she first strapped on skis.

In Brave Enough, Jessie Diggins reveals the true story of her journey from the American Midwest into sports history. With candid charm and characteristic grit, she describes the challenges and frustrations of becoming a serious athlete; learning how to push through and beyond physical and psychological limits; and the intense pressure of competing at the highest levels. She openly shares her harrowing struggle with bulimia, recounting both the adversity and how she healed from it in order to bring hope and understanding to others experiencing eating disorders.

Between thrilling accounts of moments of triumph, Diggins shows the determination it takes to get there—and the importance of listening to that small, fierce voice: I can do it. I am brave enough.

Jessie Diggins was raised in Afton, Minnesota, and became a professional skier at the age of nineteen. A two-time Olympian and four-time World Championship medalist, she is the most decorated U.S. cross-country athlete in World Championship history. She and teammate Kikkan Randall became the first Olympic Gold medalists in U.S. cross-country history in the 2018 PyeongChang team sprint. She resides part-time in Stratton, Vermont, where she is a member of the Stratton Mountain School T2 elite team.

Todd Smith is author of Hockey Strong. His sportswriting has contributed to Minnesota Hockey, USA Hockey, and the Minnesota Wild on the NHL Network. His work has been published in The Rake Magazine, Minnesota Monthly, and Twin Cities METRO Magazine.

BIOGRAPHY/SPORTS


MARCH

296 pages  26 color plates  6 x 9
Illuminating the conditions for global governance that have precipitated the devastating decline of one of the ocean’s most majestic creatures

The International Commission for the Conservation of Atlantic Tunas (ICCAT) is the world’s foremost organization for managing and conserving tunas, seabirds, turtles, and sharks traversing international waters. Founded by treaty in 1969, ICCAT stewards what has become under its tenure one of the planet’s most prominent endangered fish: the Atlantic bluefin tuna. Called “red gold” by industry insiders for the exorbitant price her ruby-colored flesh commands in the sushi economy, the giant bluefin tuna has crashed in size and number under ICCAT’s custodianship.

With regulations to conserve these sea creatures in place for half a century, why have so many big bluefin tuna vanished from the Atlantic? In Red Gold, Jennifer E. Telesca offers unparalleled access to ICCAT to show that the institution has faithfully executed the task assigned it by international law: to fish as hard as possible to grow national economies. ICCAT manages the bluefin not to protect them but to secure export markets for commodity empires—and, as a result, has become complicit in their extermination.

The decades of regulating fish as commodities have had disastrous consequences. Amid the planet’s sixth mass extinction of a major species—threatening life as we know it—Red Gold reacquaints the reader with the splendors of the giant bluefin tuna through vignettes that defy technoscientific and market rationales. Ultimately, this book shows, changing the way people value marine life must come not only from reforming ICCAT but from transforming the dominant culture that consents to this slaughter.

Jennifer E. Telesca is assistant professor of environmental justice in the Department of Social Science and Cultural Studies at Pratt Institute in New York.

ANTHROPOLOGY/ENVIRONMENTAL STUDIES
$100.00xx £86.00 Cloth ISBN: 978-1-5179-0850-8
APRIL 304 pages 16 b&w illustrations 5 1/2 x 8 1/4
How sampling remade hip-hop over forty years, from pioneering superstar Grandmaster Flash through crate-digging preservationist and innovator Madlib

“A rollicking, wide-ranging, and immensely readable history of sample-based music-making: its origins, its golden ages, and its enormous role in shaping modern popular music. This book is a must-read for both hip-hop obsessives and casual listeners.”
—Jack Hamilton, author of Just around Midnight: Rock and Roll and the Racial Imagination

“Bring That Beat Back is a masterful, scholarly analysis that illustrates how essential sampling has been to the development of hip-hop and lifts up the oft-overlooked DJs and producers who paved the way for our genrefluid future.”
—Andrea Swensson, author of Got to Be Something Here: The Rise of the Minneapolis Sound

Sampling—incorporating found sound and manipulating it into another form entirely—has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and, in the process, has become one of the most successful (and commercial) strains of postmodern art. Bring That Beat Back traces the development of this transformative pop-cultural practice from its origins in the turntable-manning, record-spinning hip-hop DJs of 1970s New York through forty years of musical innovation and reinvention.

Nate Patrin tells the story of how sampling built hip-hop through the lens of four pivotal artists: Grandmaster Flash as the popular face of the music’s DJ-born beginnings; Prince Paul as an early champion of sampling’s potential to elaborate on and rewrite music history; Dr. Dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition; and Madlib as the underground experimentalist and record-collector antiquarian who constantly broke the rules of what the mainstream expected from hip-hop. From these four artists’ histories, and the stories of the people who collaborated, competed, and evolved with them, Patrin crafts a deeply informed, eminently readable account of a facet of pop music as complex as it is commonly underestimated: the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth-century America. And you can nod your head to it.

Nate Patrin is a longtime music critic whose writing has appeared in dozens of publications including Pitchfork, Stereogum, Spin, Bandcamp Daily, Red Bull Music Academy, and his hometown Twin Cities’ alt-weekly City Pages. This is his first book.
“The Young Artists’ exhibition has formally opened. Just think, Koni, I was hung in the middle gallery for the first time, with the older and more experienced artists. It feels funny to have come to that . . . I simply hadn’t noticed I wasn’t so young any more, but there it is! . . . Life seems to me to grow richer and more intense with every passing year. I not only understand more but feel and see more. Perhaps the very fact that one learns not to try to understand everything. That one’s emotions are not invested in too many people, too many things—and one doesn’t see only what is pleasing to the eye.”

—FROM A LETTER TO EVA KONIKOFF, 1945

“I wonder if you sometimes get that sudden, intense feeling that you are on the verge of discovering something very important, and that all it would take is a bit more effort on your part to understand something fundamental that transforms, simplifies and explains everything. It could be a really fine picture if only one made that little effort—or is the phenomenon just a result of the brain being tired and getting jammed for a while?”

—FROM A LETTER TO ATOS WIRTANEN, 1943

“I’m being made a great fuss of, and it’s fun, but not important. I often think about packing for Bredskär and wonder how the lettuce is coming on. And I’m longing to chop some wood.”

—FROM A LETTER TO TUULIKKI PIETILÄ, 1959
Letters from Tove
TOVE JANSSON
EDITED BY BOEL WESTIN AND HELEN SVENSSON
TRANSLATED BY SARAH DEATH

A memoir in letters by the beloved creator of the Moomins

“Reading these letters, you will gradually fall under the illusion that they are addressed to you. This is how inviting, candid, and quietly dazzling Tove Jansson’s prose is in her correspondence. Letters from Tove is a fundamental addition to Jansson’s oeuvre. At the end of the book, you will feel that you have a new, very close friend.”
—Hernan Diaz, author of In the Distance

PRAISE FOR TOVE JANSSON:

“Tove Jansson was a genius, a woman of profound wisdom and great artistry.”
—Philip Pullman

“It’s hard to describe the astonishing achievement of Jansson’s artistry.”
—Ali Smith

“Tove Jansson is one of the greatest children’s writers there has ever been.”
—Sir Terry Pratchett

Tove Jansson’s works, even her famed Moomin books, fairly teem with letters of one kind or another, from messages bobbing in bottles to entire epistolary novels. Fortunately for her readers, her life was no different, unfolding as it did in the letters to family, friends, and lovers that make up this volume, a veritable autobiography over the course of six decades—and the only one Jansson ever wrote. And just as letters carry a weight of significance in Jansson’s writing, those she wrote throughout her life reflect the gravity of her circumstances, the depth of her thoughts and feelings, and critical moments of humor, sadness, and grace that marked her days.

These letters, penned with characteristic insight and wit, provide an almost seamless commentary on Jansson’s life within Helsinki’s bohemian circles and on her island home. Shifting between hope and despair, yearning and happiness, they describe her immersion in art studies and her ascension to fame with the Moomins. They speak frankly of friendship and love, loneliness and solidarity, and also of politics, art, literature, and society. They summon a particular place and time reflected through a mind finely attuned to her culture, her world, and her own nature—all clearly put into biographical and historical context by the volume’s editors, both longtime friends of Tove Jansson—and, in the end, draw a complex, intimate self-portrait of one of the world’s most beloved authors.

Finnish writer, artist, and political cartoonist Tove Jansson (1914–2001) is best known for her books about the Moomins, adventurous, amusing cartoon trolls. She is author of eleven novels and short-story collections for adults, including The Summer Book and The True Deceiver.

Boel Westin is professor of literature at Stockholm University and author of Tove Jansson: Life, Art, Words. She is chairman of the jury for the Astrid Lindgren Memorial Award.

Helen Svensson was a literary manager at Schildts Forlag Publishers for thirty years.

Sarah Death is a prizewinning literary translator.

NONFICTION LITERATURE/SCANDINAVIAN STUDIES
MARCH
496 pages 54 b&w illustrations 5 1/4 x 8 1/2
NAM
A wide-ranging collection of interviews and profiles from twenty years of Jonathan Cott’s remarkable writings

“All I really need to do is simply ask a question,” Jonathan Cott occasionally reminds himself. “And then listen.” It sounds simple, but in fact few have taken the art of asking questions to such heights—and depths—as Jonathan Cott, whom Jan Morris called “an incomparable interviewer,” one whose skill, according to the great interviewer and oral historian Studs Terkel, “is artless yet impassioned and knowing.”

Collected here are twenty-two of Cott’s most illuminating interviews that encourage readers to listen to film directors and musicians, actors and writers, scientists and visionaries. These conversations affirm the indispensable and transformative powers of the imagination and offer us new ways to view these lives and their worlds. What is it like to be Bob Dylan making a movie? Carl Sagan taking on the cosmos? Oliver Sacks doctoring the soul? John Lennon, on December 5, 1980? Elizabeth Taylor, ever? From Chinua Achebe to Dr. Seuss (Theodor Geisel), Federico Fellini to Werner Herzog, and Oriana Fallaci to Studs Terkel, Cott proves himself to be, in the words of Brain Pickings’s Maria Popova, “an interlocutor extraordinaire,” drawing candid insights and profound observations from these inspired and inspiring individuals.

As Larry McMurtry has remarked, “Jonathan Cott has even managed to construct something that looks rather like a new form, the essay-interview, and he sees himself as part of a tradition that includes Boswell, Eckerman, Oscar Lewis, and Studs Terkel. He can hold his own in that company, too.”

Pipers at the Gates of Dawn
The Wisdom of Children’s Literature

JONATHAN COTT

FOREWORD BY MARIA POPOVA

Jonathan Cott’s reflections and conversations with six celebrated children’s authors

“A fascinating exploration of the world of children’s literature by one of the very cleverest and most original journalists writing in English today.”
—Jan Morris

“A serious, even profound study of complex writers and the depths concealed under the hard-wrought simplicity of their stories. It should be put on the shelf next to another milestone book—Bruno Bettelheim’s The Uses of Enchantment—because it shows that childhoods are our common ground, lasting in their influences and as wide as they are deep.”
—Jerry Griswold, Los Angeles Times Book Review

“In Jonathan Cott, children’s books have acquired as literate, as receptive, and as articulate a spokesman as the most exacting devotee of the literature could wish.”
—Anne Scott MacLeod, The Washington Post

“The book is at once an escorted journey into myths of passage and renewal and a Mary Poppins carpetbag compendium of the history of children’s literature and literary biography.”
—Hope Cooke, Chicago Sun–Times

Pipers at the Gates of Dawn is a unique ensemble bringing together Jonathan Cott’s encounters and conversations with some of the most celebrated children’s authors of the twenty-first century. “Children’s literature,” he states, “brings us back to experiencing our earliest and deepest feelings and truths. It is our link to the past and a path to the future. And in it we find ourselves.” Cott’s firm belief is that children’s literature can impart wisdom and delight to everyone, and he believes that the masterpieces of children’s literature are simply masterpieces of literature in miniature, conveyors of wisdom and wonder.

Pipers at the Gates of Dawn consists of Cott’s essay-interviews with Dr. Seuss (Theodor Geisel), Maurice Sendak, William Steig, Astrid Lindgren, Chinua Achebe, P. L. Travers, and with Iona and Peter Opie, the great scholars of the lore, games, and language of schoolchildren. He explores with the authors the lives of their created characters and the character of their own lives. All share with Cott an impassioned sense of the richness and complexity of childhood and an appreciation for the enduring importance of children’s literature in the lives of all of us.


Maria Popova is founder of the weekly newsletter Brain Pickings and author of Figuring. A writer and literary and culture critic, she lives in Brooklyn, New York.

LITERARY CRITICISM/CHILDHOOD STUDIES
APRIL
360 pages  50 b&w illustrations  6 x 9 1/4
A family gradually moves forward after the loss of a child—a story for readers of all ages

When someone you love dies, you know what doesn’t die? Love. On the hot beach, among colorful umbrellas blooming beneath a bright sun, no one saw a little girl walk into the water. Now, many months later, her bedroom remains empty, her drawers hold her clothes, her pillows and sheets still have her scent, and her mother and father, brothers and sister carry her in their hearts, along with their grief, which takes up so much space. Then one snowy day, the mother and father ask the girl’s older brother, “Would you like a room of your own?” He wants to know, “Whose?” They say, “Your sister’s.”

Tenderly, and with refreshing authenticity, beloved Minnesota writer Kao Kalia Yang tells the story of a Hmong American family living with loss and tremendous love. Her direct and poignant words are accompanied by the evocative and expressive drawings of Hmong American artist Xee Reiter. The Shared Room brings a message of comfort and hope to readers young and old.

Kao Kalia Yang is a mother of three and a writer of both adult and children’s literature. She is author of A Map into the World, the award-winning memoirs The Latehomecomer: A Hmong Family Memoir and The Song Poet, and is coeditor with Shannon Gibney of What God Is Honored Here? Writings on Miscarriage and Infant Loss by and for Native Women and Women of Color (Minnesota, 2019). Her dream is to create books that a child can grow up with and an adult can grow old with. She lives in Minnesota where the winters are cold and dry and the summers are hot and humid, but there are days in between that are so very precious and perfect they are a state secret.

Xee Reiter is a first-generation Hmong-American artist and illustrator. She lives in St. Paul with her husband and three children.

CHILDREN’S LITERATURE
MAY
32 pages 15 color plates 7 x 10
Lost Illusions

HONORÉ DE BALZAC

TRANSLATED AND WITH AN INTRODUCTION
BY RAYMOND N. MACKENZIE

A new annotated translation of the keystone of Balzac's Comédie Humaine—a sweeping narrative of corrupted idealism in a cynical urban milieu

"Whether or not Lost Illusions counts as the greatest novel ever written, as the literary scholar Franco Moretti claims, it's a pretty magnificent one. You can read it for its combination of social scope and psychological insight, and for its cinematically vivid portraits of faces . . . and many fine phrases. . . . And then you can read Lost Illusions, as Marx read Balzac, for its account of the double-edged nature of early capitalism."
—Benjamin Kunkel, Salon.com

Lost Illusions is an essential text within Balzac’s Comédie Humaine, his sprawling, interconnected fictional portrait of French society in the 1820s and 1830s comprising nearly one hundred novels and short stories. This novel, published in three parts between 1837 and 1843, tells the story of Lucien de Rubempré, a talented young poet who leaves behind a scandalous provincial life for the shallow, corrupt, and cynical vortex of modernity that was nineteenth-century Paris—where his artistic idealism slowly dissipates until he eventually decides to return home.

Balzac poured many of his thematic preoccupations and narrative elaborations into Lost Illusions, from the contrast between life in the provinces and the all-consuming world of Paris to the idealism of poets, the commodification of art, the crushing burden of poverty and debt, and the triumphant cynicism of hack journalists and social climbers. The novel teems with characters, incidents, and settings, though perhaps none so vivid as its panoramic and despairing view of Paris as the nexus of modernity’s cultural, social, and moral infection. For Balzac, no institution better illustrates the new reality than Parisian journalism: “amoral, hypocritical, brazen, dishonest, and murderous,” he writes.

In this new translation, Raymond N. MacKenzie brilliantly captures the tone of Balzac’s incomparable prose—a style that is alternatingly impassioned, overheated, angry, moving, tender, wistful, digressive, chatty, intrusive, and hectoring. His informative annotations guide the modern reader through the labyrinth of Balzac’s allusions.

Honoré 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, Eugénie Grandet, and Le Peau de chagrin.

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, and Lamartine’s Graziella (all from Minnesota). His translation of The Rise and Fall of Courtesans, Balzac’s continuation of Lost Illusions, will be published by Minnesota in 2020.

FICTION
$19.95  £16.99  Paper with flaps
ISBN: 978-1-5179-0543-9

APRIL
624 pages  6 x 9
A groundbreaking philosophical work on the relation between technology, the individual, and milieu of the living

From Democritus’s atomism to Heisenberg’s uncertainty principle, from Aristotle’s reflections on the individual to Husserl’s call for a focused return to things, from the philosophical advent of the Cartesian ego and the Leibnizian monad to Heidegger’s notion of Dasein, the question concerning the constitution of the individual has continued to loom large over the preoccupations of philosophers and scholars of scientific disciplines for thousands of years.

Initially published in the 1950s, Gilbert Simondon’s groundbreaking work is based upon a radical point of departure: the question of the individual. Comprised of a transdisciplinary approach into the study of all aspects of the real—the physical as much as the technical, the biological as much as the psychical—Simondon attempts to show how it’s only through an ongoing mutual engagement between science and philosophy that any significant sustainable progress can be achieved.

More than fifty years after its original publication in French, this groundbreaking work of philosophical theory is now available in its first complete English language translation.

Gilbert Simondon (1924–1989) was a philosopher of technology whose principal publications have inspired several generations of thinkers, including Gilles Deleuze.

Taylor Adkins is an independent scholar and translator.

Unique access to archival material of a major thinker, including presentations, early drafts, and a thorough introduction to the history of the philosophical notion of the individual

The second volume of Individuation in Light of Notions of Form and Information presents archival documents detailing both the preliminary research conducted by Gilbert Simondon as well as sketches of early drafts and presentations of his work throughout the intellectual era of his eventual magnum opus. Volume II provides an erudite and important overview of a unique history of both the role the individual has played throughout history in philosophy, religion, and society as well as insight into the contemporary machinations and exciting milieu in which Simondon dared to tread as an interdisciplinary thinker in philosophy and psychology, as well as the new burgeoning fields of computer science and cybernetics.

This companion volume provides insight into Simondon’s primary thesis, for which he is renowned by scholars in a wide range of academic disciplines. Readers across the humanities and the sciences, information theory, philosophy of technology, and many other fields now have a vital resource for intellectual exploration into the human’s ongoing relationship with the technological universe.

PHILOSOPHY
$110.00xx  £95.00  Cloth  ISBN 978-1-5179-0951-2
JUNE
336 pages  6 1/8 x 9 1/4
Posthumanities Series, volume 58
Tracing the rise of digital computing in policing and punishment and its harmful impact on criminalized communities of color

The U.S. Bureau of Justice Statistics estimates that law enforcement agencies have access to more than 100 million names stored in criminal history databases. In some cities, 80 percent of the black male population is registered in these databases. *Digitize and Punish* explores the long history of digital computing and criminal justice, revealing how big tech, computer scientists, university researchers, and state actors have digitized carceral governance over the past forty years—with devastating impact on poor communities of color.

Providing a comprehensive study of the use of digital technology in American criminal justice, Brian Jefferson shows how the technology has expanded the wars on crime and drugs, enabling our current state of mass incarceration and further entrenching the nation’s racialized policing and punishment.

After examining how the criminal justice system conceptualized the benefits of computers to surveil criminalized populations, Jefferson focuses on New York City and Chicago to provide a grounded account of the deployment of digital computing in urban police departments.

By highlighting the intersection of policing and punishment with big data and web technology—resulting in the development of the criminal justice system’s latest tool, crime data centers—*Digitize and Punish* makes clear the extent to which digital technologies have transformed and intensified the nature of carceral power.
How the Working-Class Home Became Modern, 1900–1940

THOMAS C. HUBKA

The transformation of average Americans’ domestic lives, revealed through the mechanical innovations and physical improvements of their homes

At the turn of the nineteenth century, the average American family still lived by kerosene light, ate in the kitchen, and used an outhouse. By 1940, electric lights, dining rooms, and bathrooms were the norm as the traditional working-class home was fast becoming modern—a fact largely missing from the story of domestic innovation and improvement in twentieth-century America, where such benefits seem to count primarily among the upper classes and the post–World War II denizens of suburbia. Examining the physical evidence of America’s working-class houses, Thomas C. Hubka revises our understanding of how widespread domestic improvement transformed the lives of Americans in the modern era. His work, focused on the broad central portion of the housing population, recalibrates longstanding ideas about the nature and development of the “middle class” and its new measure of improvement, “standards of living.”

In How the Working-Class Home Became Modern, 1900–1940, Hubka analyzes a period when millions of average Americans saw accelerated improvement in their housing and domestic conditions. These improvements were intertwined with the acquisition of entirely new mechanical conveniences, new types of rooms and patterns of domestic life, and such innovations—from public utilities and kitchen appliances to remodeled and multi-unit housing—are at the center of the story Hubka tells. It is a narrative, amply illustrated and finely detailed, that traces changes in household hygiene, sociability, and privacy practices that launched large portions of the working classes into the middle class—and that, in Hubka’s telling, reconfigures and enriches the standard account of the domestic transformation of the American home.

Thomas C. Hubka is professor emeritus of architecture at the University of Wisconsin–Milwaukee and author of Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England; Resplendent Synagogue: Architecture and Worship in an Eighteenth-Century Polish Community; and Houses without Names: Architectural Nomenclature and the Classification of America’s Common Houses.

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JULY
320 pages 148 b&w illustrations 8 x 10
Architecture, Landscape, and American Culture Series
A timely examination of the attachments we form to objects and how they might be used to reduce waste

Rampant consumerism has inundated our planet with pollution and waste. Yet attempts to create environmentally friendly forms of consumption are often co-opted by corporations looking to sell us more stuff. In Things Worth Keeping, Christine Harold investigates the attachments we form to the objects we buy, keep, and discard, and explores how these attachments might be marshaled to create less wasteful practices and balance our consumerist and ecological impulses.

Although all economies produce waste, no system generates as much or has become so adept at hiding its excesses as today’s mode of global capitalism. This book suggests that managing the material excesses of our lives as consumers requires us to build on, rather than reject, our desire for and attraction to objects. Increasing environmental awareness on its own will be ineffective at reversing ecological devastation, Harold argues, unless it is coupled with a more thorough understanding of how and why we love the things that imbue our lives with pleasure, meaning, and utility.

From Marie Kondo’s method for decluttering that asks whether the things in our lives “spark joy” to the advent of emotionally durable design, which seeks to reduce consumption and waste by increasing the meaningfulness of the relationship between user and product, Harold explores how consumer psychology and empathetic design can transform our perception of consumer products from disposable to interconnected. An urgent call for rethinking consumerism, Things Worth Keeping shows that by recognizing our responsibility for the things we produce, we can become better stewards of the planet.
A hilarious saga of fishing, family, and three generations of tough, independent women—the first in a trilogy

"You'll wish you could spend an afternoon fishing with RayAnne, but diving into this witty, charming novel is the next best thing."
—Sarah Pekkanen, author of Things You Won't Say

"Poignant and honest, funny and wise . . . a novel to cherish. I loved every moment I spent with this delightfully witty, refreshingly progressive read."
—Marissa Stapley, author of Mating for Life

"A lighthearted, comedic novel for women that isn’t all about landing a man (fishing pun intended)."
—Minneapolis–St. Paul Star Tribune

Having fled the testosterone-soaked world of professional sport fishing, thirty-something RayAnne Dahl is navigating a new job as a consultant for the first all-women talk show about fishing on public television (or, as one viewer’s husband puts it, “Oprah in a boat”). After the host bails, RayAnne lands in front of the camera and out of her depth at the helm of the show. Is she up for the challenge? Meanwhile, her family proves as high-maintenance as her fixer-upper house and her clingy rescue dog. Her dad, star of the one-season Big Rick’s Bass Bonanza, is on his sixth wife and falling off the wagon and into RayAnne’s career path; her mother, a new-age aging coach for the menopausal rich, provides endless unwanted advice; and her beloved grandmother Dot—whose advice RayAnne needs—is far away and far from well.

But as RayAnne says, “I’m a woman, I fish. Deal with it.” And just when things seem to be coming together—the show is an unlikely hit; she receives the admiration of a handsome sponsor (out of bounds as he is, but definitely in the wings); ungainly house and dog are finally in hand—RayAnne’s world suddenly threatens to capsize, and she’s faced with a gut-wrenching situation and a heartbreaking decision.

First published in 2015 under a pseudonym, this first installment in a trilogy filled with hilarity and heartbreak unspools with the gentle wit and irresistible charm that readers of Sarah Stonich have come to expect. Fishing! eases us into unsuspected depths as it approaches the essential question . . . when should life be steered by the heart, not the rules?

Sarah Stonich is the best-selling author of These Granite Islands, which has been translated into seven languages and shortlisted for France’s Grand Prix des Lectrices de Elle; the critically acclaimed novel The Ice Chorus; and a memoir, Shelter: Off the Grid in the Mostly Magnetic North. Her novel-in-stories, Vacationland, is the first book in her Northern Trilogy, followed by Laurentian Divide, winner of the Minnesota Book Award for Fiction. She lives in Minneapolis.

FICTION
MARCH
328 pages 5 1/2 x 8 1/4
The Streel
A Deadwood Mystery
MARY LOGUE

From “the reigning royalty of Minnesota murder mysteries” (The Rake) comes a striking new heroine: a young Irish immigrant caught up in a deadly plot in nineteenth-century Deadwood

"With a poet’s eye, Mary Logue evokes the harsh world of frontier Deadwood, South Dakota. The Streel relates the journey of a scrappy young Irish woman as she’s forced from her homeland to the American midwest. Tersely and beautifully, Logue recreates the muddy streets of Deadwood, the haphazard keeping of the peace, and the rugged hearts and souls of those seeking their fortune in the Black Hills gold rush of the late 1800s. The Streel is both a taut mystery and a cautionary tale of the evils of greed. I loved the redoubtable heroine, Brigid Reardon, and I loved every stunning line of this fine story."
—William Kent Krueger, author of This Tender Land

"Mary Logue is, hands down, one of my favorite writers. The Streel shows her at the top of her game. The novel is a rich combination of elements—part history, part gripping mystery, and part immigrant saga. Highly recommended!"
—Ellen Hart, author of Twisted at the Root

The year is 1880, and of all the places Brigid Reardon and her brother might have dreamed of when escaping Ireland’s potato famine by moving to America, Deadwood, South Dakota, was not one of them. But Deadwood, in the grip of gold fever, is where Seamus lands and where Brigid joins him after eluding the unwanted attentions of the son of her rich employer in St. Paul—or so she hopes. But the morning after her arrival, a grisly tragedy occurs; Seamus, suspected of the crime, flees, and Brigid is left to clear his name and to manage his mining claim, which suddenly looks more valuable and complicated than he and his partners supposed.

Mary Logue, author of the popular Claire Watkins mysteries, brings her signature brio and nerve to this story of a young Irish woman turned reluctant sleuth as she tries to make her way in a strange and often dangerous new world. From the famine-stricken city of Galway to the bustling New York harbor, to the mansions of Summit Avenue in St. Paul, and finally to the raucous hustle of boomtown Deadwood, Logue’s new thriller conjures the romance and the perils, and the tricky everyday realities, of a young immigrant surviving by her wits and grace in nineteenth-century America.
Tell Me Your Names and I Will Testify
Essays
CAROLYN HOLBROOK

The compassionate and redemptive story of a prominent Black woman in the Twin Cities literary community

“Carolyn Holbrook’s remarkable book testifies to the power of the arts to heal her own life traumas, both historical and more recent. We see and hear her learn to speak up, and to claim space, in a world designed to keep silent or remove people like her.”
—Resmaa Menakem, author of My Grandmother’s Hands

“Carolyn Holbrook is steadfast in her work to break free of constrictions that harm the spirit, knowing them to be racially, economically, and culturally imposed. Honest and perceptive stories of her experiences illuminate how her basic acts to create, over and over again, make a life whose purpose and meaning resonate with her readers.”
—Cindy Gehrig, retired president, Jerome Foundation

“Carolyn Holbrook’s stories are a necessary telling of the history of our city and the roots of its literary community, creating new entrances where there previously were the usual monsters of exclusion and marginalization.”
—Zeke Caligiuri, author of This Is Where I Am

“You will shiver, laugh, cry, cheer, stomp, want to sing, and, perhaps most indelibly of all, by the grace of this bold book and its author’s beautiful invocation, you too will feel inspired and empowered to write what lives deepest within you back into its vibrant fullness.”
—Ed Bok Lee, author of Mitochondrial Night

Carolyn Holbrook’s life is peopled with ghosts—of the girl she was, the selves she shed, and those who have caught up to her—the wounded and kind and malevolent spirits she’s encountered, and also the beloved souls she’s lost and those she never knew who beg to have their stories told.

Once a pregnant sixteen-year-old incarcerated in the Minnesota juvenile justice system, now a celebrated writer, arts activist, and teacher, Holbrook has heeded the call to tell the story of her life. In a memoir woven from moments of reckoning, she summons stories born of silence, stories held inside, untold stories stifled by pain or prejudice or ignorance. A child’s trauma recalls her own. An abusive marriage returns to haunt her family. She builds a career while raising five children as a single mother; she struggles with depression and grapples with crises immediate and historical, all while countenancing the subtle racism lurking under “Minnesota nice.”

Here Holbrook poignantly traces the path from her troubled childhood to her leadership positions in the Twin Cities literary community, showing how creative writing can be a powerful tool for challenging racism and the healing ways of the storyteller’s art.

Carolyn Holbrook was founder and executive/artist-director of SASE: The Write Place and now leads More Than a Single Story, a series of panel discussions and community conversations for people of color and indigenous writers and arts activists. She is author of Ordinary People, Extraordinary Journeys and Earth Angels, and coauthor with Josie R. Johnson and Arleta Little of Hope in the Struggle (Minnesota, 2019). Her personal essays have been published in A Good Time for the Truth: Race in Minnesota and Blues Vision: African American Writing from Minnesota. She is recipient of the Hamline University Exemplary Teacher Award and the Minnesota Book Awards’ Kay Sexton Award. She teaches at Hamline University and in community venues.

MEMOIR
$18.95  Retail e-book  ISBN: 978-1-4529-6119-4
MAY
200 pages   5 3/8 x 8 1/4
An in-depth account of the life and career of Minnesota’s first modern architect

Elizabeth “Lisl” Scheu Close (1912–2011) left an indelible mark on Minnesota’s built landscape during her six decades as an architect. In 1938, with her husband, Winston Close, she founded the state’s first architecture firm dedicated to modernism. In addition to designing the first International Style house in Minneapolis, the firm also created more than 250 handsome and efficiently planned modern residences. One of few women who were practicing architects in the mid-twentieth century, she blazed a trail for future generations of women in the profession.

As Jane King Hession shows, the trajectory of Lisl’s architectural career was shaped by the political, economic, and aesthetic upheavals of the twentieth century. Raised in a renowned modern house in Vienna, Austria, Lisl was exposed to revolutionary ideas in art and architecture at a young age. Forced to emigrate to the United States as the Nazis rose to power in Europe, she completed her architectural education at MIT. During the Depression, she struggled to find work and encountered challenges as a young woman in the field. In her pursuit of and devotion to a singular and successful career as a modern architect, she proved herself to be talented, determined, and adept at negotiating obstacles.

Through documentation of Lisl’s projects, this personal and professional biography also explores multiple aspects of modern architecture, including the innovative use of new materials and technologies, the design of prefabricated houses, and the relationship between residential design and changing American lifestyles.


Joan Soranno is design principal with HGA in Minneapolis. Her award-winning projects of cultural and religious architecture include Lakewood Cemetery Garden Mausoleum, the entry pavilion for the Walker Art Center, and Bigelow Chapel at the United Theological Seminary of the Twin Cities.

ARCHITECTURAL HISTORY
$39.95 £34.00 Cloth/jacket ISBN: 978-1-5179-0857-7 APRIL
256 pages 128 b&w illustrations, 24 color plates 10 x 9
Surgical Renaissance in the Heartland
A Memoir of the Wangensteen Era
HENRY BUCHWALD

The golden era in American surgery, described by a young doctor practicing under innovator Owen Wangensteen at the University of Minnesota

In 1960, fresh out of a stint in the Air Force, Henry Buchwald was recruited by Dr. Owen H. Wangensteen to join the Department of Surgery at the University of Minnesota’s medical school. For an American born in Austria, a child of the Holocaust, a position in a city then considered by some to be the “anti-Semitic capital of the United States” might seem an uneasy fit, but in the culture of innovation created by Wangensteen, Buchwald, who had chafed against the rigidity of East Coast medical practice, found everything an imaginative young surgeon could have asked for. Surgical Renaissance in the Heartland is the story of a golden era in American surgery, ushered in by Wangensteen’s creative approach to medical practice, told by one who lived it.

Buchwald describes the roots, heritage, and traditions of this remarkable period at the University of Minnesota’s medical school, where the foundations of open-heart procedures, heart and pancreas transplantation, bariatric surgery, implantable infusion pump therapies, and other medical landmarks originated. Buchwald’s account of the Wangensteen era brings to life a medical culture that thrived on debate and the expression of ideas, a clinical practice bound only by the limits of a surgeon’s inspiration and imagination. As entertaining as it is informative, Surgical Renaissance in the Heartland effectively conjures the character—and characters—of a time that forever changed medicine and the lives of millions.

Henry Buchwald is professor of surgery and biomedical engineering and the Owen H. and Sarah Davidson Wangensteen Chair in Experimental Surgery Emeritus at the University of Minnesota. The recipient of numerous awards and honors in recognition of his clinical and scholarly accomplishments, he is the past president of five surgical organizations. He lives with his wife, Emilie Buchwald, the founder of The Gryphon Press and cofounder of Milkweed Editions, in Minneapolis.

MEDICAL HISTORY
MAY
200 pages  29 b&w plates  6 x 9
Minnesota’s Geologist
The Life of Newton Horace Winchell
SUE LEAF

The story of the scientist who first mapped Minnesota’s geology, set against the backdrop of early scientific inquiry in the state

“Sue Leaf has done a great service for the people of Minnesota and beyond by telling the story of Newton Horace Winchell so thoughtfully and beautifully. Readers of Minnesota’s Geologist will be rewarded with new insights into why the world around us functions as it does. This is a book that I’ve been hoping for.”
—Harvey Thorleifson, director, Minnesota Geological Survey

“Minnesota’s Geologist is an engaging biography of a pioneering scientist and a vivid tour through Minnesota’s landscape. Sue Leaf weaves the geology and natural history of the state seamlessly through the narrative of Winchell’s life and boundless curiosity.”
—Julie Bartley, Gustavus Adolphus College

At twenty, Newton Horace Winchell declared, “I know nothing about rocks.” At twenty-five, he decided to make them his life’s work. As a young geologist tasked with heading the Minnesota Geological and Natural History Survey, Winchell (1839–1914) charted the prehistory of the region, its era of inland seas, its volcanic activity, and its several ice ages—laying the foundation for the monumental five-volume Geology of Minnesota. Tracing Winchell’s remarkable path from impoverished fifteen-year-old schoolteacher to a leading light of an emerging scientific field, Minnesota’s Geologist also recreates the heady early days of scientific inquiry in Minnesota, a time when one man’s determination and passion for learning could unlock the secrets of the state’s distant past and present landscape.

Traveling by horse and cart, by sailboat and birchbark canoe, Winchell and his group surveyed rock outcrops, river valleys, basalt formations on Lake Superior, and the vast Red River Valley. As a founder of the American Geological Society and founding editor of American Geologist, the first journal for professional geologists, Winchell was the driving force behind scientific endeavor in early state history, serving as mentor to many young scientists and presiding over a household—the Winchell House, located on the University of Minnesota’s present-day mall—that was a nexus of intellectual ferment. His life story, told here for the first time, draws an intimate picture of this influential scientist, set against a backdrop of Minnesota’s geological complexity and splendor.

Sue Leaf is author of The Bullhead Queen: A Year on Pioneer Lake; A Love Affair with Birds: The Life of Thomas Sadler Roberts; and Portage: A Family, a Canoe, and the Search for the Good Life, all published by Minnesota. She also wrote Potato City: Nature, History, and Community in the Age of Sprawl. Trained as a zoologist, she writes on environmental topics and is editor of the newsletter of the Wild River Audubon Society of east-central Minnesota.

NATURAL HISTORY
MAY
280 pages 30 b&w plates 6 x 9
Degrees of Freedom
The Origins of Civil Rights in Minnesota, 1865–1912
WILLIAM D. GREEN

The true story, and the black citizens, behind the evolution of racial equality in Minnesota, now in paper

Winner of the Hognander Minnesota History Award

"Degrees of Freedom is a thoroughly researched exploration of black Minnesota and how the idea of ‘Minnesota Nice’ can be understood in terms of race relations and our state’s contribution to the civil rights movement.”
—Archie Givens, president of the Givens Foundation for African American Literature

“This is a deeply researched and beautifully written account of a small, yet influential and unexamined, community of African American political activists.”
—William P. Jones, author of The March on Washington

"Accessible and illuminating . . . an indispensable tool for understanding the long-view perspective on where we have been and how we might get to where we want to be.”
—Minnesota Monthly

“A deeply probing and elegantly written reexamination of black and white lives intertwining through race and region.”
—Minnesota History


AFRICAN AMERICAN STUDIES
JANUARY
392 pages 15 b&w illustrations 5 1/2 x 8 1/4

Tony Oliva
The Life and Times of a Minnesota Twins Legend
THOM HENNINGER
FOREWORD BY PATRICK REUSSE

The astounding success and personal struggle of the Twins’ beloved outfielder and batting champion, now in paper

"Thom Henninger did a marvelous job telling Tony’s story. It will remind readers what a special person Tony is and how he had to deal with so much adversity to find his way to the major leagues. I am so proud to have been his teammate and to be his friend. All of us who played with Tony know he is a Hall of Famer and the best hitter of his era.”
—Jim Kaat

“There wasn’t a better hitter for average, power, and driving in BIG runs than Tony throughout his baseball career. His career numbers speak for themselves. There is also no one more loved and respected in the Twins organization.”
—Bert Blyleven

“An enjoyable book, one that Twins fans and baseball history fans will relish.”
—The Writer’s Journey

Thom Henninger, a St. Paul native and lifelong Twins fan, is editor at Baseball Digest. His work has been featured in ESPN Insider, and for more than seventeen years he wrote for STATS LLC, where his column “Thom’s Take” ran weekly.

Patrick Reusse is a sportswriter and radio personality in the Twin Cities. He writes weekly columns for the Minneapolis–St. Paul Star Tribune.

SPORTS/BIOGRAPHY
AVAILABLE
288 pages 46 b&w plates, 13 tables 5 1/2 x 8 1/4
Piotr Szyhalski
We Are Working All the Time!
DIANE MULLIN, EDITOR

The first comprehensive study of this innovative and interactive multimedia artist

The artistic practice of Piotr Szyhalski encompasses an impressive array of media and genres: from poster design to experimental music, from interactive web-based art to large-scale conceptual installations, from public performance to innovative pedagogy. His commitment to viewer engagement with art and meaning making characterizes all of his work, which constantly strives to advance the multiplicities and complexities of our understandings. “We Are Working All the Time!” he proclaims, both in his graphic design and in his thematic approach to interactive art.

Born and trained in Poland, Szyhalski is a vital presence in the Twin Cities. A professor of design and new media art at the Minneapolis College of Art and Design and a codirector of Art(lists) On the Verge, his art and performance push boundaries, embrace contradictions, and welcome participation. This midcareer survey of the work of this iconoclastic visual artist accompanies an exhibition of his art at the Weisman Art Museum in 2020.

Contributors: Karine Léonard Brouillet, Montreal Museum of Fine Art; Emily Ruth Capper, U of Minnesota; Steve Dietz, Northern Lights.mn; Theresa Downing, U of Minnesota; Michael Gallope, U of Minnesota.

Diane Mullin is senior curator at the Weisman Art Museum at the University of Minnesota.

ART
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JUNE
176 pages  150 color plates  9 x 12
Distributed for the Weisman Art Museum
Rich accounts of how Latinx migrant youth experience belonging across borders

As anti-immigrant nationalist discourses escalate globally, *Border Thinking* offers critical insights into how young people in the Latinx diaspora experience belonging, make sense of racism, and long for change. Every year thousands of youth leave Latin America for the United States and Europe, and often the young migrants are portrayed as invaders and, if able to stay, told to integrate into their new society. *Border Thinking* asks not how to help the diaspora youth assimilate but what the United States and Europe can learn about citizenship from these diasporic youth.

Working in the United States, Spain, and El Salvador, Andrea Dyrness and Enrique Sepúlveda III use participatory action research to collaborate with these young people to analyze how they make sense of their experiences in the borderlands. Dyrness and Sepúlveda engage them in reflecting on their feelings of belonging in multiple places—including some places that treat them as outsiders and criminals. Because of their transnational existence and connections to both home and host countries, diaspora youth have a critical perspective on national citizenship and yearn for new forms of belonging not restricted to national borders. The authors demonstrate how *acompañamiento*—spaces for solidarity and community-building among migrants—allow youth to critically reflect on their experiences and create support among one another.

Even as national borders grow more restricted and the subject of immigration becomes ever more politically fraught, young people’s identities are increasingly diasporic. As the so-called migrant crisis continues, change in how citizenship and belonging are constructed is necessary, and urgent, to create inclusive and sustainable futures. In *Border Thinking*, Dyrness and Sepúlveda decouple citizenship from the nation-state, calling for new understandings of civic engagement and belonging.

Andrea Dyrness is associate professor in the School of Education at the University of Colorado, Boulder. She is author of *Mothers United: An Immigrant Struggle for Socially Just Education* (Minnesota, 2011).

Enrique Sepúlveda III is assistant professor in the Department of Ethnic Studies at the University of Colorado, Boulder. He is coeditor of *Global Latin(o) Americanos: Transoceanic Diasporas and Regional Migrations*.
The Death of Asylum
Hidden Geographies of the Enforcement Archipelago
ALISON MOUNTZ

Investigating the global system of detention centers that imprison asylum seekers and conceal persistent human rights violations

Remote detention centers confine tens of thousands of refugees, asylum seekers, and undocumented immigrants around the world, operating in a legal gray area that hides terrible human rights abuses from the international community. Built to temporarily house eight hundred migrants in transit, the immigrant “reception center” on the Italian island of Lampedusa has held thousands of North African refugees under inhumane conditions for weeks on end. Australia’s use of Christmas Island as a detention center for asylum seekers has enabled successive governments to imprison migrants from Asia and Africa, including the Sudanese human rights activist Abdul Aziz Muhamat, held there for five years.

In The Death of Asylum, Alison Mountz traces the global chain of remote sites used by states of the Global North to confine migrants fleeing violence and poverty, using cruel measures that, if unchecked, will lead to the death of asylum as an ethical ideal. Through unprecedented access to offshore detention centers and immigrant-processing facilities, Mountz illustrates how authorities in the United States, the European Union, and Australia have created a new and shadowy geopolitical formation allowing them to externalize their borders to distant islands where harsh treatment and deadly force deprive migrants of basic human rights.

Mountz details how states use the geographic inaccessibility of places like Christmas Island, almost a thousand miles off the Australian mainland, to isolate asylum seekers far from the scrutiny of humanitarian NGOs, human rights groups, journalists, and their own citizens. By focusing on borderlands and spaces of transit between regions, The Death of Asylum shows how remote detention centers effectively curtail the basic human right to seek asylum, forcing refugees to take more dangerous risks to escape war, famine, and oppression.

Alison Mountz is professor and Canada Research Chair in Global Migration in the Balsillie School of International Affairs at Laurier University. She is author of Seeking Asylum: Human Smuggling and Bureaucracy at the Border (Minnesota, 2010), winner of the 2011 Meridian Book Award.
Decarcerating Disability
Deinstitutionalization and Prison Abolition
LIAT BEN-MOSHE

This vital addition to carceral, prison, and disability studies draws important new links between deinstitutionalization and decarceration

Prison abolition and decarceration are increasingly debated, but it is often without taking into account the largest exodus of people from carceral facilities in the twentieth century: the closure of disability institutions and psychiatric hospitals. Decarcerating Disability provides a much-needed corrective, combining a genealogy of deinstitutionalization with critiques of the current prison system. Liat Ben-Moshe provides groundbreaking case studies that show how abolition is not an unattainable goal but rather a reality, and how it plays out in different arenas of incarceration—antipsychiatry, the field of intellectual disabilities, and the fight against the prison-industrial complex. Ben-Moshe discusses a range of topics, including why deinstitutionalization is often wrongly blamed for the rise in incarceration; who resists decarceration and deinstitutionalization, and the coalitions opposing such resistance; and how understanding deinstitutionalization as a form of residential integration makes visible intersections with racial desegregation. By connecting deinstitutionalization with prison abolition, Decarcerating Disability also illuminates some of the limitations of disability rights and inclusion discourses, as well as tactics such as litigation, in securing freedom.

Decarcerating Disability’s rich analysis of lived experience, history, and culture helps to chart a way out of a failing system of incarceration.

Liat Ben-Moshe is assistant professor of criminology, law, and justice at the University of Illinois at Chicago. She is coeditor of Disability Incarcerated: Imprisonment and Disability in the United States and Canada.

AMERICAN STUDIES/DISABILITY STUDIES
$120.00xx £103.00 Cloth ISBN: 978-1-5179-0442-5
$30.00 Retail e-book ISBN: 978-1-4529-6350-1
MAY
376 pages 4 b&w illustrations 5 1/2 x 8 1/2
A key period in the history of food cooperatives that continues to influence how we purchase organic food today

Our notions of food co-ops generally don’t include images of baseball bat–wielding activists in the aisles. But in May 1975, this was the scene as a Marxist group known as the Co-op Organization took over the People’s Warehouse, a distribution center for more than a dozen small cooperative grocery stores in the Minneapolis area. The activist group’s goal: to curtail the sale of organic food. The People’s Warehouse quickly became one of the principal fronts in the political and social battle that Craig B. Upright explores in *Grocery Activism*. The story of the fraught relationship of new-wave cooperative grocery stores to the organic food industry, this book is an instructive case study in the history of activists intervening in capitalist markets to promote social change.

Focusing on Minnesota, a state with both a long history of cooperative enterprise and the largest number of surviving independent cooperative stores, *Grocery Activism* looks back to the 1970s, when the mission of these organizations shifted from political activism to the promotion of natural and organic foods.

Why, Upright asks, did two movements—promoting cooperative enterprise and sustainable agriculture—come together at this juncture? He analyzes the nexus of social movements and economic sociology, examining how new-wave cooperatives have pursued social change by imbuing products they sell with social values. Rather than trying to explain the success or failure of any individual cooperative, his work shows how members of this fraternity of organizations supported one another in their mutual quest to maintain fiscal solvency, promote better food-purchasing habits, support sustainable agricultural practices, and extol the virtues of cooperative organizing. A foundational chapter in the history of organic food, *Grocery Activism* clarifies the critical importance of this period in transforming the politics and economics of the grocery store in America.
A unique more-than-capitalist take on urban dynamics


The book is centered on ethnographic work undertaken on a single street in Clinton/Hell’s Kitchen in New York City—once a site of disinvestment, but now rapidly gentrifying. Anderson examines the everyday strategies of residents to preserve the quality of life of their neighborhood and to define and maintain their values of urban living—from picking up litter and reporting minor concerns on the 311 hotline to hiring a private security firm to monitor the local public park. Anderson demonstrates how processes such as investment and gentrification are constructed out of the collective actions of ordinary people, and challenges prevalent understandings of how place-based civic actions connect with dominant forms of political economy and repressive governance in urban space.

Examining how residents are pulled into these systems of gentrification, Anderson proposes new ways to think and act critically and organize for transformation of a place—in actions that local residents can start to do wherever they are.
The Invention of Public Space
Designing for Inclusion in Lindsay’s New York
MARIANA MOGILEVICH

The interplay of psychology, design, and politics in experiments with urban open space

As suburbanization, racial conflict, and the consequences of urban renewal threatened New York City with "urban crisis," the administration of Mayor John V. Lindsay (1966–1973) experimented with a broad array of projects in open spaces to affirm the value of city life. Mariana Mogilevich provides a fascinating history of a watershed moment when designers, government administrators, and residents sought to remake the city in the image of a diverse, free, and democratic society.

New pedestrian malls, residential plazas, playgrounds in vacant lots, and parks on postindustrial waterfronts promised everyday spaces for play, social interaction, and participation in the life of the city. Whereas designers had long created urban spaces for a broad amorphous public, Mogilevich demonstrates how political pressures and the influence of the psychological sciences led them to a new conception of public space that included diverse publics and encouraged individual flourishing. Drawing on extensive archival research, site work, interviews, and the analysis of film and photographs, The Invention of Public Space considers familiar figures, such as William H. Whyte and Jane Jacobs, in a new light and foregrounds the important work of landscape architects Paul Friedberg and Lawrence Halprin and the architects of New York City’s Urban Design Group.

The Invention of Public Space brings together psychology, politics, and design to uncover a critical moment of transformation in our understanding of city life and reveals the emergence of a concept of public space that remains today a powerful, if unrealized, aspiration.

Mariana Mogilevich is a historian of architecture and urbanism and editor-in-chief of the Urban Omnibus, the online publication of the Architectural League of New York.
A groundbreaking synthesis of food studies, archival theory, and early American literature

There is no eating in the archive. This is not only a practical admonition to any would-be researcher but also a methodological challenge, in that there is no eating—or, at least, no food—preserved among the printed records of the early United States. Synthesizing a range of textual artifacts with accounts (both real and imagined) of foods harvested, dishes prepared, and meals consumed, An Archive of Taste reveals how a focus on eating allows us to rethink the nature and significance of aesthetics in early America, as well as of its archive.

Lauren F. Klein considers eating and early American aesthetics together, reframing the philosophical work of food and its meaning for the people who prepare, serve, and consume it. She tells the story of how eating emerged as an aesthetic activity over the course of the eighteenth century and how it subsequently transformed into a means of expressing both allegiance and resistance to the dominant Enlightenment worldview. Klein offers richly layered accounts of the enslaved men and women who cooked the meals of the nation’s founders and, in doing so, directly affected the development of our national culture—from Thomas Jefferson’s emancipation agreement with his enslaved chef to Malinda Russell’s Domestic Cookbook, the first African American–authored culinary text.

The first book to examine the gustatory origins of aesthetic taste in early American literature, An Archive of Taste shows how thinking about eating can help to tell new stories about the range of people who worked to establish a cultural foundation for the United States.

Lauren F. Klein is associate professor in the departments of English and Quantitative Theory and Methods at Emory University. She is coeditor of the Debates in Digital Humanities series at Minnesota.
Hungry Listening
Resonant Theory for Indigenous Sound Studies
DYLAN ROBINSON

Reimagining how we understand and write about the Indigenous listening experience

Hungry Listening is the first book to consider listening from both Indigenous and settler colonial perspectives. A critical response to what has been called the “whiteness of sound studies,” Dylan Robinson evaluates how decolonial practices of listening emerge from increasing awareness of our listening positionality. This, he argues, involves identifying habits of settler colonial perception and contending with settler colonialism’s “tin ear” that renders silent the epistemic foundations of Indigenous song as history, law, and medicine.

With case studies on Indigenous participation in classical music, musicals, and popular music, Hungry Listening examines structures of inclusion that reinforce Western musical values. Alongside this inquiry on the unmarked terms of inclusion in performing arts organizations and compositional practice, Hungry Listening offers examples of “doing sovereignty” in Indigenous performance art, museum exhibition, and gatherings that support an Indigenous listening resurgence. Throughout the book, Robinson shows how decolonial and resurgent forms of listening might be affirmed by writing otherwise about musical experience. Through event scores, dialogic improvisation, and forms of poetic response and refusal, he demands a reorientation toward the act of reading as a way of listening. Indigenous relationships to the life of song are here sustained in writing that finds resonance in the intersubjective experience between listener, sound, and space.

Dylan Robinson is a xvélméxw (Stó:lō) writer, Canada Research Chair in Indigenous Arts, and associate professor at Queen’s University in Kingston, Ontario. He is coeditor of Arts of Engagement: Taking Aesthetic Action in and beyond the Truth and Reconciliation Commission of Canada and cocurator of Soundings, an internationally touring exhibition of Indigenous art scores.

NATIVE STUDIES/MUSIC
$112.00 £96.00 Cloth ISBN: 978-1-5179-0768-6
APRIL
288 pages 26 b&w illustrations 5 1/2 x 8 1/2
Indigenous Americas Series
Interpreting the meaning of hospitality in an unwelcoming political moment

Amid xenophobic challenges to America’s core value of welcoming the tired and the poor, Irina Aristarkhova calls for new forms of hospitality in her engagement with the works of eight international artists. In this first monograph on hospitality in contemporary art, Aristarkhova employs a feminist perspective to critically explore the artworks of Ana Prvački, Faith Wilding, Lee Mingwei, Kathy High, Mithu Sen, Pippa Bacca, Silvia Moro, and Ken Aptekar and asks who, how, and what determines who is worthy of our welcome.

Spanning a diverse range of contemporary art practices, Arrested Welcome shows how artists challenge our existing notions of hospitality—culturally, philosophically, and politically. From the role of “microcourtesies” in social change to the portrayal of waiting as a feminist endeavor, Aristarkhova looks deeply into topics such as gender stereotypes of welcome, ways to reclaim civility, and the means by which guests (sometimes human, sometimes animal) push the limits of our hosting traditions.

Irina Aristarkhova is associate professor at the Penny W. Stamps School of Art and Design, University of Michigan, Ann Arbor. She is author of Hospitality of the Matrix: Philosophy, Biomedicine, and Culture.

An ambitious study of what it means to be a museum in the twenty-first century

In Museums Inside Out, Mark W. Rectanus investigates how museums are blurring the boundaries between their gallery walls and public spaces. He examines how artists are challenging and changing museums, taking readers deep into new experiments in exhibition making. Along the way, Rectanus offers insights about how museums currently exemplify the fusion of the creative and digital economies.

Exploring contemporary museum practices, initiatives, and collaborations, Rectanus analyzes projects like the Collective Museum, which foster land-based museum ecologies by cocurating with local communities. The Schirn Kunsthalle, Petach Tikva Museum of Art, and Tate Modern reflect museums as cultural zones for performance, inside and outside the museum. In addition, he studies a joint project between the Van Gogh Museum and the investment firm Deloitte Luxembourg, extracting insights on the transfer of expertise from museums to the financial sector.

Mark W. Rectanus is University Professor of German at Iowa State University. He is author of Culture Incorporated: Museums, Artists, and Corporate Sponsorships (Minnesota, 2002), as well as essays in German Studies Review, New German Critique, TELOS, Performance Research, Finance and Society, and Museum and Society.
Documents of Doubt
The Photographic Conditions of Conceptual Art
HEATHER DIACK

A major reassessment of photography’s pivotal role in 1960s conceptual art

Why do we continue to look to photographs for evidence despite our awareness of photography’s potential for duplicity? Documents of Doubt critically reassesses the truth claims surrounding photographs by looking at how conceptual artists creatively undermined them. Studying the unique relationship between photography and conceptual art practices in the United States during the social and political instability of the late 1960s, Heather Diack offers vital new perspectives on our “post-truth” world and the importance of suspending easy conclusions in contemporary art.

Considering the work of four leading conceptual artists of the 1960s and ’70s, Diack looks at photographs as documents of doubt, pushing the form beyond commonly assumed limits. Through in-depth and thorough reevaluations of early work by noted artists Mel Bochner, Bruce Nauman, Douglas Huebler, and John Baldessari, Diack advances the powerful thesis that photography provided a means of moving away from the object and toward performative effects, playing a crucial role in the development of conceptual art as a medium of doubt and contingency.

Discussing how unexpected and contradictory meanings can exist in the guise of ordinary pictures, Documents of Doubt offers evocative and original ideas on truth’s connection to photography in the United States during the late 1960s and how conceptual art from that period anticipated our current era of “alternative facts” in contemporary politics and culture.

Heather Diack is assistant professor of contemporary art history at the University of Miami.

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A fascinating look at the United States' conflicted relationship with news and the media, through the lens of the newsreel

When weekly newsreels launched in the early twentieth century, they offered the U.S. public the first weekly record of events that symbolized “indisputable evidence” of the news. In *News Parade*, Joseph Clark examines the history of the newsreel and how it changed the way Americans saw the world. He combines an examination of the newsreel’s methods of production, distribution, and reception with an analysis of its representational strategies to understand the newsreel’s place in the history of twentieth-century American culture and film history.

Clark focuses on the sound newsreel of the 1930s and 1940s, arguing that it represents a crucial moment in the development of a spectacular society where media representations of reality became more fully integrated into commodity culture. Using several case studies, including the newsreel’s coverage of Charles Lindbergh’s transatlantic flight and the Sino–Japanese War, *News Parade* shows how news film transformed the relationship between its audience and current events, as well as the social and political consequences of these changes. It pays particular attention to how discourses of race and gender worked together with the rhetoric of speed, mobility, and authority to establish the power and privilege of newsreel spectatorship.

In the age of fake news and the profound changes to journalism brought on by the internet, *News Parade* demonstrates how new technologies and media reshaped the American public’s relationship with the news in the 1930s—a history that can help us to better understand the transformations happening today.
A study of how film has continually intervened in our sense of perception, with far-ranging insights into the current state of lived experience

How has cinema transformed our senses, and how does it continue to do so? Positing film as a stage in the long coevolution of human consciousness and visual technology, *Postcinematic Vision* offers a fresh perspective on the history of film while providing startling new insights into the so-called divide between cinematic and digital media.

Starting with the argument that film viewing has long altered neural circuitry in our brains, Roger F. Cook reassesses film’s origins, as well as its merger with digital imaging in the 1990s. Along the way, he provides important reevaluations of well-known figures such as Franz Kafka, closely reading cinematic passages in the great author’s work; he reassesses the conventional wisdom that Marshall McLuhan was a technological determinist; and he lodges an original new reading of *The Matrix*. Full of provocative and far-reaching ideas, *Postcinematic Vision* is a powerful work that helps us see old concepts anew while providing new ideas for future investigation.

**Roger F. Cook** is professor of German studies and director of the film studies program at the University of Missouri. He coedited *The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition* and is coeditor of *Berlin School Glossary: An ABC of the New Wave in German Cinema*.

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An original reflection on Italy’s postwar boom considers potentials for resistance in today’s neoliberal (dis)order

What can 1960s Italian cinema teach us about how to live and work today? *Clocking Out* challenges readers to think about labor, cinema, and machines as they are intertwined in complex ways in Italian cinema of the early ’60s. Italy during this period was a place where the mass-producing factory was the primary mode of understanding what it meant to work, but it was also a time when things might have gone another way. This thinking and living differently appears in the cracks, lapses, or moments of film. *Clocking Out* is organized into scenes from an obscure 1962 Italian comedy (*Renzo e Luciana*, from *Boccaccio 70*). Reconsidering the origins of paradigms such as clocking in and out, “society is a factory,” and the gendered division of labor, Karen Pinkus challenges readers to think through cinema, enabling us to see gaps and breakdowns in the postwar order.

Alternating microscopic attention to details and zooming outward, Pinkus examines rituals of production, automation, repetition, and fractures in a narrative of labor that begins in the 1960s and extends to the present—the age of the precariat, right-wing resentment, and nostalgia for an order that probably never was.

**Karen Pinkus** is professor of Italian and comparative literature at Cornell University. Among her books are *Bodily Regimes: Italian Advertising Under Fascism* (Minnesota, 1995) and *Fuel: A Speculative Dictionary* (Minnesota, 2016). She is editor of *Diacritics*.

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A new ethics for the global practice of curating

Today, everyone is a curator. What was once considered a hallowed expertise is now a commonplace and global activity. Can this new worldwide activity be ethical and, if yes, how? This book argues that curating can be more than just selecting, organizing, and presenting information in galleries or online. Curating can also constitute an ethics, one of acquiring, arranging, and distributing an always conjectural knowledge about the world.

Curating as Ethics is primarily philosophical in scope, evading normative approaches to ethics in favor of an intuitive ethics that operates at the threshold of thought and action. It explores the work of authors as diverse as Heidegger, Spinoza, Meillassoux, Mudimbe, Chalier, and Kofman. Jean-Paul Martinon begins with the fabric of these ethics: how it stems from matter, how it addresses death, how it apprehends interhuman relationships. In the second part he establishes the ground on which the ethics is based, the things that make up the curatorial—for example, the textual and visual evidence or the digital medium. The final part focuses on the activity of curating as such—sharing, caring, preparing, dispensing, and so on.

With its invigorating new approach to curatorial studies, Curating as Ethics moves beyond the field of museum and exhibition studies to provide an ethics for anyone engaged in this highly visible activity, including those using social media as a curatorial endeavor, and shows how philosophy and curating can work together to articulate the world today.
Curiosity Studies
A New Ecology of Knowledge

PERRY ZURN AND ARJUN SHANKAR, EDITORS

FOREWORD BY PAM GROSSMAN AND JOHN L. JACKSON JR.

AFTERWORD BY HELGA NOWOTNY

The first English-language collection to establish curiosity studies as a unique field

From science and technology to business and education, curiosity is often taken for granted as an unquestioned good. And yet, few people can define curiosity. Curiosity Studies marshals scholars from more than a dozen fields not only to define curiosity but also to grapple with its ethics as well as its role in technological advancement and global citizenship. While intriguing research on curiosity has occurred in numerous disciplines for decades, no rigorously cross-disciplinary study has existed—until now.

Curiosity Studies stages an interdisciplinary conversation about what curiosity is and what resources it holds for human and ecological flourishing. These engaging essays are integrated into four clusters: scientific inquiry, educational practice, social relations, and transformative power. By exploring curiosity through the practice of scientific inquiry, the contours of human learning, the stakes of social difference, and the potential of radical imagination, these clusters focus and reinvigorate the study of this universal but slippery phenomenon: the desire to know.

Against the assumption that curiosity is neutral, this volume insists that curiosity has a history and a political import and requires precision to define and operationalize. As various fields deepen its analysis, a new ecosystem for knowledge production can flourish, driven by real-world problems and a commitment to solve them in collaboration. By paying particular attention to pedagogy throughout, Curiosity Studies equips us to live critically and creatively in what might be called our new Age of Curiosity.

Contributors: Danielle S. Bassett, U of Pennsylvania; Barbara M. Benedict, Trinity College; Susan Engel, Williams College; Ellen K. Feder, American U; Kristina T. Johnson, Massachusetts Institute of Technology; Narendra Keval; Christina León, Princeton U; Tyson Lewis, U of North Texas; Amy Marvin, U of Oregon; Hilary M. Schor, U of Southern California; Seeta Sistla, Hampshire College; Heather Anne Swanson, Aarhus U.

Perry Zurn is assistant professor of philosophy at American University, where he is codirector of the Curiosity, Mindfulness, and Education Lab.

Arjun Shankar is visiting assistant professor in the Department of Sociology and Anthropology at Colgate University.

Pam Grossman is dean of the Graduate School of Education and the George and Diane Weiss Professor of Education at the University of Pennsylvania.

John L. Jackson Jr. is Walter H. Annenberg Dean of the Annenberg School for Communication at the University of Pennsylvania.

Helga Nowotny is professor emerita at the Swiss Federal Institute of Technology in Zurich (ETHZ).

EDUCATION/PHILOSOPHY

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352 pages 19 b&w illustrations 5 1/2 x 8 1/2
Japan’s postwar urban imagination through the Metabolism architecture movement and visionary science fiction authors

The devastation of the Second World War gave rise to imaginations both utopian and apocalyptic. In Japan, a fascinating confluence of architects and science fiction writers took advantage of this space to begin remaking urban design. In The Metabolist Imagination, William O. Gardner explores the unique Metabolism movement, which allied with science fiction authors to foresee the global cities that would emerge in the postwar era.

This first comparative study of postwar Japanese architecture and science fiction builds on the resurgence of interest in Metabolist architecture while establishing new directions for exploration. Gardner focuses on how these innovators created unique versions of shared concepts—including futurity, megastructures, capsules, and cybercities—making lasting contributions that resonate with contemporary conversations around cyberpunk, climate change, anime, and more.

The Metabolist Imagination features original documentation of collaborations between giants of postwar Japanese art and architecture, such as the landmark 1970 Osaka Expo. It also provides the most sustained English-language discussion to date of the work of Komatsu Sakyō, considered one of the “big three” authors of postwar Japanese science fiction. These studies are underscored by Gardner’s insightful approach—treating architecture as a form of speculative fiction while positioning science fiction as an intervention into urban design—making it a necessary read for today’s visionaries.

William O. Gardner is professor of Japanese language, literature, and film at Swarthmore College. He is author of Advertising Tower: Japanese Modernism and Modernity in the 1920s.
On Not Dying
Secular Immortality in the Age of Technoscience

ABOU FARMAN

An ethnographic exploration
of technoscientific immortality

Immortality has long been considered the domain of religion. But immortality projects have gained increasing legitimacy and power in the world of science and technology. With recent rapid advances in biology, nanotechnology, and artificial intelligence, secular immortalists hope for and work toward a future without death.

On Not Dying is an anthropological, historical, and philosophical exploration of immortality as a secular and scientific category. Based on an ethnography of immortalist communities—those who believe humans can extend their personal existence indefinitely through technological means—and an examination of other institutions involved at the end of life, Abou Farman argues that secular immortality is an important site to explore the tensions inherent in secularism: how to accept death but extend life; knowing the future is open but your future is finite; that life has meaning but the universe is meaningless. As secularism denies a soul, an afterlife, and a cosmic purpose, conflicts arise around the relationship of mind and body, individual finitude and the infinity of time and the cosmos, and the purpose of life. Immortalism today, Farman argues, is shaped by these historical and culturally situated tensions. Immortalist projects go beyond extending life, confronting dualism and cosmic alienation by imagining (and producing) informatic selves separate from the biological body but connected to a cosmic unfolding.

On Not Dying interrogates the social implications of technoscientific immortality and raises important political questions. Whose life will be extended? Will these technologies be available to all, or will they reproduce racial and geopolitical hierarchies? As human life on earth is threatened in the Anthropocene, why should life be extended, and what will that prolonged existence look like?

Abou Farman is assistant professor of anthropology at the New School for Social Research.

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How the Chinese pop of the 1960s participated in a global musical revolution

What did Mao’s China have to do with the music of youth revolt in the 1960s? And how did the mambo, the Beatles, and Bob Dylan sound on the front lines of the Cold War in Asia? In Circuit Listening, Andrew F. Jones listens in on the 1960s beyond the West and suggests how transistor technology, decolonization, and the Green Revolution transformed the sound of music around the globe.

Focusing on the introduction of the transistor in revolutionary China and its Cold War counterpart in Taiwan, Circuit Listening reveals the hidden parallels between music as seemingly disparate as rock and roll and Maoist anthems. It offers groundbreaking studies of Mandarin diva Grace Chang and the Taiwanese folk troubadour Chen Da; examines how revolutionary aphorisms from the Little Red Book parallel the Beatles’ “Revolution”; uncovers how U.S. military installations came to serve as a conduit for the dissemination of Anglophone pop music into East Asia; and shows how consumer electronics helped the pop idol Teresa Teng bring the Maoist era to a close, remaking the contemporary Chinese soundscape forever.

Andrew F. Jones, professor and Louis B. Agassiz Chair in Chinese at the University of California, Berkeley, teaches modern Chinese literature and media culture. He is author of Like a Knife, Yellow Music, and Developmental Fairy Tales.

Maping the transformation of media activism from the 1970s to the present day

Hacked Transmissions is a pioneering exploration of how social movements change across cycles of struggle and alongside technology. Weaving a rich fabric of local and international social movements and media practices, politicized hacking, and independent cultural production, it takes as its entry point a multiyear ethnography of Telestreet, a network of pirate television channels in Italy that combined emerging technologies with the medium of television to challenge the media monopoly of tycoon-turned-prime minister Silvio Berlusconi.

Street televisions in Italy represented a unique experiment in combining old and new media to forge grassroots alliances, fight social isolation, and build more resilient communities. Alessandra Renzi digs for the roots of Telestreet in movements of the 1970s and the global activism of the 1990s to trace its transformations in the present work of one of the network’s more active nodes, insu^tv, in Naples. Providing a rare and timely glimpse into a key activist/media project of the twenty-first century, Hacked Transmissions marks a vital contribution to debates in a range of fields, including media and communication studies, anthropology, science and technology studies, social movements studies, sociology, and cultural theory.

Alessandra Renzi is associate professor of communication studies at Concordia University. She is coauthor of Infrastructure Critical.
Perpetual Motion
Dance, Digital Cultures, and the Common
HARMONY BENCH

A new exploration of how digital media assert the relevance of dance in a wired world

How has the Internet changed dance? Dance performances can now be seen anywhere, can be looped endlessly at user whim, and can integrate crowds in unprecedented ways. Dance practices are evolving to explore these new possibilities. In Perpetual Motion, Harmony Bench argues that dance is a vital part of civil society and a means for building participation and community. She looks at how, after 9/11, it became a crucial way of recuperating the common character of public spaces. She explores how crowdsourcing dance contributes to the project of performing a common world, as well as the social relationships forged when we look at dance as a gift in the era of globalization. Throughout, she asks how dance brings people together in digital spaces and what dance’s digital travels might mean for how we experience and express community.

From original research on dance today to political economies of digital media to the philosophy of dance, Perpetual Motion provides an ambitious, invigorating look at a commonly shared practice.

Harmony Bench is associate professor in the Department of Dance at The Ohio State University. Her writing has been published in The Oxford Handbook of Dance and the Popular Screen, Choreographies of 21st Century War, and Dance on Its Own Terms: Histories and Methodologies.

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Invoking Hope
Theory and Utopia in Dark Times
PHILLIP E. WEGNER

An appeal for the importance of theory, utopia, and close consideration of our contemporary dark times

What does any particular theory allow us to do? What is the value of doing so? And who benefits? In Invoking Hope, Phillip E. Wegner argues for the undiminished importance of the practices of theory, utopia, and a deep and critical reading of our current situation of what Bertolt Brecht refers to as finsteren Zeiten, or dark times.

Invoking Hope was written in response to three events that occurred in 2016: the five hundredth anniversary of the publication of Thomas More’s Utopia; the one hundredth anniversary of the founding text in theory, Ferdinand de Saussure’s Course in General Linguistics; and the rise of the right-wing populism that culminated in the election of Donald Trump. Wegner offers original readings of major interventions in theory alongside dazzling utopian imaginaries developed from classical Greece to our global present—from Theodor Adorno, Ernst Bloch, Alain Badiou, Jacques Derrida, Fredric Jameson, Sarah Ahmed, Susan Buck-Morss, and Jacques Lacan to such works as Plato’s Republic, W. E. B. Du Bois’s John Brown, Isak Dinesen’s “Babette’s Feast,” Kim Stanley Robinson’s 2312, and more. Wegner comments on an expansive array of modernist and contemporary literature, film, theory, and popular culture.

With Invoking Hope, Wegner provides an innovative lens for considering the rise of right-wing populism and the current crisis in democracy. He discusses challenges in the humanities and higher education and develops strategies of creative critical reading and hope against the grain of current trends in scholarship.

Phillip E. Wegner is Marston–Milbauer Eminent Scholar in English at the University of Florida. He is author of Life between Two Deaths, 1989–2001: U.S. Culture in the Long Nineties; Periodizing Jameson: Dialectics, the University, and the Desire for Narrative; and Shockwaves of Possibility: Essays on Science Fiction, Globalization, and Utopia.
What a Library Means to a Woman
Edith Wharton and the Will to Collect Books

SHEILA LIMING

Examing the personal library and the making of self

When writer Edith Wharton died in 1937, without any children, her library of more than five thousand volumes was divided and subsequently sold. Decades later, it was reassembled and returned to The Mount, her historic Massachusetts estate. What a Library Means to a Woman examines personal libraries as technologies of self-creation in modern America, focusing on Wharton and her remarkable collection of books.

Sheila Liming explores the connection between libraries and self-making in late nineteenth- and early twentieth-century American culture, from the 1860s to the 1930s. She tells the story of Wharton’s library in concert with Wharton scholarship and treatises from this era concerning the wider fields of book history, material and print culture, and the histories (and pathologies) of collecting. Liming’s study blends literary and historical analysis while engaging with modern discussions about gender, inheritance, and hoarding. It offers a review of the many meanings of a library collection, while reading one specific collection in light of its owner’s literary celebrity.

What a Library Means to a Woman was born from Liming’s ongoing work digitizing the Wharton library collection. It ultimately argues for a multifaceted understanding of authorship by linking Wharton’s literary persona to her library, which was, as she saw it, the site of her self-making.

Sheila Liming is assistant professor of English at the University of North Dakota. She has contributed to The Atlantic, the Los Angeles Review of Books, McSweeney’s, and the Chronicle Review.

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The Shapes of Fancy
Reading for Queer Desire in Early Modern Literature
CHRISTINE VARNADO

Exploring forms of desire unaccounted for in previous histories of sexuality

What can the Renaissance tell us at our present moment about who and what is “queer,” as well as the political consequences of asking? In posing this question, The Shapes of Fancy offers a powerful new method of accounting for ineffable and diffuse forms of desire, mining early modern drama and prose literature to describe new patterns of affective resonance.

Starting with the question of how and why readers seek traces of desire in texts from bygone times and places, The Shapes of Fancy demonstrates a practice of critical attunement to the psychic and historical circulations of affect across time within texts, from texts to readers, and among readers. Closely reading for uncharted desires as they recur in early modern drama, witchcraft pamphlets, and early Atlantic voyage narratives and demonstrating how each is structured by qualities of secrecy, impossibility, and excess, Christine Varnado follows four “shapes of fancy”: the desire to be used to others’ ends; indiscriminate, bottomless appetite; paranoid self-fulfilling suspicion; and melancholic longings for impossible transformations and affinities. These affective dynamics go awry in atypical and perverse ways. In other words, argues Varnado, these modes of feeling are recognizable on the page or stage as “queer” because of how, and not by whom, they are expressed.

This new theorization of desire expands the notion of queerness in literature, decoupling the literary trace of queerness from the binary logics of same-sex versus opposite-sex and normative versus deviant that have governed early modern sexuality studies. Providing a set of methods for analyzing affect and desire in texts from any period, The Shapes of Fancy stages an impassioned defense of the inherently desirous nature of reading, making a case for readerly investment and identification as vital engines of meaning making and political insight.

Christine Varnado is assistant professor of gender and sexuality studies at the University at Buffalo, the State University of New York.
Isherwood in Transit

JAMES J. BERG AND CHRIS FREEMAN, EDITORS

FOREWORD BY CHRISTOPHER BRAM

New perspectives on Christopher Isherwood as a searching and transnational writer

“Perhaps I had traveled too much, left my heart in too many places,” muses the narrator of Christopher Isherwood’s novel Prater Violet (1945), which he wrote in his adopted home of Los Angeles after years of dislocation and desperation. In Isherwood in Transit, James J. Berg and Chris Freeman bring together diverse Isherwood scholars to understand the challenges this writer faced as a consequence of his travel.

Based on a conference at the Huntington Library, where Isherwood’s recently opened papers are held, Isherwood in Transit considers the writer not as an English, continental, or American writer but as a transnational one, whose identity, politics, and beliefs were constantly transformed by global connections and engagements arising from journeys to Germany, Japan, China, and Argentina; his migration to the United States; and his conversion to Vedanta Hinduism in the 1940s.

Approaching Isherwood’s rootlessness and restlessness from various perspectives, these essays show that long after he made a new home in California and became an American citizen, Christopher Isherwood remained unsettled, although his wanderings became spiritual and personal rather than geographic.

Contributors: Barrie Jean Borich, DePaul U; Jamie Carr, Niagara U; Robert L. Caserio, Penn State U, University Park; Lisa Colletta, American U of Rome; Lois Cucullu, U of Minnesota; Jaime Harker, U of Mississippi; Carola M. Kaplan, California State U, Pomona; Calvin W. Keogh, Central European U, Budapest; Victor Marsh; Wendy Moffat, Dickinson College; Xenobe Purvis; Bidhan Roy, California State U, Los Angeles; Katharine Stevenson, U of Texas at Austin; Edmund White.

James J. Berg is associate dean of faculty at the Borough of Manhattan Community College, CUNY, and editor of Isherwood on Writing (Minnesota, 2008).

Chris Freeman is professor of English and gender studies at the University of Southern California. They are coeditors of The American Isherwood (Minnesota, 2014), Conversations with Christopher Isherwood, and The Isherwood Century.

Christopher Bram is author of nine novels, including Gods and Monsters. He was a 2001 Guggenheim fellow and winner of the Bill Whitehead Award for Lifetime Achievement. His recent books include Eminent Outlaws: The Gay Writers Who Changed America and The Art of History: Unlocking the Past in Fiction and Nonfiction.

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A new conceptual diagram of Foucault’s original vision of the biopolitical order

The history around the critical reception of Michel Foucault’s published writings is troubled, according to Gregg Lambert, especially in light of the controversy surrounding his late lectures on biopolitics and neoliberal governmentality. In this book, Lambert’s unique approach distills Foucault’s thought into its most basic components in order to more fully understand its method and its own immanent rules of construction.

The Elements of Foucault presents a critical study of Foucault’s concept of method from the earlier History of Sexuality, Volume 1, to his later lectures. Lambert breaks down Foucault’s post-1975 analysis of the idea of biopower into four elements: the method, the conceptual device (i.e., dispositif), the grid of intelligibility, and the notion of “milieu.” Taken together, these elements compose the diagram of Foucault’s early analysis and the emergence of the neoliberal political economy. Lambert further delves into how Foucault’s works have been used and misused over time, challenging the periodization of Foucault’s later thought in scholarship as well as the major and most influential readings of Foucault by other contemporary philosophers—in particular Gilles Deleuze and Giorgio Agamben.

The Elements of Foucault is the first generally accessible, yet rigorous and comprehensive, discussion of lectures and major published works of Foucault’s post-1975 theory of biopower and of the major innovation of the concept of dispositif. It is also the first critical work to address the important influence of French philosopher Georges Canguilhem on Foucault’s thought.
Thinking Plant Animal Human
Encounters with Communities of Difference

DAVID WOOD

Collected essays by a leading philosopher situating the question of the animal in the broader context of a relational ontology

There is a revolution under way in our thinking about animals and, indeed, life in general, particularly in the West. The very words man, animal, and life have turned into flimsy conceptual husks—impediments to thinking about the issues in which they are embroiled. David Wood was a founding member of the early 1970s Oxford Group of philosophers promoting animal rights; he also directed Ecology Action (UK). Thinking Plant Animal Human is the first collection of this major philosopher’s influential essays on “animals,” bringing together his many discussions of nonhuman life, including the classic “Thinking with Cats.”

Exploring our connections with cats, goats, and sand crabs, Thinking Plant Animal Human introduces the idea of “kinnibalism” (the eating of mammals is eating our own kin), reflects on the idea of homo sapiens, and explores the place of animals both in art and in children’s stories. Finally, and with a special focus on trees, the book delves into remarkable contemporary efforts to rescue plants from philosophical neglect and to rethink and reevaluate their status. Repeatedly bubbling to the surface is the remarkable strangeness of other forms of life, a strangeness that extends to the human.

Wood shows that the best way of resisting simplistic classification is to attend to our manifold relationships with other living beings. It is not anthropocentric to focus on such relationships; they cast light in complex ways on the living communities of which we are part, and exploring them recoils profoundly on our understanding of ourselves.

David Wood is W. Alton Jones Professor of Philosophy at Vanderbilt University, where he teaches continental and environmental philosophy. His many books include Deep Time, Dark Times: On Being Geologically Human; Reoccupy Earth: Notes toward an Other Beginning; and Eco-Deconstruction: Derrida and Environmental Philosophy, which he coedited. He is director of Yellow Bird Artscape in Tennessee.

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The Decision of Desire

SILVIA LIPPI

TRANSLATED BY PETER SKAFISH

A unique rereading of Lacan’s theory of desire and its link to masochism, joy, mysticism, death, and feminine jouissance

Of all of Lacan’s reconceptualizations of Freudian psychoanalytic discourse, the most misunderstood are those concerning human beings’ relation to the unconscious play of desire and the neurosis stemming from their attachment to the phallic function. An interpretive tour de force that engages works by surrealists such as André Breton, canonical writers like William Faulkner and James Joyce, and the philosophers Jean-Paul Sartre, Emmanuel Levinas, and Baruch Spinoza, The Decision of Desire is groundbreaking in its proposal that each of us can seek out and reimagine our relation to the infinite aporias of desire and thereby detach from its destructive, repetitive forms in favor of joy and affirmation.

Providing insight to the lay reader of psychoanalytic theory as much as to practicing psychoanalysts, The Decision of Desire is a bold reengagement with the legacy of the notion of desire within psychoanalysis and the quandary of how to assume responsibility for desires. For if desire is always already that of the Other and the unconscious, and also a decision that escapes our consciousness of ourselves, how can we assume an ethical relation to it that avoids the vicious circle of disappointment, neurosis, and destruction? Such is the decision of desire attempted within Silvia Lippi’s profound development of a contemporary psychoanalytic thought.

Silvia Lippi is a practicing psychoanalyst with a background in philosophy. She is a researcher affiliated with the University of Paris VII as well as the Institute of Applied Psychoanalytic Research in Milan (IRPA). Her most recent book is Rythme et mélancolie, on the relation of rhythm and free jazz to mania and melancholy. The Decision of Desire won the prestigious Prix d’Oedipe in France for new works in psychoanalytic theory.

Peter Skafish is director of the Institute of Speculative and Critical Inquiry and has held teaching and research positions at the Collège de France, the University of California, Berkeley, and McGill University.

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Yuk Hui teaches at the Bauhaus University in Weimar. He is author of On the Existence of Digital Objects (Minnesota, 2016), The Question Concerning Technology in China, and Recursivity and Contingency.

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John Durham Peters is Maria Rosa Menocal Professor of English and professor of film and media studies at Yale University. Florian Sprenger is professor of media and cultural studies at Goethe University Frankfurt. Christina Vagt is assistant professor of European media studies at the University of California, Santa Barbara.

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CATHERINE BAUER

FOREWORD BY BARBARA PENNER

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Originally published in 1934, Modern Housing is widely acknowledged as one of the most important books on housing of the twentieth century, introducing the latest developments in European modernist housing to an American audience. It is also a manifesto: America needs to draw on Europe’s example to solve its housing crisis. Only when housing is transformed into a planned, public amenity will it truly be modern.

Modern Housing’s sharp message catalyzed an intense period of housing activism in the United States, resulting in the Housing Act of 1937, which Catherine Bauer coauthored. But these reforms never went far enough: so long as housing remained the subject of capitalist speculation, Bauer knew the housing problem would remain. In light of today’s affordable housing emergency, her prescriptions for how to achieve humane and dignified modern housing remain as instructive and urgent as ever.

Catherine Bauer (Wurster) (1905–1964) was a leading public housing advocate and a lecturer at the University of California, Berkeley, where she was instrumental in the creation of its College of Environmental Design.

Barbara Penner is an architectural historian and professor of architectural humanities at the Bartlett School of Architecture, University College London.
Lyotard’s earliest major work, now in paper

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“Lyotard’s novel, innovative approaches to art, aesthetics, and language only now are beginning to receive due consideration from scholars. His rich, suggestive examination of contrasting interpretive puzzles presented by word and image in modern art . . . here receives a fully developed argument, splendidly anchored by its scholarly apparatus.”
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Wide-ranging and innovative in both argument and organization, Discourse, Figure is the thesis of Jean-François Lyotard, one of the most significant French philosophers of the twentieth century. Originally published in 1971 and situated solidly in the French rereading of Marx, Nietzsche, and Freud of the 1960s, Discourse, Figure distinguishes between the meaningfulness of linguistic signs and the meaningfulness of plastic arts such as painting and sculpture, capturing there the concept of a process that escapes meaning altogether. Discourse, Figure exemplifies Lyotard’s passionate engagement with topics beyond phenomenology and psychoanalysis to structuralism, semiotics, poetry, art, and the philosophy of language.

Jean-François Lyotard (1924–1998) wrote many books, including The Differend, The Postmodern Condition, The Postmodern Explained, Political Writings, Postmodern Fables, and Signed, Malraux, all published by the University of Minnesota Press.

Antony Hudek is Mellon Fellow, University College London.

Mary Lydon (1937–2001) was professor of French emerita at the University of Wisconsin, Madison.

John Mowitt is professor of fine art, history of art, and cultural studies at the University of Leeds.
Drawing up alternate ways to “make a living” beyond capitalism

“This lucid and penetrating study not only lays bare the critical features of our decaying social order and its historical roots, but also provides valuable guidelines for the task of ‘seizing our autonomy back’ in a world of justice, freedom, communal life, and human dignity. Perceptive and enlightening, and a ray of light in dark times.”
—Noam Chomsky

To live in this world is to be conditioned by capital. Once paired with Western democracy, unfettered capitalism has led to a shrinking economic system that squeezes out billions of people—creating a planet of surplus populations. *Wageless Life* is a manifesto for building a future beyond the toxic failures of late-stage capitalism. Daring to imagine new social relations, new modes of economic existence, and new collective worlds, the authors provide skills and tools for perceiving—and living in—a post-capitalist future.

**Ian G. R. Shaw** is lecturer in human geography at University of Glasgow. He is author of *Predator Empire* (Minnesota, 2016). **Marv Waterstone** is professor emeritus in the School of Geography and Development at University of Arizona.

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Nationality is not enough to understand “Latin”-descended populations in the United States

LatinX has neither country nor fixed geography. LatinX, according to Claudia Milian, is the most powerful conceptual tool of the Latino/a present, an itinerary whose analytic routes incorporate the Global South and ecological devastation. Milian’s trailblazing study deploys the indeterminate but thunderous “X” as intellectual armor, a speculative springboard, and a question for our times that never stops being asked. *LatinX* sorts out and addresses issues about the unknowability of social realities that exceed our present knowledge.

**Claudia Milian** is associate professor and director of the Program in Latino/a Studies in the Global South at Duke University. She is author of *Latining America*.

**AMERICAN STUDIES/RACE**


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A provocative peek into this complicated film as a space for subversion, activism, and imaginative power

While both fans and foes point to Mad Max: Fury Road’s feminist credentials, Furious Feminisms asks: is there really anything feminist or radical happening on the screen? The four authors—from backgrounds in art history, American literature, disability studies, and sociology—ask what is possible, desirable, or damaging in theorizing feminism in the contested landscape of the twenty-first century. Can we find beauty in the Anthropocene? Can power be wrested from a violent system without employing and perpetuating violence?

This experiment in collaborative criticism weaves multiple threads of dialogue together to offer a fresh perspective on our current cultural moment.

Alexis L. Boylan is associate professor in the art and art history department and the Africana Studies Institute at University of Connecticut. Anna Mae Duane is associate professor of English at University of Connecticut. Michael Gill is associate professor of disability studies at Syracuse University. Barbara Gurr is associate professor in the Women’s, Gender, and Sexuality Studies Program at University of Connecticut.

All of this information at our fingertips—and we might not need any of it

Concurrent with the compulsory connectivity of the digital age is the rise of the spoiler. The inevitability of information has changed the critical quality of modernity, leaving us with acute vertigo—a feeling that nothing new is left out there. Encompassing memes and trigger warnings, Vilém Flusser and Thomas Pynchon, Spoiler Alert wrangles with the state of surprise in posthistorical times. Aaron Jaffe delivers a timely corrective to postcritical modes of reading that demonstrates the dangers of forfeiting critical suspicion.

Aaron Jaffe is Frances Cushing Ervin Professor of American Literature at Florida State University. His books include Modernism and the Culture of Celebrity and The Way Things Go (Minnesota, 2014).
Burgers in Blackface
Anti-Black Restaurants Then and Now
NAA OYO A. KWATE

Exposes and explores the prevalence of racist restaurant branding in the United States

Aunt Jemima is the face of pancake mix. Uncle Ben sells rice. Stereotyped Black faces and bodies have long promoted retail food products that are household names. Much less visible to the public are the numerous restaurants that deploy unapologetically racist logos, themes, and architecture. Drawing on wide-ranging sources from the late 1800s to the present, Burgers in Blackface gives a powerful account, and rebuke, of historical and contemporary racism in restaurant branding.

Naa Oyo A. Kwate is associate professor of Africana studies and human ecology at Rutgers, The State University of New Jersey.

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JENNIFER GABRYŞ

An investigation of how-to guides for sensor technologies

From online instructional videos for troubleshooting sensor installations to handbooks for using and abusing the Internet of Things, the how-to genres and formats of digital instruction continue to develop. As the how-to proliferates, and instructions unfold through multiple aspects of technoscientific practices, Jennifer Gabrys asks why the how-to has become one of the prevailing genres of the digital. How to Do Things with Sensors explores the ways in which things are made do-able with and through sensors.

Jennifer Gabrys is chair in media, culture, and environment in the Department of Sociology at the University of Cambridge. She is author of Program Earth (Minneapolis, 2016) and Digital Rubbish.

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A personal account of the aging body and advanced technologies by a preeminent philosopher of technology

Medical Technics is a rigorous examination of how medical progress has modified our worlds and contributed to a virtual revolution in longevity. Don Ihde offers a unique autobiographical tour of medical events experienced in a decade, beginning in his 70s. He offers experiential and postphenomenological analyses of technologies such as sonography and microsurgery and ultimately asks what it means to increasingly become a cyborg.

Don Ihde is Distinguished Professor of Philosophy, Emeritus, at Stony Brook University, New York.

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STEVE MENTZ

Takes the singular eco-catastrophic “Age of Man” and redefines this epoch

Ideas of the Anthropocene spill out from the geophysical sciences into the humanities, social sciences, arts, and mainstream debates—but it’s hard to know what the new coinage really means. *Break Up the Anthropocene* argues that this age should subvert imperial masculinity and industrial conquest by opening up the plural possibilities of Anthropocene debates of resilience, adaptation, and the struggle for environmental justice.

Steve Mentz is professor of English at St. John’s University. He is author of *Shipwreck Modernity* (Minnesota, 2015), *At the Bottom of Shakespeare’s Ocean*, and *Romance for Sale in Early Modern England*.

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Jonathan Beecher Field is associate professor of English at Clemson University.

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ARNE DE BOEVER

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Arne De Boever is faculty in the School of Critical Studies and director of the MA Aesthetics and Politics program at the California Institute of the Arts.

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