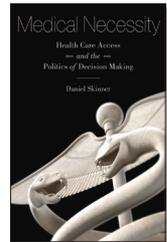
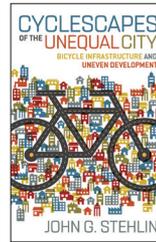
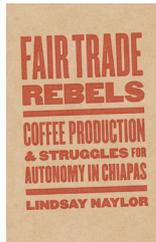
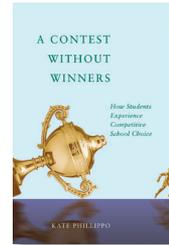
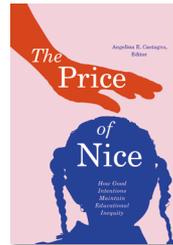
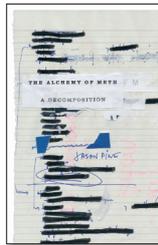
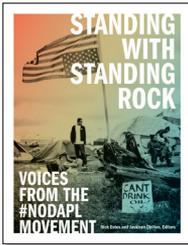




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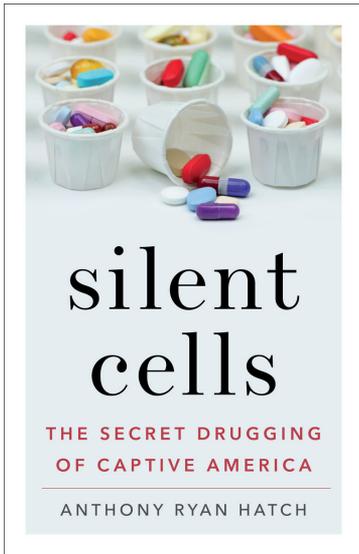
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“A groundbreaking
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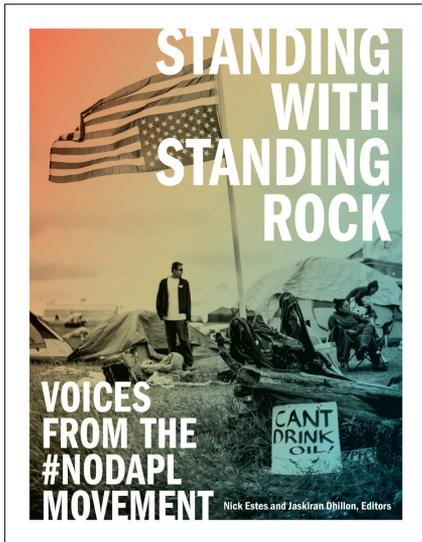
Silent Cells

The Secret Drugging of Captive America

ANTHONY RYAN HATCH

Anthony Ryan Hatch demonstrates that the pervasive use of psychotropic drugs has not only defined and enabled mass incarceration but has also become central to other forms of captivity, including foster homes, military and immigrant detention centers, and nursing homes. *Silent Cells* shows how, in shockingly large numbers, federal, state, and local governments and government-authorized private agencies pacify people with drugs, uncovering patterns of institutional violence that threaten basic human and civil rights. Drawing on publicly available records, Hatch unearths the coercive ways that psychotropics serve to manufacture compliance and docility, practices hidden behind layers of state secrecy, medical complicity, and corporate profiteering.

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Voices from the #NoDAPL Movement

NICK ESTES AND JASKIRAN DHILLON, EDITORS

Amid the Standing Rock movement to protect the land and the water that millions depend on for life, the Oceti Sakowin (the Dakota, Nakota, and Lakota people) reunited. Through poetry and prose, essays, photography, interviews, and polemical interventions, the contributors reflect on Indigenous history and politics and on the movement’s significance. Their work challenges our understanding of colonial history not simply as “lessons learned” but as essential guideposts for activism.

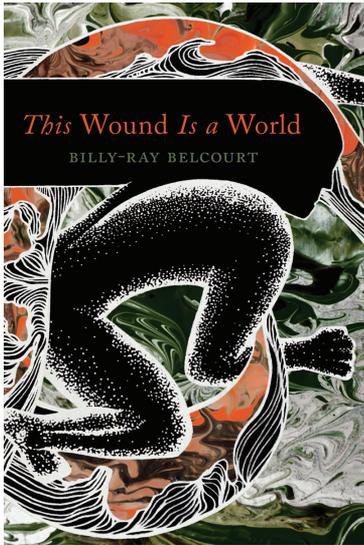
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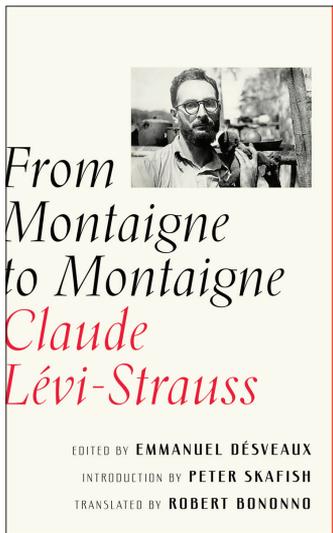
This Wound Is a World

BILLY-RAY BELCOURT

Part manifesto, part memoir, *This Wound Is a World* is an invitation to “cut a hole in the sky / to world inside.” Belcourt issues a call to turn to love and sex to understand how Indigenous peoples shoulder their sadness and pain without giving up on the future. His poems upset genre and play with form, scavenging for a decolonial kind of heaven where “everyone is at least a little gay.” Presented here with several additional poems, this prize-winning collection pursues fresh directions for queer and decolonial theory as it opens uncharted paths for Indigenous poetry in North America.

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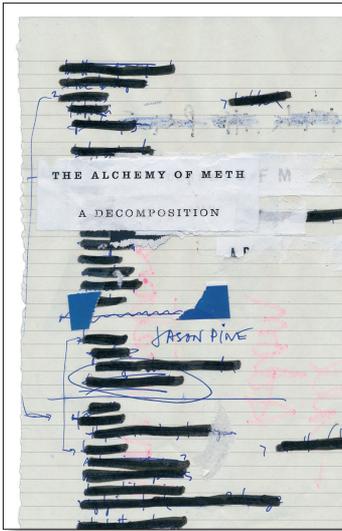
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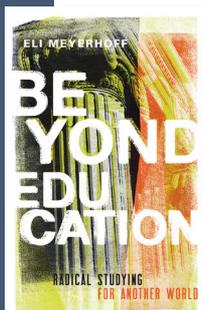
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A Decomposition

JASON PINE

Meth alchemists in the United States tap the occulted potencies of industrial chemical and big pharma products to try to cure the ills of precarious living: underemployment, insecurity, and the feeling of idleness. *The Alchemy of Meth* is a nonfiction story about St. Jude County, Missouri, where the toxic inheritance of deindustrialization meets the violent hope of this drug-making cottage industry. Jason Pine bases the book on fieldwork among meth cooks, recovery professionals, pastors, public defenders, narcotics agents, and pharmaceutical executives. Pine looks at meth through materials, landscapes, and institutions: the sprawling context that makes methlabs possible.

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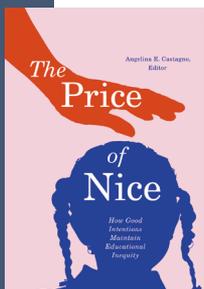
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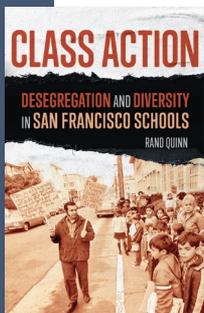
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ANGELINA E. CASTAGNO, EDITOR

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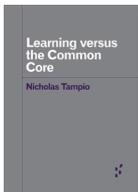
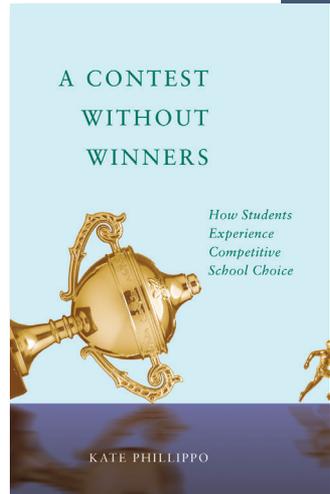
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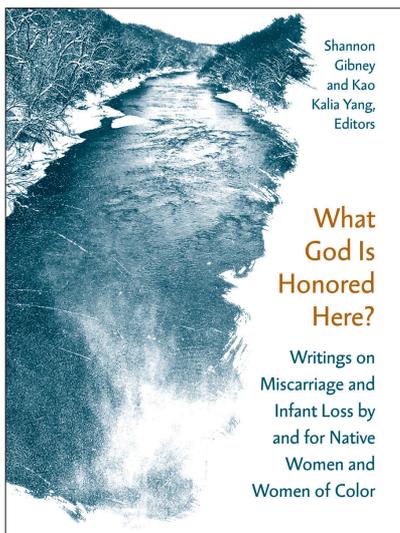
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“These stories
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grief, and
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for to understand
is to heal.”

—Louise Erdrich

What God Is Honored Here?

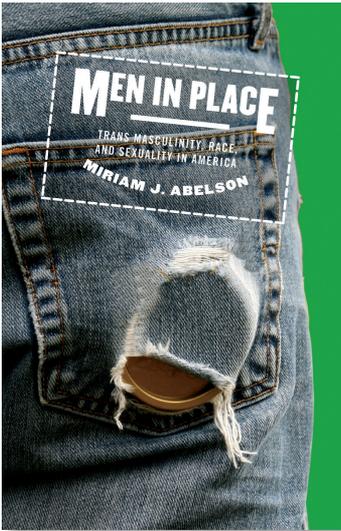
Writings on Miscarriage and Infant Loss by and for Native Women and Women of Color

SHANNON GIBNEY AND KAO KALIA YANG, EDITORS

What God Is Honored Here? is a literary collection of voices of Indigenous women and women of color who have undergone miscarriage and infant loss, experiences that disproportionately affect women who have often been cast toward the margins in the U.S. With brutal honesty, they write about what it means to reclaim life in the face of death.

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Men in Place

Trans Masculinity, Race, and Sexuality in America

MIRIAM J. ABELSON

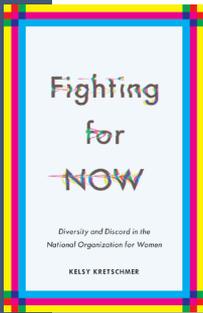
Miriam J. Abelson conducts in-depth interviews with trans men in the U.S. West, Southeast, and Midwest, showing how the places and spaces men inhabit are fundamental to their experiences of race, sexuality, and gender. *Men in Place* explores the shifting meanings of being a man across cities and in rural areas.

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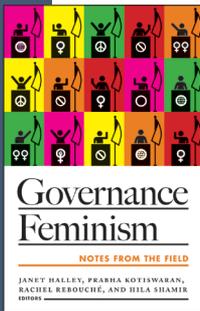
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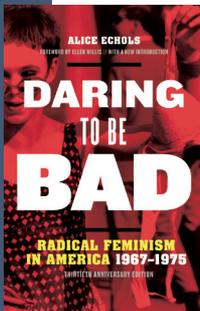
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Notes from the Field

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

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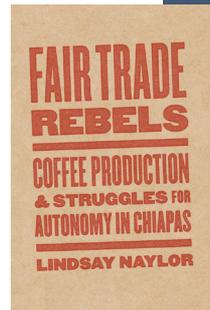
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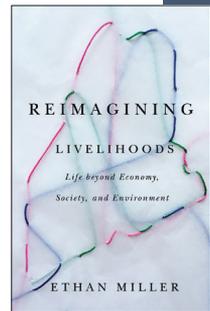
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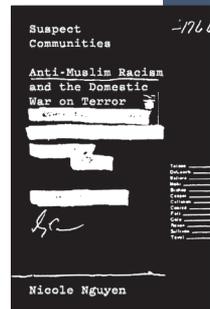
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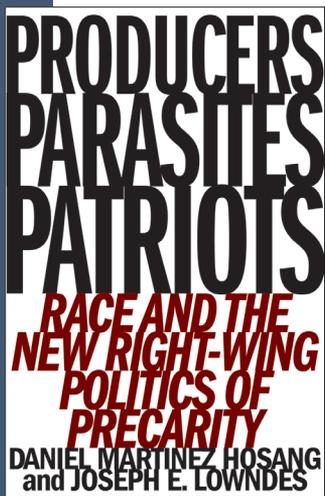
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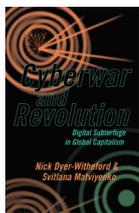
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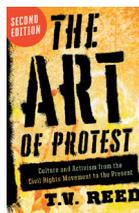
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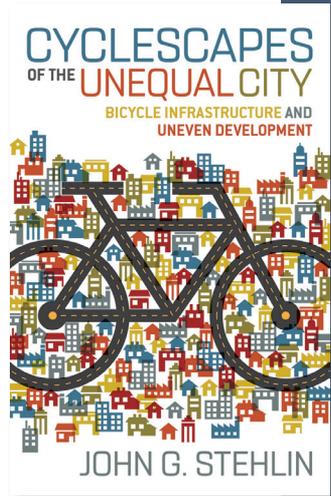
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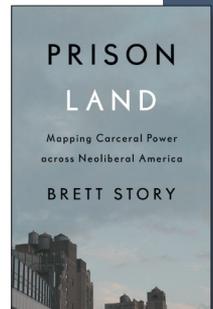
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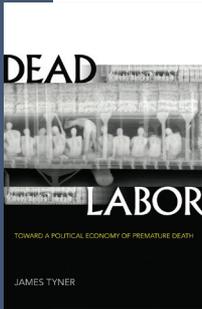
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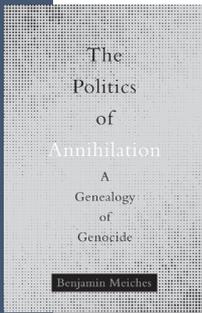
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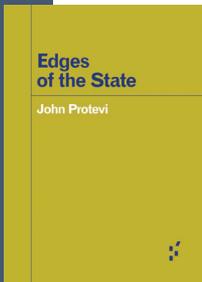
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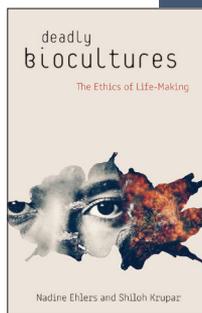
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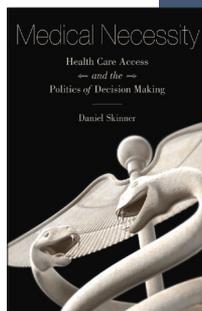
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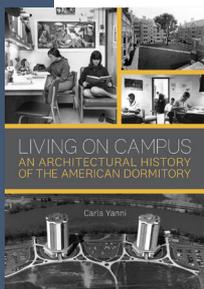
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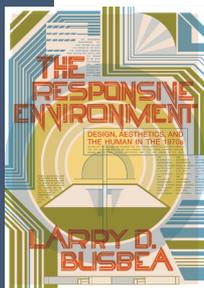
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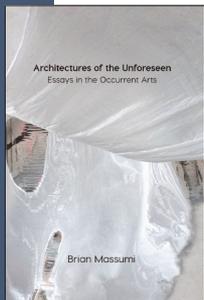
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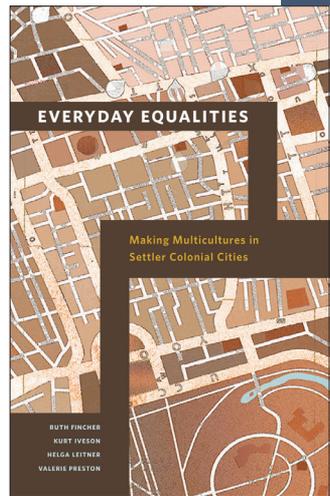
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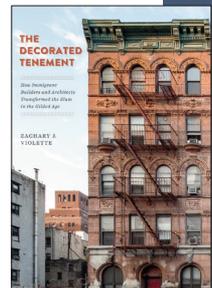
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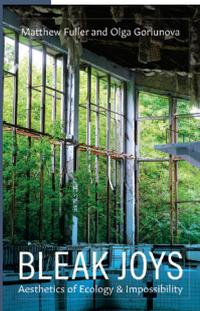


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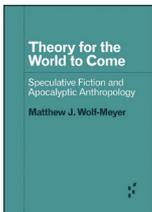
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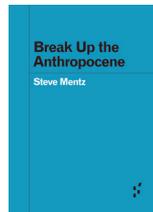
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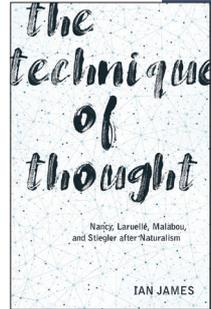
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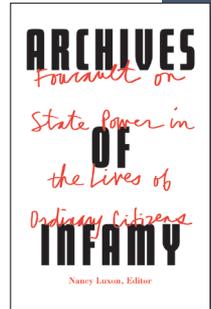
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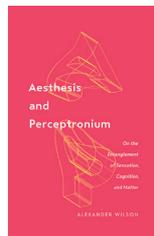
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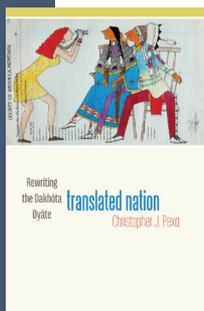
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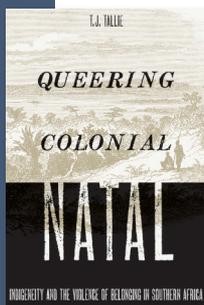
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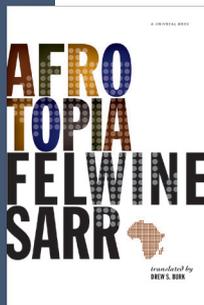
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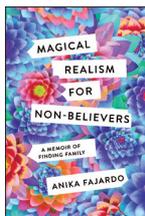
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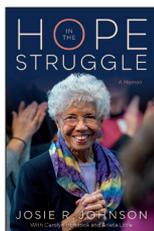
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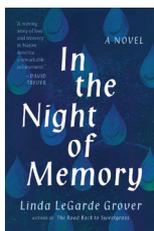
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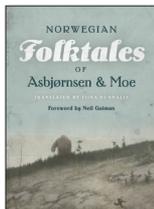
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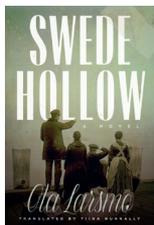


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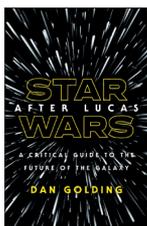
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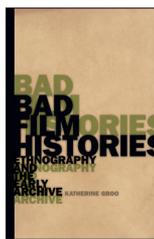


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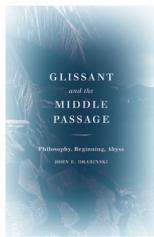
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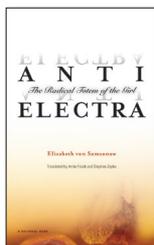
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