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Anthony Ryan Hatch demonstrates that the pervasive use of psychoactive 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

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“This is just the beginning of a revolution.”
—Zaysha Grinnell, from the interior

List of contributors: z.umn.edu/standingrock
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.

“This Wound Is a World is a wonder.” —Tommy Orange, author of *There There*
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Claude Lévi-Strauss

EDITED BY EMMANUEL DÉSVEAUX
INTRODUCTION BY PETER SKAFISH
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