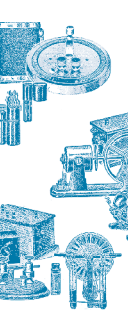
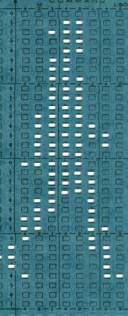


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**FALL 2016
TITLES**



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René Magritte

Selected Writings

RENÉ MAGRITTE

TRANSLATED BY JO LEVY

EDITED BY KATHLEEN ROONEY AND ERIC PLATTNER

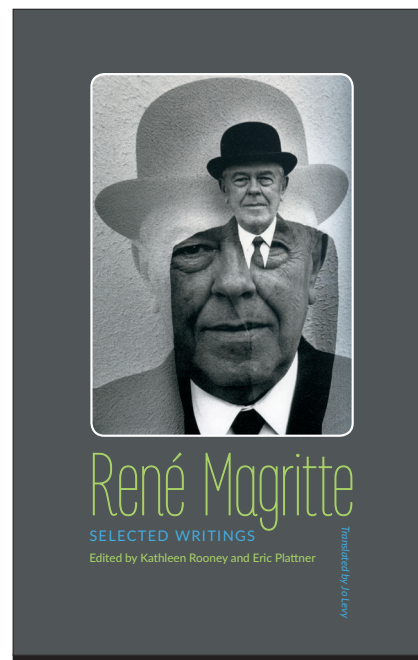
An indispensable literary complement to the paintings of René Magritte—the first collected in a single volume

Available for the first time in an English translation, this selection of René Magritte's writings gives non-Francophone readers the chance to encounter the many incarnations of the renowned Belgian painter—the artist, the man, the aspiring noirst, the fire-breathing theorist—in his own words. Through whimsical personal letters, biting apologia, appreciations of fellow artists, pugnacious interviews, farcical film scripts, prose poems, manifestos, and much more, a new Magritte emerges: part Surrealist, part literalist, part celebrity, part rascal.

While this book is sure to appeal to admirers of Magritte's art and those who are curious about his personal life, there is also much to delight readers interested in the history and theory of art, philosophy, and politics, as well as lovers of creativity and the inner workings of a probing, inquisitive mind unrestricted by genre, medium, or fashion.

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René Magritte (1898–1967) was an internationally renowned Belgian Surrealist painter who also wrote prolifically on art and other subjects.

Jo Levy translated many works, including Alain Robbe-Grillet's *Ghosts in the Mirror*, Hélène Cixous's *Angst*, Louis Aragon's *The Libertine*, and Arthur Adamov's *Man and Child*.

Kathleen Rooney is a senior lecturer of English and creative writing at DePaul University. She is the author of eight books of fiction, nonfiction, poetry, and criticism.

Eric Plattner is an adjunct professor of writing, rhetoric, and discourse at DePaul University.

ART HISTORY

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SEPTEMBER

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Canoes

A Natural History in North America

MARK NEUZIL AND NORMAN SIMS

FOREWORD BY JOHN MCPHEE

A natural history of one of North America's most enduring cultural artifacts

"Mark Neuzil and Norman Sims have written a wonderfully detailed biography of the vessel that made North America possible, treating it as a living, breathing personality. As enjoyable as a swift, steady, and smooth river, this is the ideal book for canoeists—the perfect canoe trip of a read."

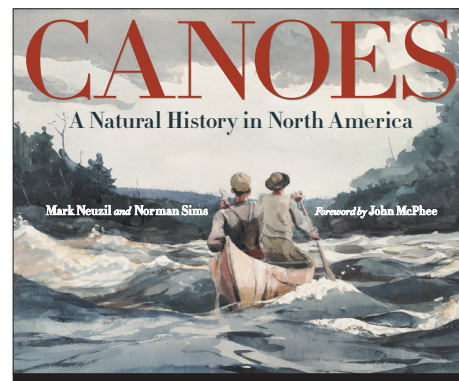
—Roy MacGregor, author of *Canoe Country: The Making of Canada*

Ancient records of canoes are found from the Pacific Northwest to the coast of Maine, in Minnesota and Mexico, in the Southeast and across the Caribbean. If a native of those distant times might encounter a canoe of our day—whether birch bark or dugout or a modern marvel made of carbon fiber—its silhouette would be instantly recognizable. This is the story of that singular American artifact, so little changed over time: of canoes, old and new; the people who made them; and the labors and adventures they shared. With features of technology, industry, art, and survival, the canoe carries us deep into the natural and cultural history of North America.

In the foreword by Pulitzer Prize–winner John McPhee, we dip into the experience of canoeing, from the thrilling challenges of

childhood camp expeditions to the moving reflections of long-time paddlers. The pages that follow are filled with historical photographs and artwork, and authors Mark Neuzil and Norman Sims describe the dugout and birch bark craft from their first known appearance through the exploration of Canada by fur traders, to the recreational movements that promoted all-wood and wood-and-canvas canoes. Modern materials such as aluminum, fiberglass, and plastic expanded participation and connected canoeists with emerging environmental movements.

Finally, *Canoes* lets us hear the voices of past paddlers like Alexander Mackenzie, the first European to cross North America, who used birch bark and dugout canoes a decade before Lewis and Clark went overland, Henry David Thoreau, Eric Sevareid, Edwin Tappan Adney, and others. Their stories are a tribute to the First Peoples who, 500 or 1,000 or even 5,000 years ago, built a craft designed to such perfection that it has plied the waters fundamentally unchanged ever since.



Mark Neuzil is professor of communication and journalism at the University of St. Thomas in St. Paul, Minnesota. He is the author, coauthor, or editor of seven books and a frequent writer and speaker on environmental themes.

Norman Sims is a retired honors professor from the University of Massachusetts Amherst and a past president of the International Association for Literary Journalism Studies. This is his sixth book.

John McPhee is the author of more than thirty books, including *Encounters with the Archdruid*, *The Survival of the Bark Canoe*, and *Coming into the Country*.

AMERICAN HISTORY/REGIONAL

\$39.95 £30.00 Cloth/jacket ISBN: 978-0-8166-8117-4
NOVEMBER

336 pages 95 b&w plates, 228 color plates 10 x 8

Disorderly Families

Infamous Letters from the Bastille Archives

ARLETTE FARGE AND MICHEL FOUCAULT

EDITED BY NANCY LUXON

TRANSLATED BY THOMAS SCOTT-RAILTON

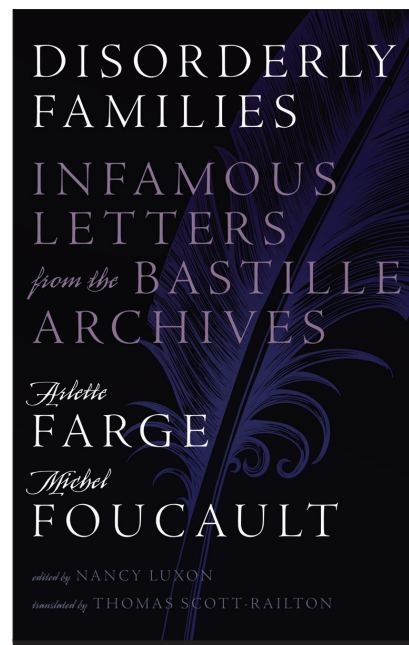
The first English translation of letters of arrest from eighteenth-century France held in the archives of the Bastille

Drunken and debauched husbands. Libertine wives. Vagabonding children. These and many more are the subjects of requests for confinement written to the king of France in the eighteenth century. These letters of arrest (*lettres de cachet*) from France's Ancien Régime were often associated with excessive royal power and seen as a way for the king to imprison political opponents. In *Disorderly Families*, first published in French in 1982, Arlette Farge and Michel Foucault collect ninety-four letters from ordinary families who, with the help of hired scribes, submitted complaints to the king to intervene and resolve their family disputes.

Gathered together, these letters show something other than the exercise of arbitrary royal power, and offer unusual insight into the infamies of daily life. From these letters come stories of divorce and marital conflict, sexual waywardness, reckless extravagance, and abandonment. The letters evoke a fluid social space in which life in the home and on the street was regulated by the rhythms of relations between husbands and wives, or

parents and children. Most impressively, these letters outline how ordinary people seized the mechanisms of power to address the king and make demands in the name of an emerging civil order.

Arlette Farge and Michel Foucault were fascinated by the letters' explosive qualities and by how they both illustrated and intervened in the workings of power and governmentality. *Disorderly Families* sheds light on Foucault's conception of political agency and his commitment to theorizing how ordinary lives come to be touched by power. This first English translation is complete with an introduction from the book's editor, Nancy Luxon, as well as notes that contextualize the original 1982 publication and eighteenth-century policing practices.



Arlette Farge is director of research in modern history at the Centre national de la recherche scientifique, Paris, and the author of more than a dozen books, including *Fragile Lives* and *The Allure of the Archives*.

Michel Foucault (1926–1984) was a French philosopher and held the Chair in the History of Systems of Thought at the Collège de France. He is often considered the most influential political theorist of the second half of the twentieth century.

Nancy Luxon is associate professor of political science at the University of Minnesota.

Thomas Scott-Railton is a freelance French–English translator living in Brooklyn, New York.

THEORY

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JANUARY

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Inter/Nationalism

Decolonizing Native America and Palestine

STEVEN SALAITA

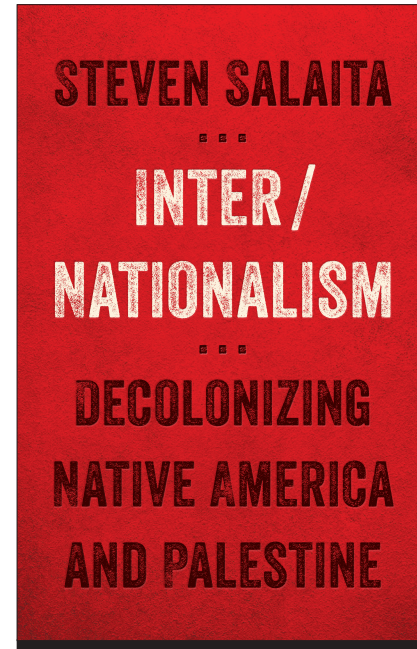
Connecting the scholarship and activism of Indigenous America and Palestine

The age of transnational humanities has arrived. According to Steven Salaita, the seemingly disparate fields of Palestinian studies and American Indian studies have more in common than one might think. In *Inter/Nationalism*, Salaita argues that American Indian and Indigenous studies must be more central to the scholarship and activism focusing on Palestine.

Salaita offers a fascinating inside account of the Boycott, Divestment, and Sanctions (BDS) movement—which, among other things, aims to end Israel’s occupation of Palestinian land. In doing so, he emphasizes BDS’s significant potential as an organizing entity as well as its importance in the creation of intellectual and political communities that put Natives and other colonized peoples such as Palestinians into conversation. His discussion includes readings of a wide range of Native poetry that invokes Palestine as a theme or symbol; the speeches of U.S. President Andrew Jackson

and early Zionist thinker Ze’ev Jabotinsky; and the discourses of “shared values” between the United States and Israel.

Inter/Nationalism seeks to lay conceptual ground between American Indian and Indigenous studies and Palestinian studies through concepts of settler colonialism, indigeneity, and state violence. By establishing Palestine as an Indigenous nation under colonial occupation, this book draws crucial connections between the scholarship and activism of Indigenous America and Palestine.



Steven Salaita is author of several books, including *Uncivil Rites: Palestine and the Limits of Academic Freedom* and *Israel's Dead Soul*.

NATIVE STUDIES/AMERICAN STUDIES

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NOVEMBER

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Indigenous Americas series

Carelessness and Fate

AN EXCERPT

Dennis Hale pulled his car into the Bethlehem Steel plant just in time to see the *Daniel J. Morrell* reaching the Buffalo breakwater on Lake Erie, a short distance from the plant's Lackawanna loading dock. It was eleven in the evening of November 26, 1966. Hale, a twenty-six-year-old watchman on the bulk carrier, had missed the boat—quite literally—on other occasions, but never with so much riding on it. If he failed to make this last trip of the season, he would be forfeiting his annual bonus, vacation pay, and extended vacation pay, adding up to a loss of six to seven thousand dollars.

Hale had not been home for Thanksgiving. He could have accepted this as part of the downside of working on the lakes late in the season, but when the *Morrell* was sailing on the return trip to Lackawanna, New York, the boat's master, Captain Arthur Crawley, learned that the *Morrell* would be required to return to Taconite Harbor, Minnesota, for yet another load. The *Morrell*, along with her sister ship, the *Edward Y. Townsend*, would be substituting for the stricken vessel. The additional voyage would be the *Morrell's* thirty-fourth run of the shipping season.

There was no reason, other than carelessness and bad timing, for Hale's not being on the boat. When the *Morrell* had arrived at Lackawanna, she could not immediately unload. Two freighters were ahead of her at the dock. Hale viewed this inconvenience as an unexpected opportunity: his Ashtabula, Ohio, home was only three hours away, and since it took nearly eight hours to unload the

average freighter, he estimated that he could drive home, see his wife and spend the night in his own bed, and return to Lackawanna in plenty of time to be back onboard the *Morrell* before she sailed for Minnesota.

Hale left as soon as he found someone to cover his watch duty. John Groh, a twenty-one-year-old deckwatch on the *Morrell*, hitched a ride with him.

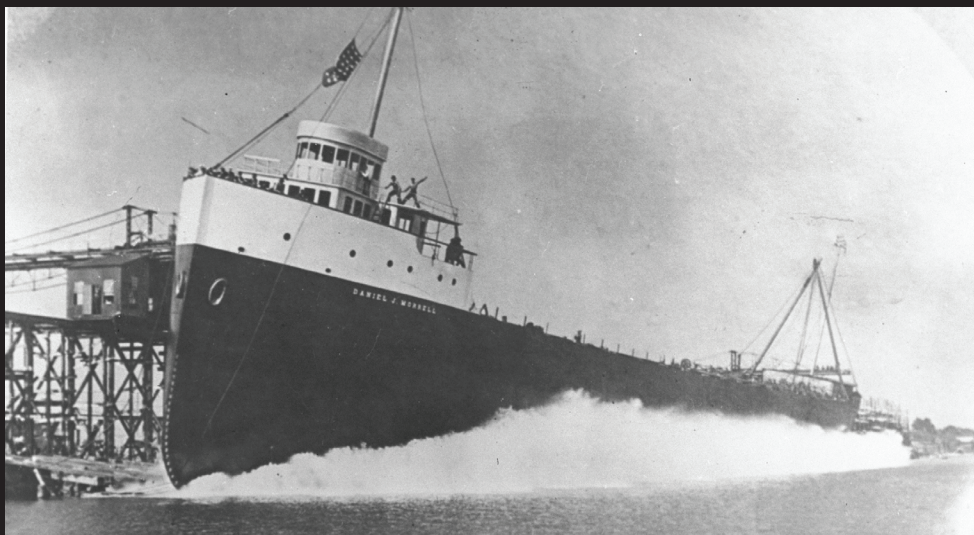
Hale, it turned out, miscalculated how long it would take to unload the boats—and Crawley's determination to leave the docks as soon as possible. The Lackawanna-Taconite trip was a long but familiar haul. This one promised to be a little rougher than most.

Weather forecasts called for stormy weather on Lake Erie, and Crawley ordered water added to the *Morrell's* ballast tanks. The extra weight would allow the *Morrell* to ride lower in the water, giving her better stability. The smallest and shallowest of the Great Lakes, Lake Erie was notorious for the ferocity of its late-autumn storms.

As soon as they knew that they were stranded, Hale and Groh visited the Coast Guard station and radioed Crawley. Crawley had little choice but to accommodate the two tardy crewmen. Already short-handed in his crew, Crawley wanted the two onboard. The *Morrell*, he told them, would be taking on a load of coal the next day at Mullen Dock, near Windsor, Ontario. Hale and Groh could rejoin the crew at that time.

Hale assured him that he would be there.

—Modified from the Prologue to *Torn in Two*.



Built to haul enormous cargo tonnage to ports all around the Great Lakes, the *Morrell* was one of only a handful of 600-foot freighters at the time of her launching in 1906.

Torn in Two

The Sinking of the *Daniel J. Morrell* and One Man's Survival on the Open Sea

MICHAEL SCHUMACHER

A gripping tale of one of the worst shipwrecks in Great Lakes history and of remarkable survival against all odds

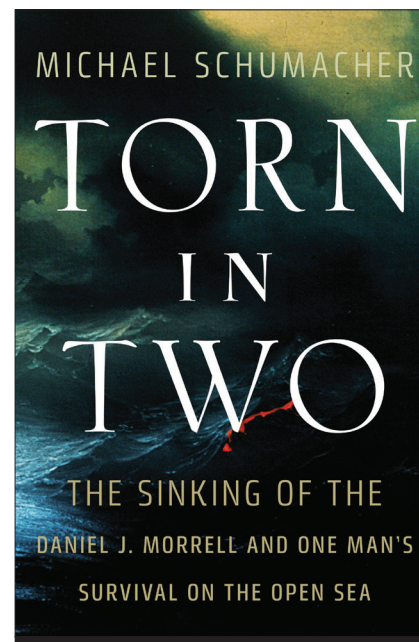
"Michael Schumacher's latest book is tragic, gripping, and hard to put down. He captures the fury of the Great Lakes as a winter storm rips a steel hull in two and tosses the crew into the lake's cold, dark maw. What happens next is a true survival tale."

—Cary Griffith, author of *Savage Minnesota* and *Lost in the Wild*

Dennis Hale reached the dock just in time to see the *Daniel J. Morrell* heading out to open waters, a 600-foot freighter that had plied the waters for sixty years, carrying ore from Minnesota's Iron Range to steel firms around the Great Lakes. The twenty-six-year-old watchman had, quite literally, missed the boat—which meant scrambling to rejoin the *Morrell* at its next stop or forfeiting a good chunk of his pay package. Seventy-two hours later, Hale would find himself clinging to a life raft alongside the frozen bodies of his crewmates in the violent waves of Lake Huron. The boat would not be reported missing for another twenty-seven hours and

by the time the life raft was found, Dennis Hale would remain as the sole survivor of the wreck of the *Daniel J. Morrell*.

This is life-and-death drama on the inland sea as only Michael Schumacher can tell it. In *Torn in Two* the Great Lakes historian recreates the circumstances surrounding the terrible storm of November 29, 1966, that broke the mighty freighter in half, sending twenty-five of the *Morrell*'s twenty-nine-man crew to their death and consigning the surviving four to the freezing raft where all but Hale would perish. At the heart of *Torn in Two* are the terrible hours spent by Hale on the life raft with his crewmen, clinging to life for thirty-eight hours in freezing temperatures and wearing only a peacoat, life jacket, and boxer shorts. The fight to save Hale and find the others, the Coast Guard hearings into what happened, the discovery of the wreckage—Schumacher's vivid narrative captures every harrowing detail and curious fact of the *Morrell*'s demise, finally doing justice to this epic shipwreck fifty years past.



Michael Schumacher has published three previous books about the Great Lakes: *Mighty Fitz*, *The Wreck of the Carl D.*, and *November's Fury*. *Dharma Lion*—his acclaimed biography of Allen Ginsberg—was reprinted by the University of Minnesota Press in 2016. He recently edited *The Essential Ginsberg* and is currently writing an account of the 1968 presidential election, also to be published by Minnesota. He lives in Wisconsin.

HISTORY/REGIONAL

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AUGUST

200 pages 53 b&w illustrations, 1 map 6 x 9

Behind the Book

BY MARY CASANOVA

As with my earlier novel *Frozen*, the inspiration for *Ice-Out's* setting comes from where I live on Rainy Lake. Perched in our 100-year-old home, I gaze across the bay at the lift bridge that joins Minnesota and Canada. It's easy to imagine an earlier time during Prohibition when trains with concealed casks of Canadian whiskey rolled through this sleepy village of Ranier. When federal agents discovered a railcar with Canadian whiskey, they rolled the confiscated casks onto the frozen shore and shattered them with axes. Recognizing a different kind of opportunity, locals rushed in with cups and buckets.

In the early 1920s, Ranier and nearby International Falls formed the backdrop for a compelling cast of historical characters and events. A wealthy industrialist was determined to turn the watershed into a series of hydro-power dams. A budding environmentalist fought to stop him. A corrupt sheriff known for taking bribes was dismissed by the state governor. The newly appointed sheriff and his deputy, overly zealous to stop bootlegging, bent the laws to their own ends. To the outrage of locals, for example, a bootlegger was shot in the back as he crossed the river, returning to Canada; the sheriff claimed the bullet ricocheted off the water. When two bootleggers were arrested on Rainy Lake, one man begged not to be handcuffed and lost his life when the law enforcement vehicle went through the ice; the remaining bootlegger was blackmailed into secrecy. A kingpin Ranier bootlegger with ties to Chicago won the devotion of his many employees, who

chose to serve prison time over testifying against their employer. As a rivalry between this bootlegger and the sheriff escalated, the unthinkable happened: on a routine arrest at a shack for check forgery, the sheriff and deputy were shot and killed.

Owen's character—a young man trying to support his family and establish a business amid the ambiguous moral standards of his hometown—is shaped largely from stories about my own father. Born in Chisholm, Minnesota, during the Depression, my father's early years were hardscrabble. As a boy, and at his mother's instruction, he trailed his father from bar to bar to gather his father's loose change. To earn money for groceries, he raised, trained, and sold white rats. Owen's journey became a way for me to explore my own father's drive for success and his determination to create a different life for himself. I wanted to explore the nature of ambition and what propels us. Owen's father tells him: *Everything comes at a price*. When does ambition blind us to costs along the way? In the end, Owen must confront hard choices—and the truth—in order to understand the restorative power of love and the true measure of a man.

On this northern frontier, Prohibition created opportunity. Bootleggers smuggled high-quality whiskey via trains, Model T's rigged for rough terrain, small airplanes, and boats. Poised to transport booze from Canada to a thirsty nation, a cottage industry exploded, and with it, accompanying violence, moral dilemmas, and countless untold stories.

Ice-Out

MARY CASANOVA

A young man's future—and a budding romance—get caught up in bootlegging, blackmail, corruption, and murder along the U.S.–Canadian border in the 1920s

"With compelling detail, Mary Casanova weaves true historical characters and events with the fictional story of young Owen, a character determined to fight the odds. In this gripping adventure, Rainy Lake becomes a metaphor for life and possibilities: the deadly risks of the capricious ice in winter, the strength that comes from natural beauty."

—Polly Carlson-Voiles, author of *Summer of the Wolves*

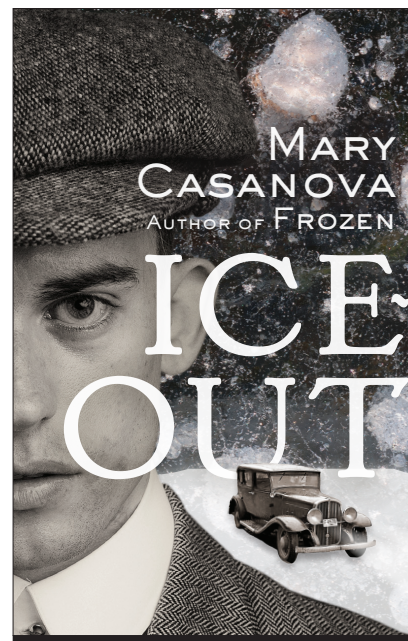
"Mary Casanova gives us the best of historical fiction: characters you love and love to travel with in a critical time in American history. Following Owen Jensen through his coming-of-age year in northern Minnesota during Prohibition is a rugged joy. This is a great book."

—Chris Crutcher, author of *Staying Fat for Sarah Byrnes* and *Whale Talk*

Walking on thin ice: on Rainy Lake, in the northern reaches of Minnesota, it's more than a saying. And for Owen Jensen, nineteen and suddenly responsible for keeping his mother and five brothers alive, the ice is thin indeed.

Ice-Out returns to the frigid and often brutal Prohibition-era borderland of Mary Casanova's beloved novel *Frozen*, and to the characters who made it a favorite among readers of all ages. Owen, smitten with *Frozen*'s Sadie Rose, is struggling to make something of himself at a time when no one seems to hold the moral high ground. Bootlegging is rife, corruption is rampant, and lumber barons run roughshod over the people and the land. As hard as things seem when his father dies, stranding his impoverished family, they get considerably tougher—and more complicated—when Owen gets caught up in the suspicious deaths of a sheriff and deputy on the border.

Inspired by real events in early 1920s Minnesota, and by Mary Casanova's own family history, *Ice-Out* is at once a story of young romance against terrible odds and true grit on the border between license and responsibility, rich and poor, and right and wrong in early twentieth-century America.



Mary Casanova is author of more than thirty books for young readers, ranging from picture books, such as *Utterly Otterly Night* and *Wake Up, Island* (Minnesota, 2016), to novels, such as *Moose Tracks* (Minnesota, 2013) and *Frozen* (Minnesota, 2012). Her books are on many state reading lists and have earned the American Library Association Notable Award, Aesop Accolades from the American Folklore Society, Parents' Choice Gold Award, Booklist Editors' Choice, as well as two Minnesota Book Awards. She lives with her husband and dogs in a turn-of-the-century house in Ranier, Minnesota, perched on the Canadian border.

YOUNG ADULT FICTION/REGIONAL

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SEPTEMBER

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Salt Cake

AN EXCERPT

I was about five years old and I had already discovered that it was far more pleasurable to satisfy the wishes of my parents than to rebel. Maybe it was because my mother had lost her own mother at the age of five and grew up under the scolding hand of her stepmother that I wanted to please her. She must have told me stories about how she was physically and mentally abused, though I don't recall too much because the stories were so gradually revealed. The upshot, though, was that I carried the vision of the wicked stepmother in my mind. My mom would tell me more about her early childhood in bits and pieces much later.

She always referred to "Stepmother" when she talked about the woman who had replaced her mother after her untimely death. "Stepmother never let us into the kitchen," she would say, "so I want my kids to know how to cook."

When she said I needed to learn how to bake a cake, I agreed. I was five years old. She took out the big tan crockery mixing bowl with blue stripes around the outside, the wooden spoon, and the essential ingredients: butter, sugar, eggs, salt, baking powder, flour, vanilla, and milk.

The wood stove had been fired up so that the gauge on the front of the oven read 350°F. It was January and although it was freezing outside, the kitchen was cozy and the stove was always hot and ready for baking. We were not yet powered for electricity.

I attentively watched and made mental notes of what the batter looked like. She scooped an egg-sized sphere of butter and slapped it into the bowl. "About a half cup is right," she said. Then she poked the butter with the tip of the wooden spoon, making indentations that looked like so many commas in a row. This was to soften the butter, she said.

"Taste it," she said. "If it tastes flat, add a pinch of salt." We did, and mixed a little salt in. Then we scraped the batter into the buttered pan and stuck it into the oven to bake, until a straw plucked from the corn broom and placed into the center of the cake came out clean and dry.

It was a couple of weeks later and my mother was in labor, not an uncommon occurrence (there eventually were ten of us). I decided to bake a cake for "Mummy."

I took out the bowl and spoon and tried to remember all the ingredients. I hadn't started school yet and hadn't learned to write, so I had to remember the recipe. I mixed the batter as I had been instructed, and last of all I tasted it. It was flat so I added a pinch of salt. Still flat. I added another pinch of salt. Still flat. Finally I was tossing handfuls of salt into the batter and it didn't seem to be helping at all. The batter looked good. I poured it into the pan and put it into the oven. Pondering what could have been wrong when the cake was half-baked, I recalled that I had forgotten the sugar. This was a lesson that has served me well the rest of my life. Always taste to see what's missing!



The cake turned out golden and beautiful. It looked delicious! I proudly served my mother a square of the freshly baked cake while she was lying in bed after having given birth. She didn't say anything about it being salty. She only said that it looked beautiful.

Mummy's Simple White Cake

½ cup (1 stick) butter, softened
1 cup sugar
2 eggs
2 cups all-purpose flour
2 teaspoons baking powder
½ teaspoon salt
1 cup milk
1 teaspoon vanilla

Preheat the oven to 350°F. Butter a 9 x 13-inch cake pan. In a large mixing bowl, cream the butter with the sugar. Add the eggs and beat until fluffy. Stir the flour, baking powder, and salt and add to the creamed mixture alternately with the milk. Stir in the vanilla. Beat until light and fluffy. Spread evenly into the cake pan. Bake for 25 to 30 minutes until the center springs back when touched or until a toothpick inserted into the center of the cake comes out clean and dry. The cake is perfect simply cut into squares, but sometimes we sprinkled cinnamon sugar over the top.

—Modified from the chapter "Salt Cake" in *Homemade*

Homemade

Finnish Rye, Feed Sack Fashion, and Other Simple Ingredients from My Life in Food

BEATRICE OJAKANGAS

A celebrated cook's recipes and reflections on growing up in a big Finnish family in northern Minnesota

"Beatrice Ojakangas makes her compelling family stories rich for all senses: we smell the cardamom in the bread cooling on the counter, savor the cream of morel soup, and long for chiffon cake. Best of all, we experience the joy of recreating these flavors ourselves with the recipes she provides. This book is a public service to history as well as to our stomachs."

—Lucie Amundsen, co-owner of Locally Laid Egg Company and author of *Locally Laid: How We Built a Plucky, Industry-changing Egg Farm—from Scratch*

Beatrice Ojakangas, the oldest of ten children, came by it naturally—the cooking but also the pluck and perseverance that she's served up with her renowned Scandinavian dishes over the years. In the wake of the Moose Lake fires and famine of 1918, Ojakangas tells us in this delightful memoir-cum-cookbook, her grandfather sent for a Finnish mail-order bride—and got one who'd trained as a chef.

Ojakangas's stories, are, unsurprisingly, steeped in food lore: tales of cardamom and rye, baking salt cake at the age of five on a wood-burning stove, growing up on venison,

making egg rolls for Chun King, and sending off a Pillsbury Bake Off–winning recipe without ever making it. And from here, how those early roots flourished through hard work and dedication to a successful (but never easy) career in food writing and a much wider world, from working for pizza roll king Jeno Paulucci to researching food traditions in Finland and appearing with Julia Child and Martha Stewart—all without ever leaving behind the lessons learned on the farm. As she says: "first you have to start with good ingredients and a good idea."

Chock-full of recipes, anecdotes, and a kind humor that bring to vivid life the Finnish culture of northern Minnesota as well as the wider culinary world, *Homemade* delivers the savory and the sweet in equal measures and casts a warm light on a rich slice of the country's cooking heritage.



Beatrice Ojakangas grew up on a small farm in Minnesota and graduated from the University of Minnesota Duluth. Childhood 4-H, college Home Ec, and work as a hospital dietary assistant, food editor, teacher, homemaker, and mother influenced her cooking career and her food writing for such publications as *Gourmet*, *Bon Appétit*, *Woman's Day*, *Family Circle*, *Better Homes and Gardens*, *Midwest Living*, *Cooking Light*, and numerous newspapers. Ojakangas is the author of twenty-nine cookbooks and was inducted in 2005 to the James Beard Cookbook Hall of Fame. She received an honorary Doctor of Humane Letters from the University of Minnesota in 2007.

MEMOIR/COOKING

\$22.95 £17.00 Cloth/jacket ISBN: 978-0-8166-9579-9

\$22.95 Retail e-book ISBN: 978-1-4529-5315-1

OCTOBER

192 pages 40 b&w illustrations 6 x 9

Good Morning Blues

The Autobiography of Count Basie

COUNT BASIE

AS TOLD TO ALBERT MURRAY

INTRODUCTION BY DAN MORGENSTERN

**The riveting autobiography of jazz legend
Count Basie**

"Good Morning Blues is a remarkable achievement . . .

*Mr. Murray is an excellent arranger for the Count, just as
the Count was an excellent leader of his orchestra."*

—New York Times Book Review

*"Good Morning Blues is packed with fine stories . . . told
in a wry, sly prose that sounds for all the world like Basie
himself at the keyboard . . . The book positively sparkles."*

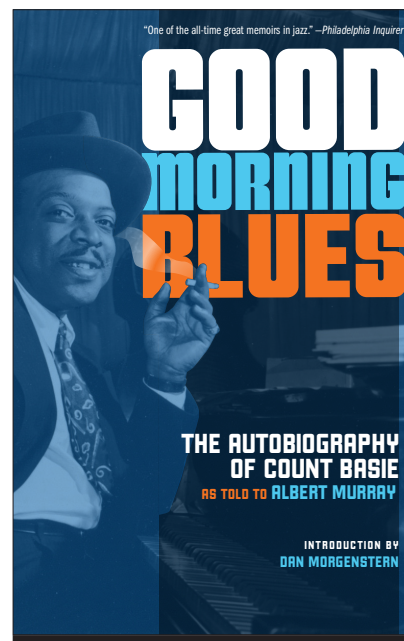
—Washington Post

*"Like Basie's music, his as-told-to autobiography
is decidedly upbeat and life-affirming."*

—Kirkus Reviews

Count Basie was one of America's pre-eminent and influential jazz pianists, bandleaders, and composers, known for such classics as "Jumpin' at the Woodside," "Goin' to Chicago Blues," "Sent for You Yesterday and Here You Come Today," and "One O'Clock Jump." In *Good Morning Blues*, Basie recounts his life story to Albert Murray, from his childhood years playing ragtime with

his own pickup band at dances and pig roasts, to his years in New York City in search of opportunity, to rollicking anecdotes of Basie's encounters with Fats Waller, Frank Sinatra, Fred Astaire, Sammy Davis Jr., Quincy Jones, Billie Holliday, and Tony Bennett. In this classic of jazz autobiography that was ten years in the making, Albert Murray brings the voice of Count Basie to the printed page in what is both testimony and tribute to an incredibly rich life.



William James "Count" Basie (1904–1984) was an American jazz pianist, organist, bandleader, and composer.

Albert Murray (1916–2013), author of thirteen books including *Stomping the Blues*, was a renowned jazz historian, novelist, and social and cultural theorist. He cofounded Jazz at Lincoln Center in 1987.

Dan Morgenstern is a noted jazz historian. He has won eight Grammy Awards for Best Album Notes.

MUSIC/JAZZ & BLUES

\$22.95 Paper ISBN: 978-1-5179-0143-1

\$22.95 Retail e-book ISBN: 978-1-4529-5320-5

OCTOBER

416 pages 54 b&w plates 5 1/2 x 8 1/2 NAM

Bar Yarns and Manic-Depressive Mixtapes

Jim Walsh on Music from Minneapolis to the Outer Limits

JIM WALSH

Thirty years of pop, funk, and rock and roll, up close and personal from veteran Twin Cities journalist Jim Walsh

"Jim Walsh's *Bar Yarns and Manic-Depressive Mixtapes* is as much a chronicle of the past few decades of the Minneapolis scene as it is a pitch-perfect memoir of what it means to live for music. A crucial read for anyone who has spent their days and nights tangled in the tether of a song."

—Jessica Hopper, author of *The First Collection of Criticism by a Living Female Rock Critic*

"Jim Walsh has been the introspective and thoughtful voice of a generation that reenergized Minnesota music and gave it to the world. This is a book about a man in love with music."

—Chris Osgood of The Suicide Commandos

"Most mere mortals would have burned out after so many years and so many decibels and late nights, but Jim Walsh is the battery rabbit of the local music scene. For him it really is all about the passion: his contagious joy, awe, and fierce fidelity to the communal spirit are there in everything he writes, and his voice is unmistakable."

—Brad Zellar, author of *Suburban World: The Norling Photos, Conductors of the Moving World, and House of Coates*

Bar Yarns and Manic-Depressive Mixtapes distills thirty delirious, jam-packed years of some of the best music writing ever to come out of the Twin Cities. As a writer and musician, the ever-curious Jim Walsh has lived a life immersed in music, and it all makes its way into his columns and feature articles, interviews and reviews—including personal essays on life, love, music, family, death, and yes, the manic-depressive highs and lows that come with being an obsessive music lover and listener.

From Minneapolis's own Prince to such far-flung acts as David Bowie, the Waterboys, Lucinda Williams, Parliament-Funkadelic, L7, the Rolling Stones, the Ramones, U2, Hank Williams, Britney Spears, Elvis Presley, and Nirvana, Walsh's work treats us to a chorus of the voices and sounds that have made the music scene over the past three decades.

Whether he's dishing dirt with Yoko Ono or digging the Replacements' roots, giving an old rocker a spin or offering a mic to the latest upstart, Jim Walsh reminds us that in the land of ten thousand lakes there are a thousand dances, and the music never dies.



Jim Walsh is a Minneapolis-based writer, journalist, columnist, and songwriter and the author of *The Replacements: All Over But the Shouting. An Oral History* and, with Dennis Pernu, *The Replacements: Waxed Up Hair and Painted Shoes. The Photographic History*. The former music editor at *City Pages*, pop music columnist at the *St. Paul Pioneer Press*, current staff columnist at the *Southwest Journal*, and regular contributor to *Minnpost.com*, Walsh has published in *Rolling Stone*, *SPIN*, *Village Voice*, *L.A. Weekly*, *Star Tribune*, *Melody Maker*, *Billboard*, and *Utne Reader*, and has been a recipient of the John S. Knight Journalism Fellowship at Stanford University. He is the former leader of the bands REMs, Laughing Stock, and The Mad Ripple, and the ringleader behind the ten-year-old singer/songwriter showcase The Mad Ripple Hootenanny.

MUSIC/MINNESOTA

\$22.95 £17.00 Cloth/jacket ISBN: 978-1-5179-0181-3
\$22.95 Retail e-book ISBN: 978-1-4529-5325-0
NOVEMBER
240 pages 12 b&w illustrations 5 1/2 x 8 1/4

The Book of the Dead

ORIKUCHI SHINOBU

TRANSLATED AND WITH AN INTRODUCTION BY JEFFREY ANGLES

COMMENTARY BY ANDŌ REIJI

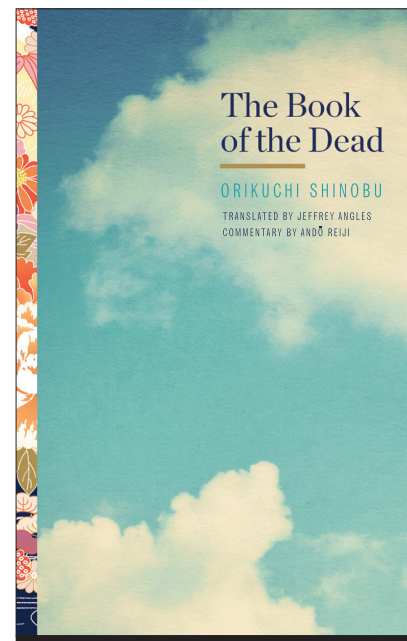
The first complete English translation of a Japanese literary masterpiece

First published in 1939 and extensively revised in 1943, *The Book of the Dead*, loosely inspired by the tale of Isis and Osiris from ancient Egypt, is a sweeping historical romance that tells a gothic tale of love between a noblewoman and a ghost in eighth-century Japan. Its author, Orikuchi Shinobu, was a well-received novelist, distinguished poet, and esteemed scholar. He is often considered one of the fathers of Japanese folklore studies, and *The Book of the Dead* is without a doubt the most important novel of his career—and it is a book like no other.

Here, for the first time, is the complete English translation of Orikuchi's masterwork, whose vast influence is evidenced by multiple critical studies dedicated to it and by its many adaptations, which include an animated film and a popular manga. This translation features an Introduction by award-winning translator Jeffrey Angles discussing the historical background of the work as well as its major themes: the ancient origins of

the Japanese nation, the development of religion in a modernizing society, and the devotion necessary to create a masterpiece. Also included are three chapters from *The Mandala of Light* by Japanese intellectual historian Andō Reiji, who places the novel and Orikuchi's thought in the broader intellectual context of early twentieth-century Japan.

The Book of the Dead focuses on the power of faith and religious devotion, and can be read as a parable illustrating the suffering an artist must experience to create great art. Readers will soon discover that a great deal lies hidden beneath the surface of the story; the entire text is a modernist mystery waiting to be decoded.



Orikuchi Shinobu (1887–1953) was a Japanese ethnologist, linguist, folklorist, novelist, and poet. As one of the foremost early twentieth-century experts of Japanese folklore and Shinto, he has vast influence over modern intellectual discourse, and many of his novels and collections of poetry are classics of Japanese literature.

Jeffrey Angles is professor of Japanese and translation at Western Michigan University. He is author of *Writing the Love of Boys* (Minnesota, 2011) and is an award-winning translator of dozens of Japan's most important writers.

Andō Reiji is associate professor in the Faculty of Art, Tama Art University in Tokyo. As the author of two award-winning studies of Orikuchi Shinobu, he is the foremost authority on Orikuchi in Japan.

FICTION/JAPANESE STUDIES

\$25.95 £19.50 Paper ISBN: 978-0-8166-8810-4

\$91.00xx £68.00 Cloth ISBN: 978-0-8166-8809-8

JANUARY

352 pages 13 b&w illustrations 5 1/2 x 8 1/2

The Art of Cooking

A Dialogue between Julia Child and Craig Claiborne

MARTHA ROSLER

A crucial unpublished art historical document

In the early 1970s, in the midst of a body of work linking cuisine, cooking, women, labor, imperialism, and even photography, Martha Rosler wrote *The Art of Cooking*, a mock dialogue between Julia Child, the pioneer television chef schooling Americans in how to produce haute cuisine at home, and then *New York Times* restaurant critic Craig Claiborne. Here published in full for the first time, *The Art of Cooking* consists in large part of quotations from books on cuisine and cooking from various eras redirected toward a discussion of the role of taste in art.

In its focus on the figure of the housewifely woman cooking for TV, *The Art of Cooking* brings to mind Rosler's celebrated video *Semiotics of the Kitchen* (1975). But like her 1977 video *Losing: A Conversation with the Parents*, this conversation is an absurdist reimagining of the confrontation between male and female discursive strategies and subject positions, centering on and departing from cultural uses of food. It is also a further chapter in her challenge to (Kantian-derived) Modernist notions of separation and her interrogation of hierarchies of taste and value,

especially in relation to art—a sequence that included *Monumental Garage Sale* of 1973. In each case, feminism and performance are fused with conceptual art strategies and neo-avantgardist aims of bridging the boundaries between art and everyday life.

Written when cooking and cuisine were first being marketed as a social good and a cultural necessity to educated housewives and well-heeled diners alike, *The Art of Cooking* reflects the rapid rise in sales of cookbooks lavishly illustrated with newly perfected color printing. These blockbusters touted regional and national cuisines to provide a freshly affluent middle class with an aspirational cosmopolitanism often expressed only as a kind of armchair tourism. In the current moment of renewed food fixations and fetishisms, and the widening cult of celebrity chefs, while culinary selections are threatening to displace most other aesthetic choices, *The Art of Cooking* provides a sideways glance at the rhetorics brought to bear on these adventures in production, consumption, and daily life.



Martha Rosler is an artist who works with multiple media, including photography, sculpture, video, and installation. Her interests are centered on the public sphere and landscapes of everyday life—actual and virtual—especially as they affect women. She has long produced works on war and the “national security climate,” connecting everyday experiences at home with the conduct of war abroad.

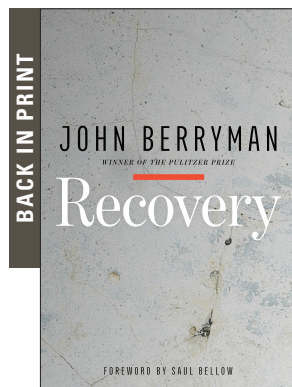
ART/WOMEN'S STUDIES

\$25.95x £18.50 Paper ISBN: 978-1-5179-0147-9

OCTOBER

256 pages 50 b&w illustrations 5 1/8 x 7 3/4

Distributed for e-flux classics



Recovery

JOHN BERRYMAN

FOREWORD BY SAUL BELLOW

Renowned poet John Berryman's first and only novel, unfinished at the time of his suicide, about "the disease called alcoholism"

"*Recovery* is a brilliantly written, masterful portrayal of man's battle with himself for survival."

—*Chicago Sun-Times*

"What distinguishes *Recovery* from many fine and powerful fictions about alcoholism are the steps it takes into allegory and art."

—*Los Angeles Times*

A thinly veiled autobiographical novel, *Recovery* follows Dr. Alan Severance through his emotional journey of Freudian group analysis, where he confesses his humiliations, defeats, and delusions in an attempt to purge himself and achieve normality.

John Berryman (1914–1972) was an American poet and scholar. He spent much of his career at the University of Minnesota. He was awarded the Pulitzer Prize for poetry in 1964 for 77 *Dream Songs* and was the recipient of the National Book Award for *His Toy, His Dream, His Rest*.

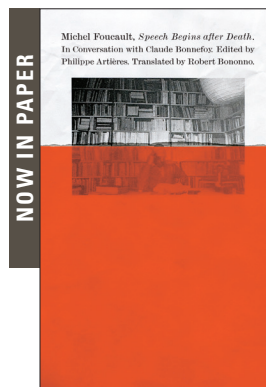
Saul Bellow (1915–2005) was an award-winning author whose works include *The Adventures of Augie March*, *Herzog*, *Mr. Sammler's Planet*, and *Humboldt's Gift*. He received the Nobel Prize in Literature in 1976.

FICTION

\$18.95 Paper ISBN: 978-1-5179-0131-8

SEPTEMBER

272 pages 5 1/2 x 8 1/4 CUSA



Speech Begins after Death

MICHEL FOUCAULT

IN CONVERSATION WITH CLAUDE BONNEFOY

EDITED BY PHILIPPE ARTIÈRES

TRANSLATED BY ROBERT BONONNO

An interview with Michel Foucault on the problems and pleasures of writing

"This book belongs on the shelves of any reader with interests in Foucault, theory, or writing. It's also a book that won't stay on the shelves, because it is actually a delight to read, and read again."

—Christopher Schaberg, *New Orleans Review*

Speech Begins after Death is a transcript of critic Claude Bonnefoy's interview with Michel Foucault in which the renowned theorist reflects on his approach to the written word throughout his life, from his school days to his discovery of the pleasure of writing. Never before published in English, this is one of Foucault's most personal statements about his life and writing.

Michel Foucault (1926–1984) was a French historian and philosopher associated with the structuralist and poststructuralist movements. He is often considered the most influential social theorist of the second half of the twentieth century, not only in philosophy but also in a wide range of disciplines in the humanities and social sciences. Among his most notable books are *Madness and Civilization*, *Discipline and Punish*, and *The History of Sexuality*.

Philippe Artières is director of research at the CNRS and president of the Centre Michel Foucault.

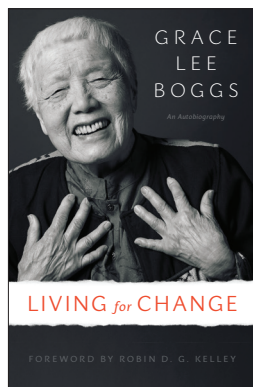
Robert Bononno is an award-winning translator of literary and cultural books.

PHILOSOPHY

\$14.95 £11.00 Paper ISBN: 978-0-8166-8322-2

AUGUST

96 pages 5 x 8



Living for Change

An Autobiography

GRACE LEE BOGGS

**WITH A NEW FOREWORD
BY ROBIN D. G. KELLEY**

**The remarkable life of an untraditional radical on the
American Left—now with a new foreword**

"More than a deeply moving memoir, this is a book of revelation."

—Studs Terkel

"An intrepid and courageous fighter for economic, racial, and social justice, Boggs writes with a passionate optimism that is a true inspiration."

—Publishers Weekly

No one can tell in advance what form a movement will take. Grace Lee Boggs's fascinating autobiography traces the story of a woman who transcended class and racial boundaries to pursue her passionate belief in a better society. Now with a new foreword by Robin D. G. Kelley, *Living for Change* is a sweeping account of a legendary human rights activist whose network included Malcolm X and C. L. R. James. From the end of the 1930s, through the Cold War, the Civil Rights era, and the rise of the Black Panthers to later efforts to rebuild crumbling urban communities, *Living for Change* is an exhilarating look at a remarkable woman who dedicated her life to social justice.

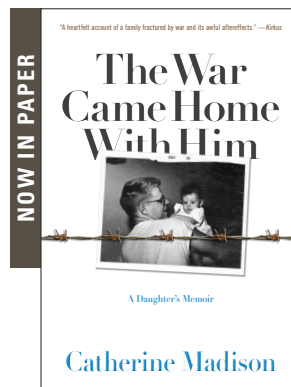
Grace Lee Boggs (1915–2015) was a first-generation Chinese American author, philosopher, and social activist. She is the subject of the 2013 film *American Revolutionary: The Evolution of Grace Lee Boggs*.

ASIAN AMERICAN STUDIES/BIOGRAPHY

\$19.95 £15.00 Paper ISBN: 978-1-5179-0148-6

AUGUST

328 pages 30 b&w plates 5 1/2 x 8 1/2



The War Came Home with Him

A Daughter's Memoir

CATHERINE MADISON

**A poignant look at the suppressed grief and thwarted love
that forever alter a family when a soldier brings his war home**

"Catherine Madison has written a captivating, beautifully crafted tale of the horrors her father endured as a prisoner of war and her lifelong quest to unravel the mystery of his tortured soul."

—Hugh Delehanty, coauthor of *Eleven Rings: The Soul of Success*

"*The War Came Home with Him* should be lauded for its unflinching honesty as Madison recalls the harrowing moments in her complicated relationship with her sometimes steady, often volatile father."

—Star Tribune

"A heartfelt account of a family fractured by war and its awful aftereffects."

—Kirkus Reviews

In this striking dual narrative, Catherine Madison tells the stories of two survivors of one man's war: a father who withstood a prison camp's unspeakable inhumanity and a daughter who withstood the residual cruelty that came home with him. Piecing together her father's experiences as a POW in Korea, Madison uncovers long-hidden truths about his past, gaining insight into her own in the process.

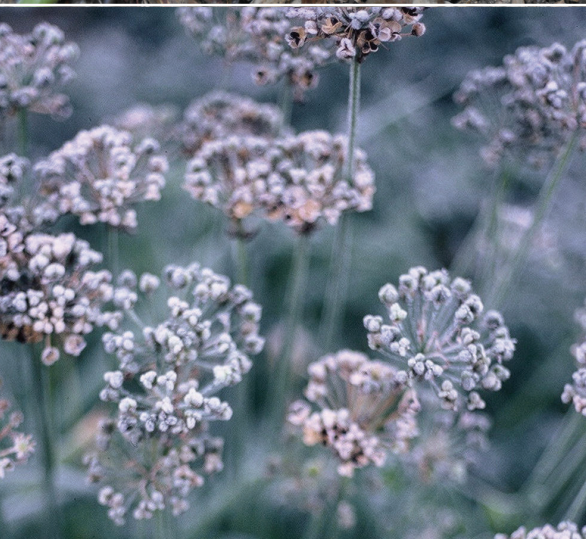
Journalist **Catherine Madison** was editor-in-chief of *Utne Reader*, senior editor at *Adweek* and *Creativity Magazine*, founding editor of *American Advertising*, and editor-in-chief of *Format Magazine*. She has written articles for many publications, including the *Chicago Tribune*, *Star Tribune*, and *Minnesota Monthly*.

MEMOIR

\$18.95 Paper ISBN: 978-1-5179-0144-8

SEPTEMBER

256 pages 5 1/2 x 8 1/2 COBE



Fresh from the Garden

An Organic Guide to Growing Vegetables, Berries, and Herbs in Cold Climates

JOHN WHITMAN

Grow your own vegetables, berries, and herbs with the fourth book in the best-selling cold climate gardening series

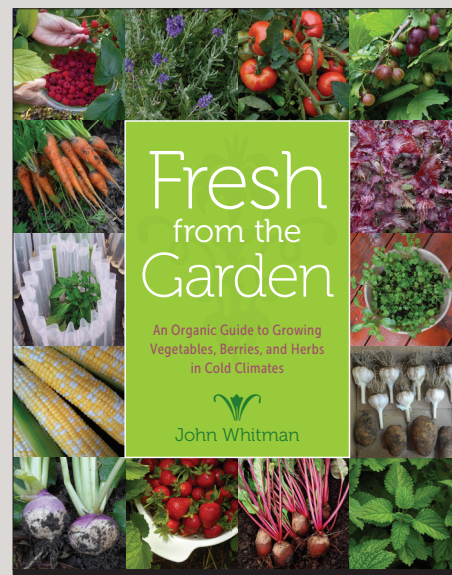
"In *Fresh from the Garden*, John Whitman folds together the joy of gardening and a love of cooking with wit and wisdom. Addressing the challenges and rewards of our cold climate, he shares his vast experience, deep knowledge, and passion for nature's bounty. This is a monumental work—inspiring, instructive, timeless."

—Beth Dooley, author of *In Winter's Kitchen: Growing Roots and Breaking Bread in the Northern Heartland*

Fresh is simply best. To get the tastiest, most nutritious produce, you have to grow your own, and in a cold climate this presents unique challenges. *Fresh from the Garden* will help you extend the growing season to produce the best vegetables, berries, and herbs, right in your own backyard. The guide includes more than 150 edible plants and helps you decide which varieties to choose; where and how to plant, tend, and harvest them; and what to do with your bounty. *Fresh from the Garden* is a clear, concise guide, with nutrition information tables and hundreds of helpful color photographs.

Drawing on more than fifty years of gardening—and nearly as many years writing on the subject—John Whitman describes various methods of planting to make the most of different sites, whether in containers, raised beds, or on level ground, and takes into consideration the abbreviated growing season and longer summer days. He discusses the merits of starting from seed indoors or outdoors, the making and uses of compost, and measures for keeping a garden healthy, from mulching and fertilizing to crop rotation and winter protection.

Included in his wealth of knowledge is a generous listing of more than 1,700 varieties of vegetables, berries, and herbs, from the best known to the highly unusual, including hybrid and heirloom varieties. He covers the specifics of cultivation, nutritional values, storage techniques, and culinary usage. Dedicated to organic practices, for the health of gardener and garden alike, the information and advice in *Fresh from the Garden* will enrich the experience of cold climate gardeners.



All of **John Whitman's** gardening knowledge comes from hands-on experience acquired as a professional grower and an avid backyard vegetable gardener for more than fifty years. His book *Starting from Scratch: A Guide to Indoor Gardening* was a main selection of the Organic Gardening Book Club. He wrote the vegetable section of the *Better Homes and Gardens New Garden Book* and was the sole author of the *Better Homes and Gardens New Houseplants Book*. Whitman is the creator and coauthor of the other three volumes in the cold climate gardening series: *Growing Perennials in Cold Climates*, *Growing Shrubs and Small Trees in Cold Climates*, and *Growing Roses in Cold Climates*.

GARDENING

\$49.95 £37.50 Cloth/jacket ISBN: 978-0-8166-9839-4

JANUARY

536 pages 264 color plates 8 1/2 x 10 5/8



One North Star

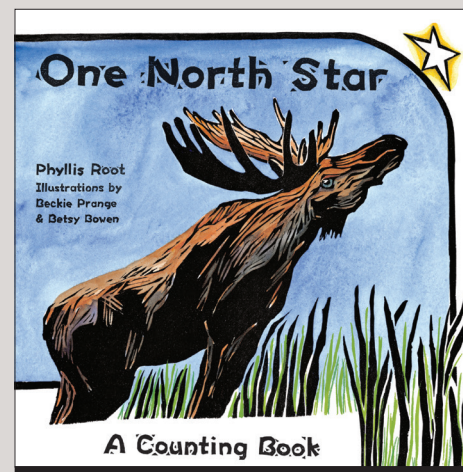
A Counting Book

PHYLLIS ROOT

ILLUSTRATIONS BY BECKIE PRANGE AND BETSY BOWEN

Who lives here under one north star?

Five toads hop, four brook trout swim, three elk graze, two loons call, and one beaver gnaws on a paper birch tree, all under one North Star. Through bog and marsh, along river and lake, across prairie and into the woods, children learn what lives where by counting the creatures on foot or in flight, swimming or perching in exquisite woodcut and watercolor illustrations created by Beckie Prange and Betsy Bowen in an artistic collaboration. For those looking for more about the pictured wildlife, Phyllis Root includes fascinating facts and information on the state's ecosystems and the plants and animals that make their homes there.



Phyllis Root is author of more than forty books. She received a McKnight Fellowship for *Lucia and the Light*; *Aunt Nancy and Old Man Trouble* won a Minnesota Picture Book award; *Big Momma Makes the World* won a Boston Globe–Horn Book Award; and *Plant a Pocket of Prairie* (Minnesota, 2014) won a John Burroughs Riverby Award. She lives in Minneapolis.

Beckie Prange is a biologist and printmaker who illustrated two previous books, the Caldecott Honor winner *Song of the Water Boatman* and *Ubiquitous: Celebrating Nature's Survivors*. She lives in Ely, Minnesota.

Betsy Bowen has written and illustrated many children's books. Her illustrated works include *Great Wolf and the Good Woodsman* (Minnesota, 2005); *Big Belching Bog* (Minnesota, 2010); and *Plant a Pocket of Prairie* (Minnesota, 2014). She lives in Grand Marais, Minnesota.

CHILDREN'S LITERATURE

\$16.95 £12.50 Cloth/jacket ISBN: 978-0-8166-5063-7

AUGUST

36 pages 32 color illustrations 10 1/2 x 10 1/2

This Is Where I Am

A Memoir

ZEKE CALIGIURI

A look at the life that landed the writer in prison and a lost world recaptured

"*This Is Where I Am* is a fabulous book that maps out the real lives of the city and the neighborhoods, of real hopes that die and real dreams that resurrect. For every hour of joy or sorrow the common citizen experiences, Zeke Caligiuri aptly magnifies that same hour into an eternity of lives deeply lived and feared and loved and lost. Every school, judge, counselor, and policeman ought to read this book. Read it. Read it again. Read it until you understand that how we make and shape our society is our responsibility—all of ours."

—Jimmy Santiago Baca, author of *Singing at the Gates*

"Zeke Caligiuri's debut memoir, *This Is Where I Am*, soulfully evokes his childhood playgrounds and present-day prison cells—and situates him as a powerful new voice in contemporary literature, a voice that is at once literary and streetwise, with an ice-cold restraint that blisters the heart."

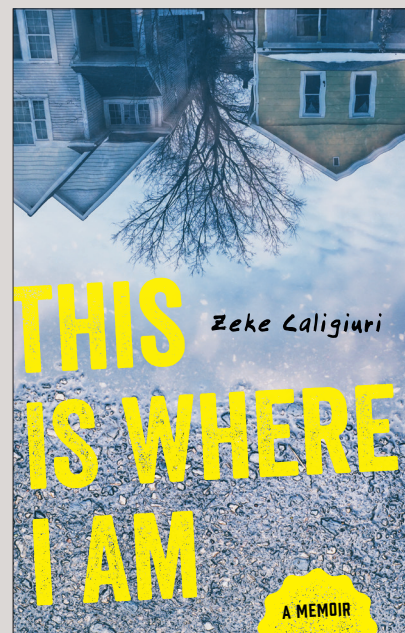
—Matt Burgess, author of *Uncle Janice and Dogfight, A Love Story*

Prison is where Zeke Caligiuri is. Powderhorn Park in South Minneapolis, dubbed "Murderapolis" the year he turned eighteen, is where he comes from. It was the same neighborhood his father grew up in but had changed dramatically by the early 1990s.

Yet in Zeke's family, father and mother and grandmother kept things together while all around them the houses decayed and once-safe streets gave way to the crush of poverty and crime.

This Is Where I Am is Zeke Caligiuri's clear-eyed account of how he got from there to here, how a boy who had every hope went from dreaming of freedom to losing it, along with nearly everything and everyone he loved. Tenderhearted in its reflections on his lost childhood, brutally candid in its description of a life of hanging and hustling, Zeke's memoir recreates a world of tagging and goofing gone awry, of moving from smoking pot to unsuccessful attempts at dealing crack, of watching his father weep at the funeral of a seventeen-year-old boy, of going to jail: first strike. It is a place where, when asked what he's going to do with his life, a friend can only answer: "What the fuck are you talking about?"

This Is Where I Am is Zeke's own answer: he is going to tell his story, every sharp detail and sobering word, with the natural grace of a gifted writer and the hard-won wisdom of hindsight.



Zeke Caligiuri is the recipient of several awards through the annual PEN Prison Writing Contest. His work has been published in the collection *Prison Noir*, edited by Joyce Carol Oates; *From Education to Incarceration: Dismantling the School-to-Prison Pipeline*; and *From the Inside Out: Letters to Young Men and Other Writings*. He is incarcerated at the Faribault Correctional Facility in Minnesota, where he continues to write.

MEMOIR/REGIONAL

\$17.95 £13.50 Paper ISBN: 978-0-8166-9572-0

\$17.95 Retail e-book ISBN: 978-1-4529-5190-4

OCTOBER

296 pages 5 1/2 x 8 1/2

Sky Blue Water

Great Stories for Young Readers

JAY D. PETERSON AND COLLETTE A. MORGAN, EDITORS

FOREWORD BY KEVIN KLING

A one-of-a-kind collection of short stories that celebrates Minnesota's vibrant storytelling tradition

"The Mid-Century Oceanographic Institute is a place where the pure, unadulterated weirdness of kids is honored and amplified."

—Dave Eggers

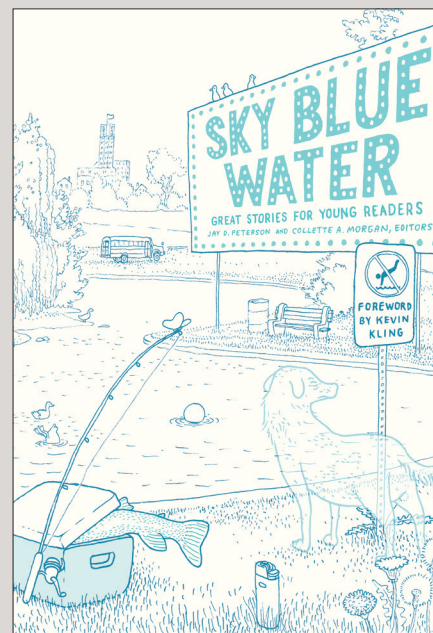
From the Dakota people who first inhabited the state to its generations of immigrants and today's residents, Minnesota has long had a vibrant and unique storytelling tradition. A rich and often underappreciated part of this tradition is youth storytelling—a movement of which Minnesota is a national forerunner. Here, for the first time, two of the state's beloved independent booksellers collect a wide array of short stories for young readers that pay homage to Minnesota's diverse cultures and stunning landscapes.

Sky Blue Water celebrates young adult and intermediate fiction from some of Minnesota's most beloved and award-winning authors to emerging talents and many more. With each turn of the page, every young reader will find a poignant and relatable story: tales of discovering hidden truths about one's family,

dealing with a difficult bully, and falling for the new kid who dresses like a cowboy, as well as settings from Rainy Lake to Lake Calhoun and time periods from Prohibition to the present day. Featuring primarily never-published stories, this anthology beautifully captures the essence of a Minnesota adolescence in twenty short stories and poems. A Q&A section features actual students and curriculum materials to be used by families, teachers, and students.

This collection embodies passion for fostering literacy in young readers. A portion of the proceeds from *Sky Blue Water* will go to the Mid-Century Oceanographic Institute, a Twin Cities organization offering free tutoring and writing assistance for students ages six to eighteen.

Contributors: William Alexander; Swati Avasthi; Kelly Barnhill; Mary Casanova; John Coy; Kirstin Cronn-Mills; Anika Fajardo; Shannon Gibney; Pete Hautman; Lynne Jonell; Kevin Kling; Margi Preus; Marcie Rendon; Kurtis Scaletta; Julie Schumacher; Joyce Sidman; Phuoc Thi Minh Tran; Anne Ursu; Sarah Warren; Stephanie Watson; Kao Kalia Yang.



Cover illustration by Anders Nilsen. Final cover to come.

Jay D. Peterson spent twelve years as the store manager of Magers and Quinn Booksellers of Minneapolis. He is an active and dedicated member of the Twin Cities literary community and served as vice chair of the board of directors of the Mid-Century Oceanographic Institute.

Collette A. Morgan believes that sharing stories changes lives. In 1992, she and Tom Braun opened Wild Rumpus Books in Minneapolis. She has served on the board of directors of the American Booksellers Association and the Midwest Independent Booksellers Association.

Kevin Kling is a well-known playwright and storyteller, and his commentaries can be heard on NPR's *All Things Considered*. He lives in Minneapolis.

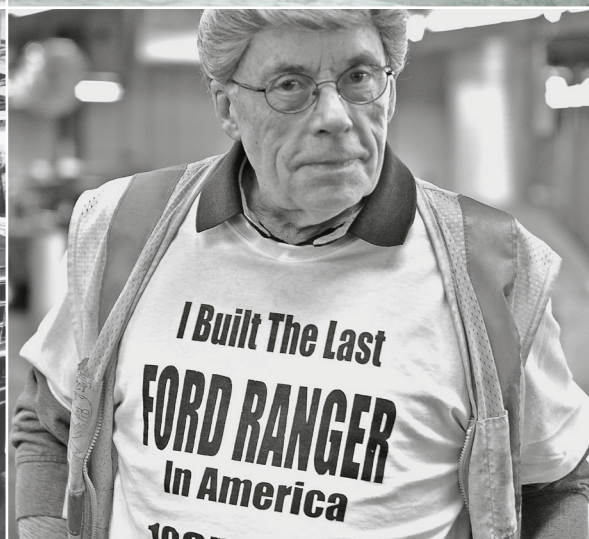
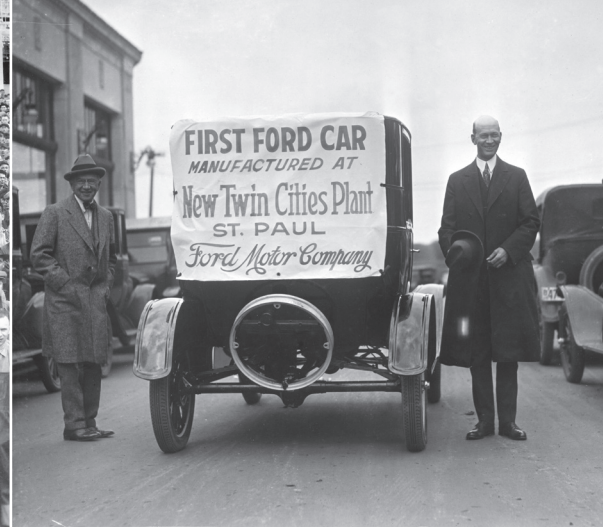
YOUNG ADULT LITERATURE/REGIONAL

\$19.95 £15.00 Cloth/jacket ISBN: 978-0-8166-9876-9

\$19.95 Retail e-book ISBN: 978-1-4529-5194-2

SEPTEMBER

240 pages 5 1/2 x 8 1/2



The Ford Century in Minnesota

BRIAN McMAHON

How the Ford Motor Company transformed Minnesota during 100 years

"Brian McMahon has done an outstanding job of showing how the top and bottom layers of the industrial hierarchy viewed reality—and how they saw and influenced each other."

—Peter Rachleff, Macalester College

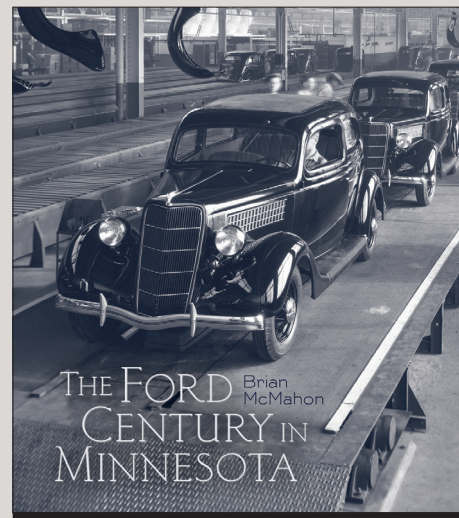
"*The Ford Century in Minnesota* tells the story of how Henry Ford's pioneering company arrived in the state and built its giant plant in St. Paul in the 1920s, how its workers became involved in the international organized labor movement, and how a variety of forces led to the plant's closure. Combining political, economic, social, and architectural history, this richly detailed, handsomely illustrated book will appeal to a wide range of readers."

—Larry Millett, author of *Minnesota Modern: Architecture and Life at Midcentury*

In 1903, before the Ford Motor Company was incorporated, Stephen Tenvoorde signed a contract to sell "Fordmobiles" at his bicycle shop in St. Cloud, Minnesota. Four generations later, the Tenvoorde family still operates what is now the oldest Ford dealership in the world. Brian McMahon chronicles how the fortunes of the company and the state became intertwined during that century.

Ford assembled Model T cars in the world's tallest automobile plant in Minneapolis and a three-story structure in St. Paul—both still standing. These factories quickly became functionally obsolete after the development of the moveable assembly line. The hunt for a new site to build a modern, single-story plant stirred intense rivalry between Minneapolis and St. Paul. Henry Ford took a rare personal interest in the search and selected a 125-acre parcel in St. Paul overlooking the recently built High Dam on the Mississippi River, which allowed for navigation and hydroelectric power. The Twin Cities Assembly Plant would go on to manufacture millions of cars, trucks, tractors, and military vehicles until its closure in 2011.

First-person accounts of more than forty retired auto workers share what it was like to work at Ford—from the early years of the Minneapolis plant to the final hours of the Twin Cities Assembly Plant in St. Paul. McMahon documents the company's transformation—through the Depression, the rise of the United Auto Workers Union, World War II, women joining the workforce, competition from imported cars, globalization, outsourcing, and the closing of the plant.



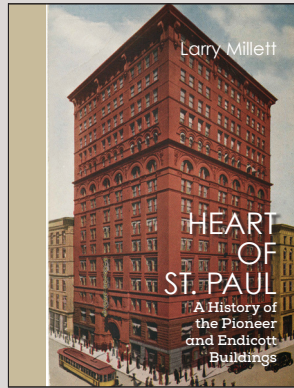
Brian McMahon, a trained architect, has lectured and written extensively on industry, urban history, and architecture and has developed and designed several exhibits for museums and galleries in New York and Minnesota.

HISTORY/MINNESOTA

\$39.95 £30.00 Cloth/jacket ISBN: 978-0-8166-3719-5

DECEMBER

384 pages 190 b&w illustrations 9 x 10



Heart of St. Paul

A History of the Pioneer
and Endicott Buildings

LARRY MILLETT

A history of two icons of commercial architecture at the heart of the Midwest

When the Pioneer Press Building opened in 1889, it was news. The twelve-story skyscraper, the tallest at the time in St. Paul—featuring the first glass elevator in the country—merited a forty-page special edition of the *Pioneer Press*, whose editors proclaimed it “the greatest newspaper building mother earth carries.” One year later, the Endicott Building, designed by rising St. Paul architect Cass Gilbert, opened.

Journalist and architectural historian Larry Millett tells the story of these two icons from conception through numerous alterations to their present incarnation as vibrant cultural and living spaces in the center of St. Paul. He describes how the Pioneer came to be designed by noted Chicago architect Solon Beman, who in 1910 added four floors to create a sixteen-story light court that remains one of Minnesota’s great architectural spaces. Millett also describes Gilbert’s meticulous work in designing the Endicott complex, which was inspired by the Renaissance palaces of Florence.

Larry Millett, a Minneapolis native, spent much of his career as a writer, reporter, and editor for the *St. Paul Pioneer Press*. In 1985 he became the newspaper’s first architecture critic, a post he held until his retirement in 2002. His many works include *Once There Were Castles: Lost Mansions and Estates of the Twin Cities* and *Minnesota Modern: Architecture and Life at Midcentury*, also from Minnesota.

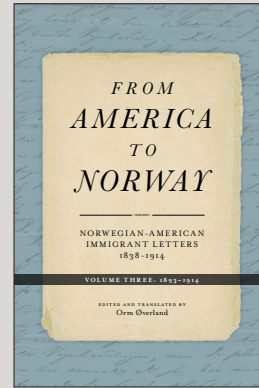
REGIONAL/ARCHITECTURE

\$39.95 £30.00 Cloth/jacket ISBN: 978-1-5179-0146-2

OCTOBER

128 pages 9 x 12

Distributed for the Minnesota Museum of American Art



From America to Norway

Norwegian–American Immigrant
Letters, 1838–1914

Volume III: 1893–1914

EDITED BY ORM ØVERLAND

FOREWORD BY TODD W. NICHOL

The experience of early Norwegian–American immigrants, told in their letters home

The third volume of *From America to Norway* is the final book of collected letters written by Norwegian–American immigrants from the years 1893 to 1914. During this time many Norwegians had left their homeland, traveled to America, and settled in the Midwest. The intended audience for letters home gradually transitioned from the expectation that letters were to be shared and published in local Norwegian communities to their recognition as a private form of communication.

The challenges and opportunities that immigrants faced are described in these letters. The funny, sad, poignant, and inspirational experiences of the settlers are related from an intensely personal point of view.

Orm Øverland is professor emeritus of American studies at the University of Bergen in Norway. Among his books are *The Western Home: A Literary History of Norwegian America* and *Immigrant Minds, American Identities: Making the United States Home, 1870–1930*.

SCANDINAVIAN STUDIES/HISTORY

\$60.00xx £45.00 Cloth/jacket ISBN: 978-1-5179-0145-5

NOVEMBER

572 pages 6 x 9

Distributed for the Norwegian American Historical Association (NAHA)

A Mishomis Book

A History-Coloring Book of the Ojibway Indians

EDWARD BENTON-BANAI

ILLUSTRATED BY JOE LILES

A five-part coloring book series of Ojibway history, myth, and tradition

Who are the Ojibway people, and how did they come to live in the lands of the Great Lake? Let Mishomis, or "Grandfather" in the Ojibway language, draw you a picture. In these delightful coloring books, the history of the Ojibway unfolds, beginning with the story of creation.

As Original Man (some will call him Anishinabe) walks the Earth, giving names to all things, Mishomis carries young readers along with Ojibway lore and wonder and with pictures asking to be brought to colorful life. The story follows the first five books of *The Mishomis Book*, telling of the Original Man's grandmother, Nokomis; of the Earth's first people; and of the Great Flood that changed everything. Thank Gitchie Manito for Turtle, on whose back the new world rests! Coloring along with Mishomis's words, readers will be enchanted to learn the legends and discover the spirit of the Ojibway traditions and way of life.

Book 1: The Ojibway Creation Story

\$5.00 Paper ISBN: 978-1-5179-0134-9

AUGUST

20 pages 11 x 11

Book 2: Original Man Walks the Earth

\$5.00 Paper ISBN: 978-1-5179-0135-6

AUGUST

20 pages 11 x 11

Book 3: Original Man & His Grandmother-No-ko-mis

\$5.00 Paper ISBN: 978-1-5179-0136-3

AUGUST

24 pages 11 x 11

Book 4: The Earth's First People

\$5.00 Paper ISBN: 978-1-5179-0137-0

AUGUST

20 pages 11 x 11

Book 5: The Great Flood

\$5.00 Paper ISBN: 978-1-5179-0138-7

AUGUST

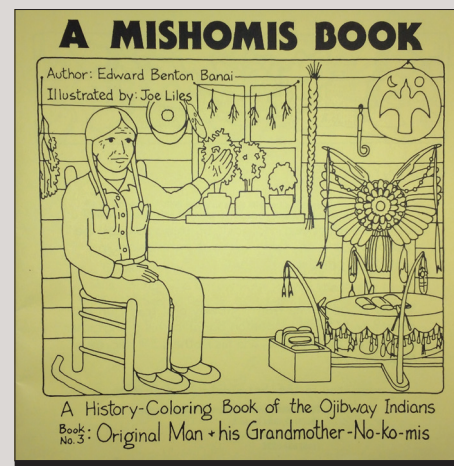
20 pages 11 x 11

A Mishomis Book (set of five coloring books)

\$20.00 Paper ISBN: 978-1-5179-0139-4

AUGUST

104 pages 11 x 11



Edward Benton-Banai is a Wisconsin Ojibway of the Fish Clan and a spiritual teacher of the Lac Court Oreilles Band of the Ojibway Tribe. One of the original founders of the American Indian Movement, he was also the founder and executive director of the Red School House in St. Paul, Minnesota.

NATIVE AMERICAN STUDIES

Object-Oriented Feminism

KATHERINE BEHAR, EDITOR

A discipline-expanding book that explores the political and ethical potential of being an object

The essays in *Object-Oriented Feminism* explore OOF: a feminist intervention into recent philosophical discourses—like speculative realism, object-oriented ontology (OOO), and new materialism—that take objects, things, stuff, and matter as primary. Object-oriented feminism approaches all objects from the inside-out position of being an object too, with all of its accompanying political and ethical potentials.

This volume places OOF thought in a long history of ongoing feminist work in multiple disciplines. In particular, object-oriented feminism foregrounds three significant aspects of feminist thinking in the philosophy of things: *politics*, engaging with histories of treating certain humans (women, people of color, and the poor) as objects; *erotics*, employing humor to foment unseemly entanglements between things; and *ethics*, refusing to make grand philosophical truth claims, instead staking a modest ethical position that arrives at being “in the right” by being “wrong.”

Seeking not to define object-oriented feminism but rather to enact it, the volume is interdisciplinary in approach, with contributors from a variety of fields, including sociology, anthropology, English, art, and philosophy. Topics are frequently provocative, engaging a wide range of theorists from Heidegger and Levinas to Irigaray and Haraway, and an intriguing diverse array of objects, including the female body as fetish object in Lolita subculture; birds made queer by endocrine disruptors; and truth claims arising in material relations in indigenous fiction and film. Intentionally, each essay can be seen as an “object” in relation to others in this collection.

Contributors: Irina Aristarkhova, U of Michigan; Karen Gregory, U of Edinburgh; Marina Gržinić, Slovenian Academy of Science and Arts; Frenchy Lunning, Minneapolis College of Art and Design; Timothy Morton, Rice U; Anne Pollock, Georgia Tech; Elizabeth A. Povinelli, Columbia U; R. Joshua Scannell, CUNY Graduate Center; Adam Zaretsky, VASTAL.



Katherine Behar is an interdisciplinary media and performance artist and assistant professor of new media arts at Baruch College, City University of New York. She is author of *Bigger Than You: Big Data and Obesity* and coauthor, with Emmy Mikelson, of *And Another Thing: Nonanthropocentrism and Art*. Her art publications include *Katherine Behar: E-Waste*.

PHILOSOPHY/FEMINIST THEORY

\$27.00x £20.00 Paper ISBN: 978-1-5179-0109-7
\$94.50xx £70.50 Cloth ISBN: 978-1-5179-0108-0
\$27.00 Retail e-book ISBN: 978-1-4529-5209-3

NOVEMBER

280 pages 32 b&w illustrations 5 1/2 x 8 1/2

Exposed

Environmental Politics and Pleasures in Posthuman Times

STACY ALAIMO

A bold call to approach environmentalism from the inside out

Opening with the statement "The anthropocene is no time to set things straight," Stacy Alaimo puts forth potent arguments for a material feminist posthumanism in the chapters that follow.

From trans-species art and queer animals to naked protesting and scientific accounts of fishy humans, *Exposed* argues for feminist posthumanism immersed in strange agencies and scale-shifting ethics. Including such divergent topics as landscape art, ocean ecologies, and plastic activism, Alaimo explores our environmental predicaments to better understand feminist occupations of transcorporeal subjectivity.

She puts scientists, activists, artists, writers, and theorists in conversation, revealing that the state of the planet in the twenty-first century has radically transformed ethics, politics, and what it means to be human. Ultimately, *Exposed* calls for an environmental stance in which, rather than operating from an externalized perspective, we think, feel, and act as the very stuff of the world.



Stacy Alaimo is professor of English and director of the environmental and sustainability studies minor at the University of Texas at Arlington. She is author of *Undomesticated Ground* and *Bodily Natures*, editor of *Matter*, and coeditor of *Material Feminisms*.

PHILOSOPHY/FEMINIST THEORY

\$27.00x £20.00 Paper ISBN: 978-0-8166-2838-4

\$94.50xx £70.50 Cloth ISBN: 978-0-8166-2195-8

\$27.00 Retail e-book ISBN: 978-1-4529-5218-5

OCTOBER

256 pages 10 b&w illustrations 5 1/2 x 8 1/2

A Curriculum of Fear

Homeland Security in U.S. Public Schools

NICOLE NGUYEN

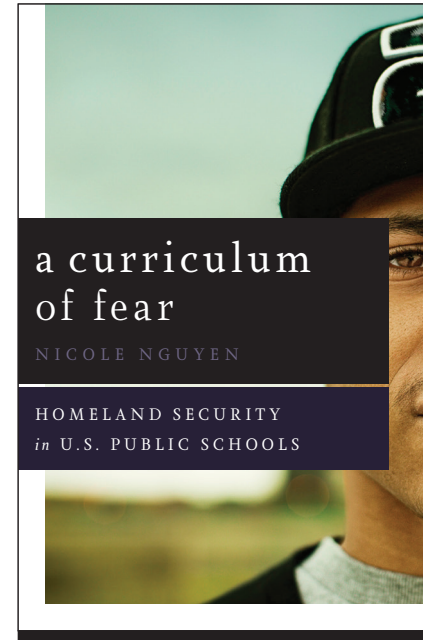
Homeland Security goes to school

Welcome to Milton High School, where fear is a teacher's best tool and every student is a soldier in the war on terror. A struggling public school outside the nation's capital, Milton sat squarely at the center of two trends: growing fear of resurgent terrorism and mounting pressure to run schools as job training sites. In response, the school established a specialized Homeland Security program.

A Curriculum of Fear takes us into Milton for a day-to-day look at how such a program works, what it means to students and staff, and what it says about the militarization of U.S. public schools and, more broadly, the state of public education in this country. Nicole Nguyen guides us through a curriculum of national security-themed classes, electives, and internships designed through public-private partnerships with major defense contractors like Northrop Grumman and federal agencies like the NSA. She introduces us to students in the process of becoming a corps of "diverse workers" for the national security industry, learning to be "vigilant" citizens; and she

shows us the everyday realities of a program intended to improve the school, revitalize the community, and eliminate the achievement gap.

With reference to critical work on school militarization, neoliberal school reform, the impact of the global war on terror on everyday life, and the political uses of fear, *A Curriculum of Fear* maps the contexts that gave rise to Milton's Homeland Security program and its popularity. Ultimately, as the first ethnography of such a program, the book provides a disturbing close encounter with the new normal imposed by the global war on terror—a school at once under siege and actively preparing for the siege itself.



Nicole Nguyen is assistant professor of social foundations of education at the University of Illinois–Chicago.

EDUCATION

\$26.00x £19.50 Paper ISBN: 978-0-8166-9828-8
\$91.00xx £68.00 Cloth ISBN: 978-0-8166-9826-4
\$26.00 Retail e-book ISBN: 978-1-4529-5178-2

AUGUST

296 pages 10 b&w illustrations 5 1/2 x 8 1/2

Downed by Friendly Fire

Black Girls, White Girls, and Suburban Schooling

SIGNITHIA FORDHAM

Rehabilitating the meaning of gender-specific violence

Most Americans would never willingly revisit their high school experiences; the nation's school systems reflect the broader society's hierarchical emphasis on race, class, and gender. While schools purport to provide equal opportunities for all students, this rarely happens in actuality—particularly for girls.

In *Downed by Friendly Fire*, Signithia Fordham unmask and examines female-centered bullying in schools, arguing that it is essential to unmask female aggression, bullying, and competition, all of which directly relate to the structural violence embedded in the racialized and gendered social order. For two and a half years, Fordham conducted field research at "Underground Railroad High School," a suburban high school in upstate New York. Through a series of composite student profiles, she examines the girls' relationships to academic achievement, social competition, and aggression toward one another. Fordham

argues that girls academically "compete to lose," which only perpetuates their subordination through the misrecognition of their own competitive behaviors. She goes further to expand the meaning of violence to include what is seen as normal, including suffering, humiliation, and social and economic abuse.

Using the concept "symbolic violence," Fordham theorizes the psychological and social damage suffered especially by black girls in schools. The five narratives in *Downed by Friendly Fire* ultimately highlight the pain and suffering this violence produces as well as the ways in which it promotes inequality, exclusion, and marginalization among girls.



Signithia Fordham is associate professor of anthropology at the University of Rochester and the author of *Blacked Out: Dilemmas of Race, Identity, and Success at Capital High*.

ANTHROPOLOGY

\$25.00x £18.50 Paper ISBN: 978-0-8166-8967-5
\$87.50xx £65.50 Cloth ISBN: 978-0-8166-8966-8
\$25.00 Retail e-book ISBN: 978-1-4529-5303-8

NOVEMBER

320 pages 5 1/2 x 8 1/2

The Perversity of Things

Hugo Gernsback on Media, Tinkering, and Scientifiction

HUGO GERNSBACK

EDITED BY GRANT WYTHOFF

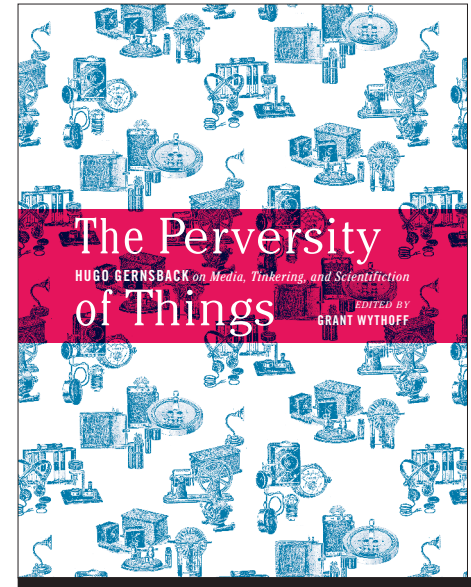
The founder of science fiction and his other inventions

In 1905, a young Jewish immigrant from Luxembourg founded an electrical supply shop in New York. This inventor, writer, and publisher Hugo Gernsback would later become famous for launching the first science fiction magazine, *Amazing Stories*, in 1926. But while science fiction's annual Hugo Awards were named in his honor, there has been surprisingly little understanding of how the genre began among a community of tinkerers all drawn to Gernsback's vision of comprehending the future of media through making. In *The Perversity of Things*, Grant Wythoff makes available texts by Gernsback that were foundational both for science fiction and the emergence of media studies.

Wythoff argues that Gernsback developed a means of describing and assessing the cultural impact of emerging media long before media studies became an academic discipline. From editorials and blueprints to media histories, critical essays, and short fiction, Wythoff has collected a wide range

of Gernsback's writings that have been out of print since their magazine debut in the early 1900s. These articles cover such topics as television; the regulation of wireless/radio; war and technology; speculative futures; media-archaeological curiosities like the dynamophone and hypnobioscope; and more. All together, this collection shows how Gernsback's publications evolved from an electrical parts catalog to a full-fledged literary genre.

The Perversity of Things aims to reverse the widespread misunderstanding of Gernsback within the history of science fiction criticism. Through painstaking research and extensive annotations and commentary, Wythoff reintroduces us to Gernsback and the origins of science fiction.



Hugo Gernsback (1884–1967) was an inventor, writer, editor, and publisher who founded the first science fiction magazine, *Amazing Stories*, in 1926. The annual Hugo Awards for the best works of science fiction and fantasy are named in his honor.

Grant Wythoff is a postdoctoral fellow in the Society of Fellows in the Humanities and a lecturer in the department of English and comparative literature at Columbia University.

MEDIA STUDIES/LITERARY CRITICISM

\$35.00x £26.00 Paper ISBN: 978-1-5179-0085-4
\$122.50xx £91.50 Cloth ISBN: 978-1-5179-0084-7
\$35.00 Retail e-book ISBN: 978-1-4529-5314-4

NOVEMBER

444 pages 146 b&w illustrations 8 1/2 x 11
Electronic Mediations series, volume 52

Like Clockwork

Steampunk Pasts, Presents, and Futures

RACHEL A. BOWSER AND BRIAN CROXALL, EDITORS

From Dragon*Con to IBM's big data and neo-Victorianism to disability studies—the fascinating rise of an international subculture

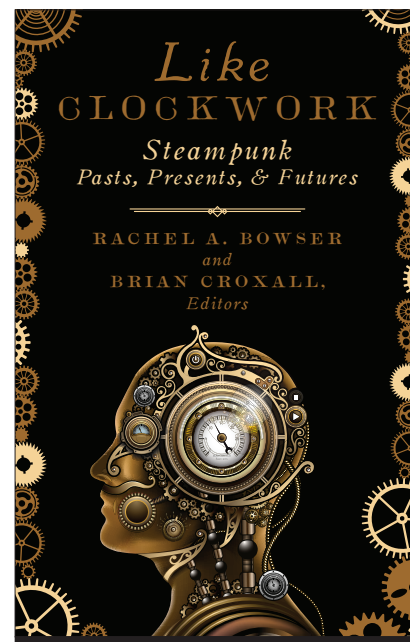
Once a small subculture, the steampunk phenomenon exploded in visibility during the first years of the twenty-first century, its influence and prominence increasing ever since. From its Victorian and literary roots to film and television, video games, music, and even fashion, this subgenre of science fiction reaches far and wide within current culture. Here Rachel A. Bowser and Brian Croxall present cutting-edge essays on steampunk: its rise in popularity, its many manifestations, and why we should pay attention.

Like Clockwork offers wide-ranging perspectives on steampunk's history and its place in contemporary culture, all while speaking to the "why" and "why now" of the genre. In her essay, Catherine Siemann draws on authors such as William Gibson and China Miéville to analyze steampunk cities; Kathryn Crowther turns to disability studies to examine the role of prosthetics within steampunk as well as the contemporary culture of access; and Diana M. Pho reviews the racial and national identities of steampunk, bringing

in discussions of British chap-hop artists, African American steampunk practitioners, and multicultural steampunk fan cultures.

From disability and queerness to ethos and digital humanities, *Like Clockwork* explores the intriguing history of steampunk to evaluate the influence of the genre from the 1970s through the twenty-first century.

Contributors: Kathryn Crowther, Perimeter College at Georgia State U; Shaun Duke, U of Florida; Stefania Forlini, U of Calgary (Canada); Lisa Hager, U of Wisconsin–Waukesha; Mike Perschon, MacEwan U in Edmonton, Alberta; Diana M. Pho; David Pike, American U; Catherine Siemann, New Jersey Institute of Technology; Joseph Weakland, Georgia Institute of Technology; Roger Whitson, Washington State U.



Rachel A. Bowser is associate professor of English at Georgia Gwinnett College.

Brian Croxall is digital humanities librarian at Brown University.

LITERARY CRITICISM

\$25.00x £18.50 Paper ISBN: 978-1-5179-0063-2
\$87.50xx £65.50 Cloth ISBN: 978-1-5179-0062-5
\$25.00 Retail e-book ISBN: 978-1-4529-5253-6

DECEMBER

288 pages 17 b&w illustrations 5 1/2 x 8 1/2

California Mission Landscapes

Race, Memory, and the Politics of Heritage

ELIZABETH KRYDER-REID

How iconic American places cultivate and conceal contested pasts

"Nothing defines California and our nation's heritage as significantly or emotionally," says the California Mission Foundation, "as do the twenty-one missions that were founded along the coast from San Diego to Sonoma." Indeed, the missions collectively represent the state's most iconic tourist destinations and are touchstones for interpreting its history. Elementary school students today still make model missions evoking the romanticized versions of the 1930s. Does it occur to them or to the tourists that the missions have a dark history?

California Mission Landscapes is an unprecedented and fascinating history of California mission landscapes from colonial outposts to their reinvention as heritage sites through the late nineteenth and twentieth centuries. Illuminating the deeply political nature of this transformation, Elizabeth Kryder-Reid argues that the designed landscapes have long recast the missions from sites of colonial oppression to aestheticized and nostalgia-drenched monasteries. She investigates how such landscapes have been appropriated in social and political power

struggles, particularly in the perpetuation of social inequalities across boundaries of gender, race, class, ethnicity, and religion.

California Mission Landscapes demonstrates how the gardens planted in mission courtyards over the past 150 years are not merely anachronistic but have become potent ideological spaces. The transformation of these sites of conquest into physical and metaphoric gardens has reinforced the marginalization of indigenous agency and diminished the contemporary consequences of colonialism. And yet, importantly, this book also points to the potential to create very different visitor experiences than these landscapes currently do.

Despite the wealth of scholarship on California history, until now no book has explored the mission landscapes as an avenue into understanding the politics of the past, tracing the continuum between the Spanish colonial period, emerging American nationalism, and the contemporary heritage industry.



CALIFORNIA MISSION LANDSCAPES

— Race, Memory, and the Politics of Heritage —



ELIZABETH KRYDER-REID

Elizabeth Kryder-Reid is professor of anthropology and museum studies and director of the Cultural Heritage Research Center in the Indiana University School of Liberal Arts (IUPUI) and former director of the IUPUI museum studies program.

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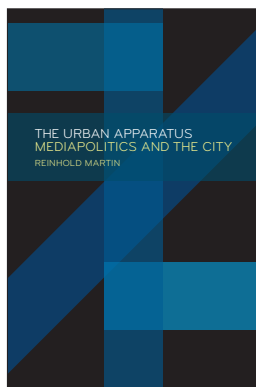
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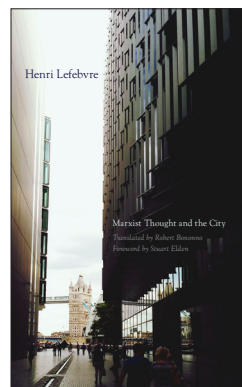
Architecture, Landscape, and American Culture series



The Urban Apparatus

Mediapolitics and the City

REINHOLD MARTIN



Marxist Thought and the City

HENRI LEFEBVRE

TRANSLATED BY ROBERT BONONNO

FOREWORD BY STUART ELDEN

What is a city, today?

Urbanization is a system of power and knowledge, and today's city functions through the expansive material infrastructures of the urban order. In *The Urban Apparatus*, Reinhold Martin analyzes urbanization and the contemporary city in aesthetic, socioeconomic, and mediapolitical terms. He argues that understanding the city as infrastructure reveals urbanization to be a way of imparting functional, aesthetic, and cognitive order to a contradictory neoliberal regime.

Blending critical philosophy, political theory, and media theory, *The Urban Apparatus* explores how the aesthetics of cities and their political economies overlap. In a series of ten essays, with a detailed theoretical introduction, Martin explores questions related to urban life, drawn from a wide range of global topics—from the fiscal crisis in Detroit to speculative development in Mumbai, from discussions of race and the environment to housing and economic inequality. Each essay proposes a particular “mediator” that is shaped by imaginative practices, each answering the question “What is a city, today?”

The Urban Apparatus serves as an “urban” bookend to the architectural questions explored by Martin in his earlier book *Utopia's Ghost*, and ultimately offers readers a way to think politically about urbanization.

Reinhold Martin is professor of architecture at Columbia University. He cofounded the journal *Grey Room* and is author of *Utopia's Ghost: Architecture and Postmodernism, Again* (Minnesota, 2010).

ARCHITECTURE/THEORY

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JANUARY

192 pages 5 1/2 x 8 1/2

For the first time in English, Lefebvre's essential work on how Marx and Engels conceptualized the development of the city

One of the most influential Marxist theorists of the twentieth century, Henri Lefebvre first published *Marxist Thought and the City* in French in 1972, marking a pivotal point in his evolution as a thinker and an important precursor to his groundbreaking work of urban sociology, *The Production of Space*. *Marxist Thought and the City*—in which he reviews the work of Karl Marx and Friedrich Engels for commentary and analysis on the life and growth of the city—now appears in English for the first time.

Rooted in orthodox Marxism's analyses of capitalism and the capitalist mode of production, with extensive quotations from the works of Marx and Engels, this book describes the city's transition from life under feudalism to modern industrial capitalism. In doing so it highlights the various forces that sought to maintain power in the struggles between the medieval aristocracy and the urban guilds, amid the growth of banking and capital.

Henri Lefebvre (1901–1991) was a leading French philosopher, sociologist, and urban theorist. Many of his more than sixty books have appeared in English translation.

Robert Bononno has been a translator from French for more than twenty years.

Stuart Elden is professor of political theory and geography at the University of Warwick in the United Kingdom.

SOCIOLOGY/URBAN STUDIES

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NOVEMBER

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Fuel

A Speculative Dictionary

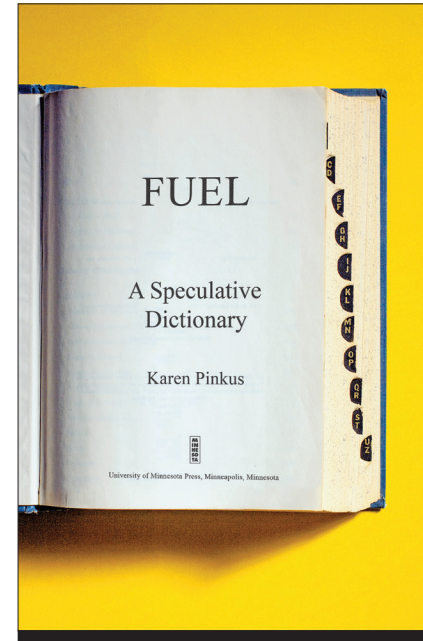
KAREN PINKUS

Undoing the dream of free, clean power from A to Z

Fuel is an idiosyncratic, speculative dictionary of fuels, real and imagined, historical and futuristic, hopeless and utopian. Drawing on literature, film, and scientific treatises—most produced long before “climate change” was in circulation—*Fuel* argues for a distinction between energy (a system of power) and fuel (a substance, which can be thought of as “potentiality”) as it endeavors to undo the dream that we can simply switch to renewables and all will be golden.

From “Air” to “Zyklon B,” entries in this unusual “dictionary” include Algae, Clathrates, Dillithium, Fleece, Goats, Theology, Whale Oil, and many, many more. The tone of the entries ranges as widely as the topics: from historical anecdotes (the Ford Fiesta “boozemobile”) to eccentric readings of the classics of “energy lit” (*Germinal* and *Oil!*); from literary observations (a high octane *Odyssey*?) to excursions into literary theory. The dictionary draws from an eccentric canon, including works by Jules Verne, George Eliot’s *Silas Marner*, Paolo Bacigalupi’s *Windup Girl*, and the Tom Cruise vehicle *Oblivion*, among others.

A message from this ambitious project is that energy can be understood as a heterogeneous set of self-mystifying systems or machines that block access to thought as they fascinate us. Fuels emerge as more primal elements that the audience can grasp at various points along the way to consumption/combustion. This dictionary can help scramble our thinking about fuel—not in order to demonize energy and not in order to create a new hierarchy in which certain renewables take over from fossil fuels but instead to open up potential ways of interacting with real and imaginary substances, by wrenching them out of narrative and placing them into an idiosyncratic dictionary to be applied by readers into new narratives.



Karen Pinkus is professor of Italian and comparative literature at Cornell University and chair of the Faculty Advisory Board of the Atkinson Center for a Sustainable Future. She has written widely on climate change and the humanities, as well as on literary theory, visual arts, Italian culture, and cinema. Her books include *Bodily Regimes: Italian Advertising under Fascism* (Minnesota, 1995) and *Alchemical Mercury: A Theory of Ambivalence*.

CRITICAL THEORY

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NOVEMBER

152 pages 10 b&w illustrations 5 1/2 x 8 1/2
Posthumanities series, volume 39

Against Purity

Living Ethically in Compromised Times

ALEXIS SHOTWELL

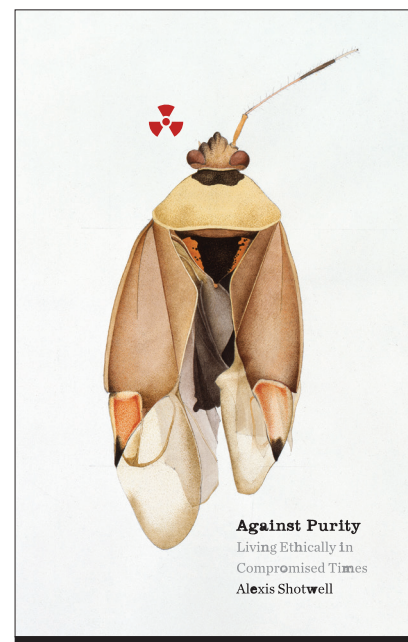
Why contamination and compromise might be a starting point for doing something, instead of a reason to give up

The world is in a terrible mess. It is toxic, irradiated, and full of injustice. Aiming to stand aside from the mess can produce a seemingly satisfying self-righteousness in the scant moments we achieve it, but since it is ultimately impossible, individual purity will always disappoint. Might it be better to understand complexity and, indeed, our own complicity in much of what we think of as bad, as fundamental to our lives? *Against Purity* argues that the only answer—if we are to have any hope of tackling the past, present, and future of colonialism, disease, pollution, and climate change—is a resounding yes. Proposing a powerful new conception of social movements as custodians for the past and incubators for liberated futures, *Against Purity* undertakes an analysis that draws on theories of race, disability, gender, and animal ethics as a foundation for an innovative approach to the politics and ethics of responding to systemic problems.

Being against purity means that there is no primordial state we can recover, no Eden we have desecrated, no pretotoxic body we

might uncover through enough chia seeds and kombucha. There is no preracial state we could access, no erasing histories of slavery, forced labor, colonialism, genocide, and their concomitant responsibilities and requirements. There is no food we can eat, clothes we can buy, or energy we can use without deepening our ties to complex webbing of suffering. So, what happens if we start from there?

Alexis Shotwell shows the importance of critical memory practices to addressing the full implications of living on colonized land; how activism led to the official reclassification of AIDS; why we might worry about studying amphibians when we try to fight industrial contamination; and that we are all affected by nuclear reactor meltdowns. The slate has never been clean, she reminds us, and we can't wipe off the surface to start fresh—there's no fresh to start. But, Shotwell argues, hope can be found in a kind of distributed ethics, in collective activist work, and in speculative fiction writing for gender and disability liberation that opens new futures.



Alexis Shotwell is associate professor in the Department of Sociology and Anthropology and in the Department of Philosophy at Carleton University. She is author of *Knowing Otherwise: Race, Gender, and Implicit Understanding*.

PHILOSOPHY

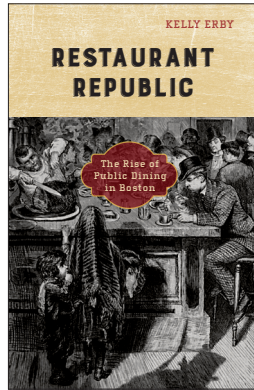
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DECEMBER

264 pages 5 1/2 x 8 1/2



Restaurant Republic

The Rise of Public Dining in Boston

KELLY ERBY

From plain food to luxury dining—eating out in the early Republic

Before the 1820s, the vast majority of Americans ate only at home. As the nation began to urbanize and industrialize, home and work became increasingly divided, resulting in new forms of commercial dining.

In this fascinating book, Kelly Erby explores the evolution of such eating alternatives in Boston during the nineteenth century. Why Boston? Its more modest assortment of restaurants, its less impressive—but still significant—expansion in commerce and population, and its growing diversity made it more typical of the nation's other urban centers than New York. Restaurants, clearly segmented along class, gender, race, ethnic, and other lines, helped Bostonians become more comfortable with deepening social stratification even as the experience of eating out contributed to an emerging public consumer culture.

Restaurant Republic sheds light on how commercial dining both reflected and helped shape growing fragmentation along lines of race, class, and gender—from the elite Tremont House, which served fashionable French cuisine, to such plebeian and ethnic venues as oyster saloons and Chinese chop suey houses. The epilogue takes us to the opening, in 1929 near Boston, of the nation's first Howard Johnson's and that restaurant's establishment as a franchise in the next decade. The result is a compelling story that continues to shape America.

Kelly Erby is assistant professor of history at Washburn University.

AMERICAN STUDIES/HISTORY

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SEPTEMBER

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A Quadrant Book



The Servant Class City

Urban Revitalization versus the Working Poor in San Diego

DAVID J. KARJANEN

Exposes a dark side of the sunny city that has enticed workers and tourists for decades

San Diego, California, is frequently viewed as a model for American urban revitalization. It looks like a success story, with blight and poverty replaced by high-rises and jobs. But David J. Karjanen shows that the much-touted job opportunities for poor people have been concentrated in low-paying service work as the cost of living in San Diego has soared. *The Servant Class City* documents how, over a period of three decades, San Diego's urban transformation actually eroded the economic standing of the city's working poor.

Karjanen demonstrates that urban policy in San Diego, which has been devoted to increasing tourism, has fostered the creation of jobs that do not actually provide either livable wages or paths to upward mobility. Marshaling a wealth of heretofore uncollected data, he challenges the presumption that decades-long stagnation of job mobility in the United States is a result of insufficient worker training or a "skills mismatch," or is attributable to various personal qualities of the urban poor.

In revealing the true story of the "poverty traps" that are associated with low-wage jobs in the service economy, *The Servant Class City* complicates the rosy picture of life in an American tourist boomtown.

David J. Karjanen is assistant professor of American studies at the University of Minnesota.

SOCIOLOGY/AMERICAN STUDIES

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JULY

312 pages 3 b&w illustrations, 1 map, 30 tables 5 1/2 x 8 1/2

Globalization and Community series, volume 25

Urban Policy in the Time of Obama

JAMES DEFILIPPIS, EDITOR

AFTERWORD BY CEDRIC JOHNSON

How presidential policies have served—or failed to serve—America's cities

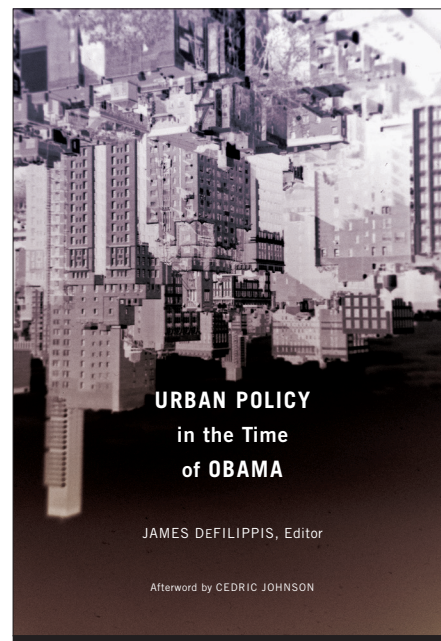
With his background as a community organizer and as a state legislator representing Chicago's South Side, Barack Obama became America's most "urban" president since Teddy Roosevelt. But what has been his record in dealing with the issues most impacting our metropolitan areas today?

Looking past the current administration, what are the future prospects of the nation's cities, and how have they been shaped by our policies in this century? Seeking to answer these questions, the contributors to *Urban Policy in the Time of Obama* explore a broad range of policy arenas that shape, both directly and indirectly, metropolitan areas and urbanization processes.

This volume reveals the Obama administration's surprisingly limited impact on cities, through direct policy initiatives such as Strong Cities, Strong Communities, Promise Neighborhoods, and Choice Neighborhood Initiatives. There has been greater impact with broader policies that shape urban life and governance, including immigration reform, education, and health care.

Closing with Cedric Johnson's afterword illuminating the Black Lives Matter movement and what its broader social context says about city governance in our times, *Urban Policy in the Time of Obama* finds that most of the dominant policies and policy regimes of recent years have fallen short of easing the ills of America's cities, and calls for a more equitable and just urban policy regime.

Contributors: Rachel G. Bratt, Tufts U; Christine Thurlow Brenner, U of Massachusetts Boston; Karen Chapple, U of California, Berkeley; James Fraser, Vanderbilt U; Edward G. Goetz, U of Minnesota; Dan Immergluck, Georgia Tech; Amy T. Khare, U of Chicago; Robert W. Lake, Rutgers U; Pauline Lipman, U of Illinois at Chicago; Lorraine C. Minnite, Rutgers U–Camden; Kathe Newman, Rutgers U; Deirdre Oakley, Georgia State U; Frances Fox Piven, City U of New York; Hilary Silver, Brown U; Janet Smith, U of Illinois at Chicago; Preston H. Smith II, Mount Holyoke College; Todd Swanstrom, U of Missouri–St. Louis; Nik Theodore, U of Illinois at Chicago; J. Phillip Thompson, MIT.



James DeFilippis is associate professor in the Edward J. Bloustein School of Planning and Public Policy at Rutgers University. He is author or editor of six books, including *Unmaking Goliath*, which was named "Best Book in Urban Politics, 2004" by the American Political Science Association.

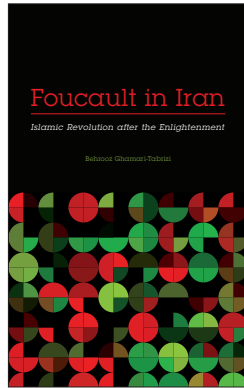
Cedric Johnson is associate professor of African American studies and political science at the University of Illinois at Chicago. He is author of *Revolutionaries to Race Leaders* (Minnesota, 2007).

URBAN POLICY

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NOVEMBER

368 pages 5 b&w illustrations, 11 tables 7 x 10
Globalization and Community Series, volume 26



Foucault in Iran

Islamic Revolution
after the Enlightenment

BEHROOZ GHAMARI-TABRIZI

A groundbreaking reassessment of Foucault's writings on one of the greatest political upheavals of our time

Were the thirteen essays Michel Foucault wrote in 1978–79 endorsing the Iranian Revolution an aberration of his earlier work or an inevitable pitfall of his stance on Enlightenment rationality, as critics have long alleged? Behrooz Ghamari-Tabrizi argues that the critics are wrong. He declares that Foucault recognized that Iranians were at a threshold and were considering if it were possible to think of dignity, justice, and liberty outside the cognitive maps and principles of the European Enlightenment.

Foucault in Iran centers not only on the significance of the great thinker's writings on the revolution but also on the profound mark the event left on his later lectures on ethics, spirituality, and fearless speech. Contemporary events since 9/11, the War on Terror, and the Arab Uprisings have made Foucault's essays on the Iranian Revolution more relevant than ever. Ghamari-Tabrizi illustrates how Foucault saw in the revolution an instance of his antiteleological philosophy: here was an event that did not fit into the normative progressive discourses of history. What attracted him to the Iranian Revolution was precisely its ambiguity.

Behrooz Ghamari-Tabrizi is associate professor of history and sociology and director of the Center for South Asian and Middle Eastern Studies at the University of Illinois, Urbana-Champaign.

PHILOSOPHY/POLITICAL SCIENCE

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AUGUST

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Muslim International series



Holidays in the Danger Zone

Entanglements of War and Tourism

DEBBIE LISLE

A timely and uniquely historical look at how war turns soldiers, and all of us, into tourists

Holidays in the Danger Zone exposes the mundane and everyday interactions between two seemingly opposed worlds: warfare and tourism. Debbie Lisle shows how a tourist sensibility shapes the behavior of soldiers in war—especially the experiences of Western military forces in “exotic” settings. This includes not only R&R but also how battlefields become landscapes of leisure and tourism. She further explores how a military sensibility shapes the development of tourism in the postwar context, from “Dark Tourism” (engaging with displays of conflict and atrocity) to exhibitions of conflict in museums and at memorial sites, as well as advertising, film, journals, guidebooks, blogs, and photography.

Focused on how war and tourism reinforce prevailing modes of domination, *Holidays in the Danger Zone* critically examines the long historical arc of the war–tourism nexus—from nineteenth-century imperialism to World War I and World War II, from the Cold War to globalization and the War on Terror.

Debbie Lisle is a reader in international relations in the School of Politics, International Studies, and Philosophy at Queen's University Belfast. Her books include *The Global Politics of Contemporary Travel Writing*.

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JULY

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Predator Empire

Drone Warfare and Full Spectrum Dominance

IAN G. R. SHAW

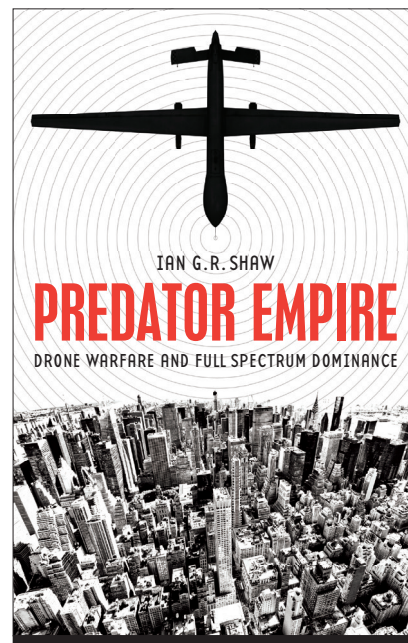
How a brave new world of robotic surveillance is reshaping the state, society, and our very humanity

What does it mean for human beings to exist in an era of dronified state violence? How can we understand the rise of robotic systems of power and domination? Focusing on U.S. drone warfare and its broader implications as no other book has to date, *Predator Empire* argues that we are witnessing a transition from a labor-intensive “American empire” to a machine-intensive “Predator Empire.”

Moving from the Vietnam War to the War on Terror and beyond, Ian G. R. Shaw reveals how changes in military strategy, domestic policing, and state surveillance have come together to enclose our planet in a robotic system of control. The rise of drones presents a series of “existential crises,” he suggests, that are reengineering not only spaces of violence but also the character of the modern state. Positioning drone warfare as part of a much longer project to watch and enclose the

human species, he shows that for decades—centuries even—human existence has slowly but surely been brought within the artificial worlds of “technological civilization.” Instead of incarcerating us in prisons or colonizing territory directly, the *Predator Empire* locks us inside a worldwide system of electromagnetic enclosure—in which democratic ideals give way to a system of totalitarian control, a machinic “rule by Nobody.”

As accessibly written as it is theoretically ambitious, *Predator Empire* provides up-to-date information about U.S. drone warfare, as well as an in-depth history of the rise of drones.



Ian G. R. Shaw is lecturer in human geography at the University of Glasgow.

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AUGUST

320 pages 5 1/2 x 8 1/2



Testing Fate

Tay-Sachs Disease and the Right to Be Responsible

SHELLEY Z. REUTER

An unprecedented look at the racialized history of a “Jewish” disease

In today’s world, the concept of genetic disease has become a new and powerful way of defining the boundaries between human groups. Tay-Sachs, an autosomal recessive disorder, is a case in point—with origins in the period of Eastern European Jewish immigration to the United States and United Kingdom that spanned the late nineteenth and early twentieth centuries, it has a long and fraught history as a marker of Jewish racial difference.

In *Testing Fate*, Shelley Z. Reuter asks: Can the biocitizen, especially one historically defined as a racialized and pathologized Other, be said to be exercising authentic, free choice in deciding whether to undertake genetic screening? Drawing on a range of historical and contemporary examples—doctors’ medical reports of Tay-Sachs since the first case was documented in 1881, the medical field’s construction of Tay-Sachs as a disease of Jewish immigrants, YouTube videos of children with Tay-Sachs that frame the disease as tragic disability avoidable through a simple genetic test, and medical malpractice suits since the test for the disease became available—Reuter shows that true agency in genetic decision-making can be exercised only from a place of cultural inclusion. Choice in this context is in fact a kind of *unfreedom*—a moral duty to act that is not really agency at all.

Shelley Z. Reuter is associate professor of sociology at Concordia University. She is author of *Narrating Social Order: Agoraphobia and the Politics of Classification*.

SOCIOLOGY

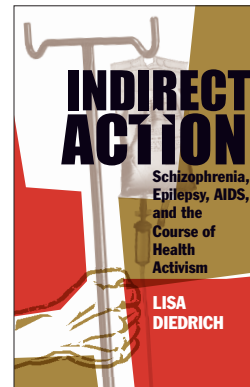
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AUGUST

272 pages 6 b&w illustrations 5 1/2 x 8 1/2



Indirect Action

Schizophrenia, Epilepsy, AIDS, and the Course of Health Activism

LISA DIEDRICH

The interconnectedness of illness, thought, and activism prior to the arrival of AIDS in the United States

Lisa Diedrich explores how and why illness was so significant to the social, political, and institutional transformation beginning in the 1960s through the emergence of AIDS in the United States. A rich intervention—both theoretical and methodological, political and therapeutic—*Indirect Action* illuminates the intersection of illness, thought, and politics.

Not merely a revision of the history of this time period, *Indirect Action* expands the historiographical boundaries through which illness and health activism in the United States have been viewed. Diedrich explores the multiplicity illness-thought-politics through an array of subjects: queering the origin story of AIDS activism by recalling its feminist history; exploring health activism and the medical experience; analyzing psychiatry and self-help movements; thinking ecologically about counterpractices of generalism in science and medicine; and considering the experience and event of epilepsy and the witnessing of schizophrenia.

Indirect Action places illness in the leading role in the production of thought during the emergence of AIDS, ultimately showing the critical interconnectedness of illness and political and critical thought.

Lisa Diedrich is associate professor of women’s and gender studies at State University of New York at Stony Brook.

LITERARY CRITICISM/DISABILITY STUDIES

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DECEMBER

312 pages 23 b&w illustrations 5 1/2 x 8 1/2

Beautiful Wasteland

The Rise of Detroit as America's Postindustrial Frontier

REBECCA J. KINNEY

What is the "new Detroit" that everyone keeps talking about?

According to popular media and scholarship, Detroit, the once-vibrant city that crumbled with the departure of the auto industry, is where dreams can be reborn. It is a place that, like America itself, is gritty and determined. It has faced the worst kind of adversity, and supposedly now it's back. But what does this narrative of "new Detroit" leave out? *Beautiful Wasteland* reveals that the contemporary story of Detroit's rebirth is an upcycled version of the American Dream, which has long imagined access to work, home, and upward mobility as race-neutral projects. They're not. As Rebecca J. Kinney shows, the narratives of Detroit's rise, decline, and potential to rise again are deeply steeped in material and ideological investments in whiteness.

By remapping the narratives of contemporary Detroit through an extension of America's frontier mythology, Kinney analyzes a cross-section of twentieth and twenty-first century cultural locations—an Internet forum, ruin photography, advertising, documentary film, and print and online media. She illuminates

how the stories we tell about Detroit as a frontier of possibility enable the erasure of white privilege and systemic racism. By situating Detroit as a "beautiful wasteland," both desirable and distressed, this shows how the narrative of ruin and possibility form a mutually constituted relationship: the city is *possible* precisely because of its perceived ruin.

Beautiful Wasteland tackles the key questions about the future of postindustrial America. As cities around the country reckon with their own postindustrial landscapes, Rebecca Kinney cautions that development that elides considerations of race and class will only continue to replicate uneven access to the city for the poor, working class, and people of color.



Rebecca J. Kinney, who grew up in metropolitan Detroit, is assistant professor in the School of Cultural and Critical Studies and Popular Culture at Bowling Green State University.

AMERICAN STUDIES/URBAN STUDIES

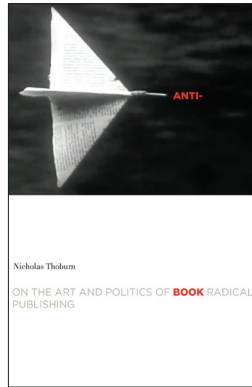
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NOVEMBER

248 pages 9 b&w illustrations 5 1/2 x 8 1/2



Anti-Book

On the Art and Politics
of Radical Publishing

NICHOLAS THOBURN

A major new look at experimental political writing and publishing

No, *Anti-Book* is not a book about books. Not exactly. And yet it is a must for anyone interested in the future of the book.

Presenting what he terms “a communism of textual matter,” Nicholas Thoburn explores the encounter between political thought and experimental writing and publishing, shifting the politics of text from an exclusive concern with content and meaning to the media forms and social relations by which text is produced and consumed. Taking a “post-digital” approach in considering a wide array of textual media forms, Thoburn invites us to challenge the commodity form of books—to stop imagining books as transcendent intellectual, moral, and aesthetic goods unsullied by commerce. His critique is, instead, one immersed in the many materialities of text.

Anti-Book engages with an array of writing and publishing projects, including Antonin Artaud’s paper gris-gris, Valerie Solanas’s *SCUM Manifesto*, Guy Debord’s sandpaper-bound *Mémoires*, the collective novelist Wu Ming, and the digital/print hybrid of *Mute* magazine.

An absorbingly written contribution to contemporary media theory in all of its manifestations, *Anti-Book* will enrich current debates about radical publishing, artists’ books, and other new genre and media forms.

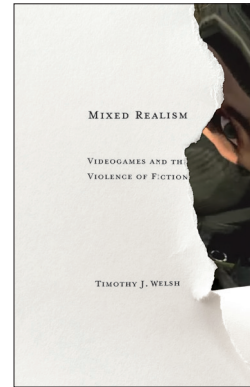
Nicholas Thoburn is senior lecturer in sociology at the University of Manchester. He is author of *Deleuze, Marx, and Politics*.

LITERARY CRITICISM/MEDIA STUDIES

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DECEMBER

368 pages 14 b&w illustrations, 13 color plates 5 1/2 x 8 1/2
A Cultural Critique Book



Mixed Realism

Videogames and the Violence
of Fiction

TIMOTHY J. WELSH

Reading videogames and novels through the same lens

Mixed Realism is about how humans interact with media. Timothy J. Welsh shows how videogames, like novels, both promise and trouble experiences of “immersion.” His innovative methodology offers a new understanding of the expanding role of virtuality in contemporary life.

Today’s wired culture is a mixed reality, conducted as exchanges between virtual and material contexts. We make balance transfers at an ATM, update Facebook timelines, and squeeze in sessions of *Angry Birds* on the subway. However, the “virtual” is still frequently figured as imaginary, as opposed to “real.” The vision of 1990s writers of a future that would pit virtual reality against actual reality has never materialized, yet it continues to haunt cultural criticism.

Mixed Realism brims with fresh analyses of literary works such as Truman Capote’s *In Cold Blood* and Mark Z. Danielewski’s *House of Leaves*, along with sustained readings of controversial videogames such as *Super Columbine Massacre* and *Call of Duty: Modern Warfare 2*. Continually connecting the dots between surprising groupings of texts and thinkers, from David Foster Wallace to the cult-classic videogame *Eternal Darkness* and from Cormac McCarthy to *Grand Theft Auto*, it offers a fresh perspective on both digital games and contemporary literature.

Timothy J. Welsh is assistant professor of English at Loyola University, New Orleans.

CINEMA AND MEDIA STUDIES

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DECEMBER

232 pages 46 b&w illustrations 5 1/2 x 8 1/2
Electronic Mediations series, volume 50

Human Programming

Brainwashing, Automatons, and American Unfreedom

SCOTT SELISKER

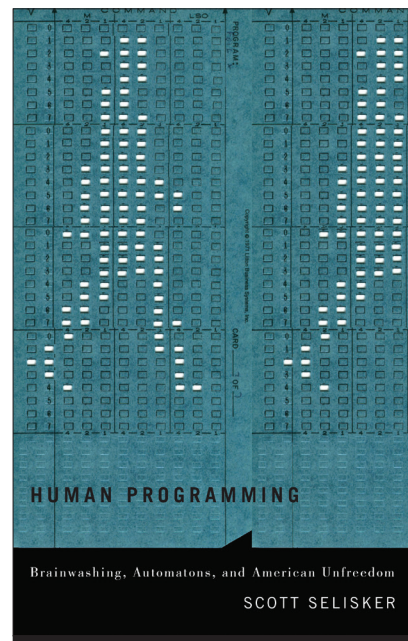
The first cultural history of the idea of the programmable mind in U.S. culture, from the Cold War to the War on Terror

Do our ways of talking about contemporary terrorism have a history in the science, technology, and culture of the Cold War? *Human Programming* explores this history in a groundbreaking work that draws connections across decades and throughout American culture, high and low. Scott Selisker argues that literary, cinematic, and scientific representations of the programmed mind have long shaped conversations in U.S. political culture about freedom and unfreedom, and about democracy and its enemies.

Selisker demonstrates how American conceptions of freedom and of humanity have changed in tandem with developments in science and technology, including media technology, cybernetics, behaviorist psychology, and sociology. Since World War II, propagandists, scientists, and creative artists have adapted visions of human programmability as they sought to imagine the psychological manipulation and institutional controls that could produce the inscrutable subjects of totalitarian states, cults, and terrorist cells. At the same

time, writers across the political spectrum reimagined ideals of American freedom, democracy, and diversity by way of contrast with these posthuman specters of mental unfreedom. Images of such “human automatons” circulated in popular films, trials, travelogues, and the news media, giving form to the nebulous enemies of the postwar and contemporary United States: totalitarianism, communism, cult extremism, and fundamentalist terrorism.

Ranging from discussions of *The Manchurian Candidate* and cyberpunk science fiction to the cases of Patty Hearst and the “American Taliban” John Walker Lindh, *Human Programming* opens new ways of understanding the intertwined roles of literature, film, science, and technology in American culture.



Scott Selisker is assistant professor of English at the University of Arizona.

AMERICAN STUDIES

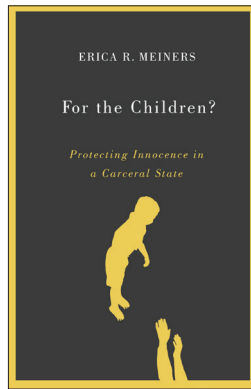
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AUGUST

264 pages 12 b&w illustrations 5 1/2 x 8 1/2



For the Children?

Protecting Innocence
in a Carceral State

ERICA R. MEINERS

Centering on the child in the struggle to dismantle America's carceral state

"Childhood has never been available to all." In her opening chapter of *For the Children?*, Erica R. Meiners stakes the claim that childhood is a racial category often unavailable to communities of color. According to Meiners, this is glaringly evident in the U.S. criminal justice system, where the differentiation between child and adult often equates to access to stark disparities. And what is constructed as child protection often does not benefit many young people or their communities. Placing the child at the heart of the targeted criminalization debate, *For the Children?* considers how perceptions of innocence, the safe child, and the future operate in service of the prison industrial complex.

Meiners examines the school-to-prison pipeline and the broader prison industrial complex in the United States, arguing that unpacking *child protection* is vital to reducing the nation's reliance on its criminal justice system as well as building authentic modes of public safety. Rethinking the meanings attached to the child represent a significant and intimate thread of the work to dismantle facets of the U.S. carceral state.

Taking an interdisciplinary approach and building from a scholarly and activist platform, *For the Children?* engages fresh questions in the struggle to build sustainable and flourishing worlds without prisons.

Erica R. Meiners is professor of education and women's and gender studies at Northeastern Illinois University.

AMERICAN STUDIES/EDUCATION

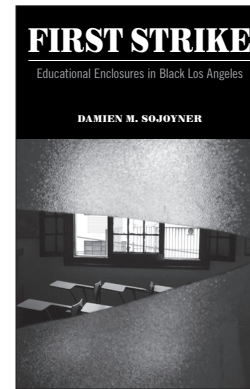
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OCTOBER

244 pages 5 1/2 x 8 1/2



First Strike

Educational Enclosures
in Black Los Angeles

DAMIEN M. SOJOYNER

Challenging perceptions of schooling and prison

California is a state of immense contradictions. Home to colossal wealth and long portrayed as a bastion of opportunity, it also has one of the largest prison populations in the United States and consistently ranks on the bottom of education indexes. Taking a unique, multifaceted insider's perspective, *First Strike* delves into the root causes of its prison system and disastrous educational policy.

Recentering analysis of Black masculinity beyond public rhetoric, *First Strike* critiques the trope of the "school-to-prison pipeline" and instead explores the realm of public school as a form of "enclosure" that has influenced the schooling (and denial of schooling) and imprisonment of Black people in California. Through a fascinating ethnography of a public school in Los Angeles County, and a "day in the life tour" of the effect of prisons on the education of Black youth, Damien M. Sojoyner looks at the contestation over education in the Black community from Reconstruction to the civil rights and Black liberation movements.

Policy makers, school districts, and local governments have long known that there is a relationship between high incarceration rates and school failure. *First Strike* is the first book that demonstrates why that connection exists and shows how school districts, cities, and states have been complicit and can reverse a disturbing and needless trend.

Damien M. Sojoyner is assistant professor of anthropology at the University of California, Irvine.

EDUCATION

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OCTOBER

288 pages 5 1/2 x 8 1/2

The Child to Come

Life after the Human Catastrophe

REBEKAH SHELDON

A bold new reading of the child for the twenty-first century, with implications for contemporary environmentalism

Generation Anthropocene. Storms of My Grandchildren. Our Children's Trust. Why do these and other attempts to imagine the planet's uncertain future return us—again and again—to the image of the child? In *The Child to Come*, Rebekah Sheldon demonstrates the pervasive conjunction of the imperiled child and the threatened Earth and blisteringly critiques the logic of catastrophe that serves as its motive and its method.

Sheldon explores representations of this perilous future and the new figurations of the child that have arisen in response to it. Analyzing catastrophe discourse from the 1960s to the present—books by Joanna Russ, Margaret Atwood, and Cormac McCarthy; films and television series including *Southland Tales*, *Battlestar Galactica*, and *Children of Men*; and popular environmentalism—Sheldon finds the child standing in the place of the human species, coordinating its safe passage into the future through the promise of one

more generation. Yet, she contends, the child figure emerges bound to the very forces of nonhuman vitality he was forged to contain.

Bringing together queer theory, ecocriticism, and science studies, *The Child to Come* draws on and extends arguments in childhood studies about the interweaving of the child with the life sciences. Sheldon reveals that neither life nor the child are what they used to be. Under pressure from ecological change, artificial reproductive technology, genetic engineering, and the neoliberalization of the economy, the queerly human child signals something new: the biopolitics of reproduction. By promising the pliability of the body's vitality, the pregnant woman and the sacred child have become the paradigmatic figures for twenty-first-century biopolitics.



Rebekah Sheldon is assistant professor of English at Indiana University, Bloomington.

CRITICAL THEORY/CHILDHOOD STUDIES

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NOVEMBER

240 pages 5 1/2 x 8 1/2



Mirror Affect

Seeing Self, Observing Others
in Contemporary Art

CRISTINA ALBU

Examining reflective art and its impact on how we see ourselves and fellow spectators

For decades, contemporary artworks with reflective properties have stimulated public forms of spectatorship. According to Cristina Albu, these artworks, which can include elements such as mirrors, live video feedback, or sensors, draw attention to affective interdependence and mechanisms of social control.

In *Mirror Affect*, Albu provides a historical account of mirroring processes in contemporary art and offers insight into the phenomenological and sociopolitical concerns that have inspired artists to stage processes of affective, perceptual, and behavioral mirroring between art viewers. Beginning with the 1960s, Albu charts the rise of interpersonal modes of art spectatorship. She suggests that the mirroring processes envisioned by contemporary artists such as Joan Jonas, Dan Graham, Lynn Herschman Leeson, Olafur Eliasson, and Rafael Lozano-Hemmer trigger visual disjunctions to upset narcissistic inclinations. They invite viewers to see themselves in relation to others and to ponder their role within complex social systems.

Mirror Affect analyzes forms of interpersonal spectatorship, revising and expanding current historiographies of participatory art.

Cristina Albu is assistant professor of contemporary art history and theory at University of Missouri–Kansas City.

ART/VISUAL CULTURE

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NOVEMBER

272 pages 40 b&w illustrations 6 x 8



Cinema's Bodily Illusions

Flying, Floating, and Hallucinating

SCOTT C. RICHMOND

On the history and theory of perceptual illusions in cinema

Do contemporary big-budget blockbuster films like *Gravity* move something in us that is fundamentally the same as what avant-garde and experimental films have done for more than a century? In a powerful challenge to mainstream film theory, *Cinema's Bodily Illusions* demonstrates that this is the case.

Scott C. Richmond bridges genres and periods by focusing, most palpably, on cinema's power to evoke illusions: feeling like you're flying through space, experiencing 3D without glasses, or even hallucinating. He argues that cinema is, first and foremost, a technology to modulate perception. He presents a theory of cinema as a *proprioceptive* technology: cinema becomes art by modulating viewers' embodied sense of space. It works primarily not at the level of the intellect but at the level of the body. Richmond develops his theory through examples of direct perceptual illusion in cinema: hallucinatory flicker phenomena in Tony Conrad's *The Flicker*, eerie depth effects in Marcel Duchamp's *Anémic Cinéma*, the illusion of bodily movement through onscreen space in Stanley Kubrick's *2001*, Godfrey Reggio's *Koyaanisqatsi*, and Alfonso Cuarón's *Gravity*. The result is his distinctive ecological phenomenology, which allows us to refocus on the cinema's perceptual, rather than representational, power.

Scott C. Richmond is associate professor of film and media studies at Wayne State University.

CINEMA AND MEDIA STUDIES

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OCTOBER

264 pages 20 b&w illustrations, 8 color plates 5 1/2 x 8 1/2

The Participatory Condition in the Digital Age

DARIN BARNEY, GABRIELLA COLEMAN, CHRISTINE ROSS, JONATHAN STERNE, AND TAMAR TEMBECK, EDITORS

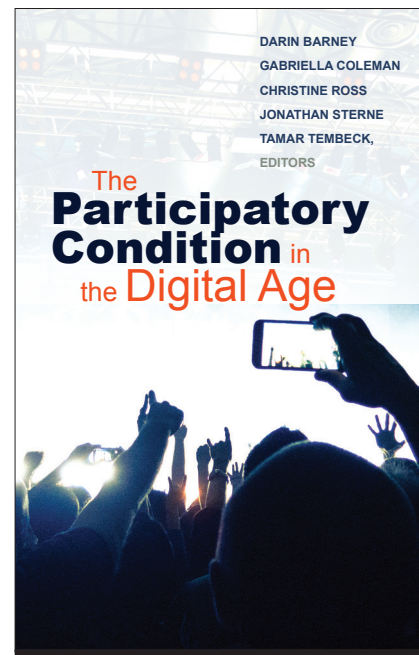
An unprecedented transdisciplinary call to reassess the meaning of participation in the digital age

Just what is the “participatory condition”? It is the situation in which taking part in something with others has become both environmental and normative. What is distinctive about the present is the extent to which the everyday social, economic, cultural, and political activities that comprise simply being in the world have been thematized and organized around the priority of participation.

Structured along four axes investigating the relations between participation and politics, surveillance, openness, and aesthetics, *The Participatory Condition in the Digital Age* comprises fifteen essays that explore the promises, possibilities, and failures of contemporary participatory media practices—as related to power, Occupy Wall Street, the Arab Spring uprisings, worker-owned cooperatives for the post-Internet age; paradoxes of participation, media activism, open source projects; participatory civic life; commercial surveillance; contemporary art and design; and education.

This book represents the most comprehensive and transdisciplinary endeavor to date to examine the nature, place, and value of participation in the digital age. Just as in 1979, when Jean-François Lyotard proposed that “the postmodern condition” was characterized by the questioning of historical grand narratives, *The Participatory Condition in the Digital Age* investigates how participation has become a central preoccupation of our time.

Contributors: Mark Andrejevic, Pomona College; Bart Cammaerts, London School of Economics and Political Science (LSE); Nico Carpentier, Vrije Universiteit Brussel and Charles U in Prague; Julie E. Cohen, Georgetown U; Kate Crawford, MIT; Alessandro Delfanti, U of Toronto; Christina Dunbar-Hester, U of Southern California; Rudolf Frieling, California College of Arts and the San Francisco Art Institute; Salvatore Iaconesi, La Sapienza U of Rome and ISIA Design Florence; Jason Edward Lewis, Concordia U; Rafael Lozano-Hemmer; Graham Pullin, U of Dundee; Trebor Scholz, The New School in New York City; Cayley Sorochoan, McGill U; Bernard Stiegler, Institute for Research and Innovation in Paris; Krzysztof Wodiczko, Harvard Graduate School of Design; Jillian C. York.



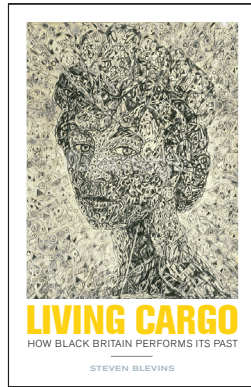
The editors are affiliated with the Department of Art History and Communication Studies and the interdisciplinary research hub Media@McGill at McGill University. **Darin Barney**, associate professor, is author of *Communication Technology*, *The Network Society*, and *Prometheus Wired*. **Gabriella Coleman**, associate professor, is author of *Hacker*, *Hoaxer*, *Whistleblower*, *Spy* and *Coding Freedom*. **Christine Ross**, professor and the director of Media@McGill, is author of *The Aesthetics of Disengagement* (Minnesota, 2005) and *The Past Is the Present*. **Jonathan Sterne**, professor, is author of *MP3* and *The Audible Past*. **Tamar Tembeck**, academic associate at Media@McGill, is editor of *Auto/Pathographies*.

DIGITAL CULTURE

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NOVEMBER

360 pages 33 b&w illustrations 5 1/2 x 8 1/2
Electronic Mediations series, volume 51



Living Cargo

How Black Britain Performs Its Past

STEVEN BLEVINS

A sweeping survey of the historical turn in contemporary black British art and literature

Offering a wide-ranging study of contemporary literature, film, visual art, and performance by writers and artists who live and work in the United Kingdom but also maintain strong ties to postcolonial Africa and the Caribbean, *Living Cargo* explores how contemporary black British culture makers have engaged with the institutional archives of colonialism and the Atlantic slave trade in order to reimagine blackness in British history and to make claims for social and political redress.

Steven Blevins calls this reimagining “unhousing history”—an aesthetic and political practice that animates and improvises on the institutional archive, repurposing it toward different ends and new possibilities. He discusses the work of novelists, including Caryl Phillips, Fred D’Aguiar, David Dabydeen, and Bernardine Evaristo; filmmakers Isaac Julien and Inge Blackman; performance poet Dorothea Smartt; fashion designer Oswald Boateng; artists Hew Locke and Yinka Shonibare; and the urban redevelopment of Bristol, England, which unfolded alongside the public demand to remember the city’s slave-trading past.

Living Cargo argues that the colonial archive is neither static nor residual but emergent. By reassembling historical fragments and traces consolidated in the archive, these artists imagine future worlds that might offer amends for the atrocities of the past.

Steven Blevins is a writer and teacher in northern California.

LITERARY CRITICISM

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OCTOBER

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



Brown Threat

Identification in the Security State

KUMARINI SILVA

Revealing a post-9/11 America in which a dubious identity concept has become a dragnet for the “deviant”

What is “brown” in—and beyond—the context of American identity politics? How has the concept changed since 9/11? In the most sustained examination of these questions to date, Kumarini Silva argues that “brown” is no longer conceived of solely as a cultural, ethnic, or political identity. Instead, after 9/11, the Patriot Act, and the wars in Iran, Iraq, and Afghanistan, it has also become a strategy of identification—one rooted in xenophobic, imperialistic, and racist ideologies.

Interweaving personal narratives, ethnographic research, analyses of popular events like the Miss America pageant, and films and TV shows such as the Harold and Kumar franchise and *Black-ish*, Silva maps junctures where the ideological, political, and mediated terrain intersect, resulting in an appetite for all things “brown” by U.S. consumers, while political and nationalist discourses and legal structures conspire to control brown bodies both within and outside the United States.

Silva argues that representation mediates and manages the anxieties that come from contemporary global realities, in which brown spaces like India, Pakistan, and the Middle East pose challenges to the United States. While racism is hardly new, what makes this iteration of brown new is that anyone or any group, at any time, can be branded as a threat.

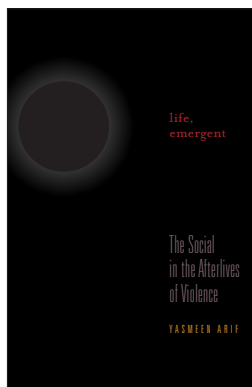
Kumarini Silva is assistant professor of communication at the University of North Carolina, Chapel Hill.

AMERICAN STUDIES/RACE AND ETHNICITY

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OCTOBER

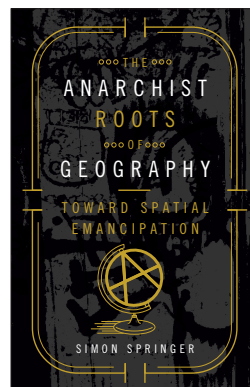
240 pages 9 b&w illustrations 5 1/2 x 8 1/2



Life, Emergent

The Social in the Afterlives
of Violence

YASMEEN ARIF



The Anarchist Roots of Geography

Toward Spatial Emancipation

SIMON SPRINGER

Understanding biopolitics anew, through life and not death, in the aftermath of mass violence

How does an inquiry into life as it lives (or dies) amid mass violence look like from the perspective of the “social”? Taking us from Sierra Leone to India to Lebanon, *Life, Emergent* challenges conventional understandings of biopolitics, weaving a politics of life through the lens of life, not death.

Arguing that the “letting die” element of biopolitics has been overemphasized, Yasmeen Arif zeros in on biopolitics’ other pole: “making live.” She does so by highlighting the various means and the types of life configured in the aftermath—or after/*lives*—of violent events in contexts of law, justice, community, and identity. Her analysis of the social repercussions is both global and local in scope. Arif examines the convictions made in the Special Court of Sierra Leone, the first hybrid court of its nature under international criminal law. Next, she explores the making of a justice movement in the context of Hindu–Muslim violence in 2002 in the state of Gujarat, India. From there she revisits the Sikh carnage in Delhi of 1984. Finally, she explores a span of civil violence in Lebanon and its effects on the city of Beirut.

This rigorously argued book brings together the various strands of life and the social that each chapter has disentangled—and in doing so it begins to frame a politics of, and for, life.

Yasmeen Arif is associate professor of sociology at the University of Delhi, India.

ANTHROPOLOGY/SOCIOLOGY

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NOVEMBER

272 pages 5 1/2 x 8 1/2

A Quadrant Book

A passionate plea for radical geographers to abandon Karl Marx and embrace anarchism

The Anarchist Roots of Geography sets the stage for a radical politics of possibility and freedom through a discussion of the insurrectionary geographies that suffuse our daily experiences. By embracing anarchist geographies as kaleidoscopic spatialities that allow for nonhierarchical connections between autonomous entities, Simon Springer configures a new political imagination.

Experimentation in and through space is the story of humanity’s place on the planet, and the stasis and control that now supersede ongoing organizing experiments are an affront to our survival. Singular ontological modes that favor one particular way of doing things disavow geography by failing to understand the spatial as a mutable assemblage intimately bound to temporality. Even worse, such stagnant ideas often align to the parochial interests of an elite minority. What is needed is the development of new relationships with our world and, crucially, with each other.

By infusing our geographies with anarchism we unleash a spirit of rebellion that foregoes a politics of waiting for change to come at the behest of elected leaders and instead engages new possibilities of mutual aid through direct action now.

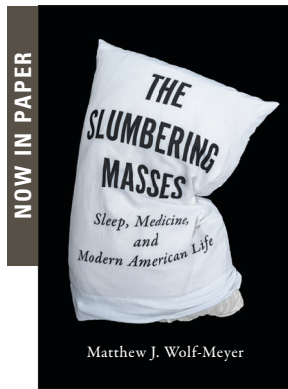
Simon Springer is associate professor of geography at the University of Victoria, Canada.

GEOGRAPHY

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AUGUST

240 pages 1 b&w illustration, 1 table 5 1/2 x 8 1/2



The Slumbering Masses

Sleep, Medicine, and Modern American Life

MATTHEW J. WOLF-MEYER

An eye-opening look at why a “good night’s sleep” might be anything but

“The Slumbering Masses is a fascinating account of the ordering and disordering of sleep as an institutional and individual phenomenon in modern America.”

—Stefan Helmreich, MIT

“A fascinating scholarly approach that will cause readers to question some of the givens regarding sleep habits in American culture.”

—Library Journal

“[Wolf-Meyer] concludes that what Americans have come to think of as sleep problems are mostly just problems in the way Americans have come to think about sleep.”

—The New Yorker

The Slumbering Masses addresses the phenomenon of sleep and sleeplessness in the United States, tracing the influence of medicine and industrial capitalism on Americans’ sleeping habits since the nineteenth century. Drawing on untapped archival sources and ethnographic research with people who experience and treat sleep abnormalities, Matthew J. Wolf-Meyer analyzes and critiques how sleep and its supposed disorders are understood and treated.

Matthew J. Wolf-Meyer is associate professor of anthropology at Binghamton University.

ANTHROPOLOGY

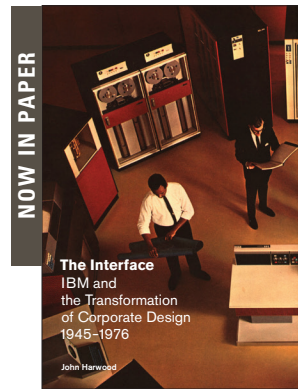
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AUGUST

312 pages 3 b&w illustrations 6 x 9

A Quadrant Book



The Interface

IBM and the Transformation of Corporate Design, 1945–1976

JOHN HARWOOD

How a cast of superstars at IBM altered corporate culture and design in America

“Anyone who cares about modern computing, modern design, or the future of technology needs this book.”

—David Gelernter, Yale University

“This handsome, wide-ranging book makes clear that IBM’s integrated design effort is the forerunner of and model for Apple’s equally—but by no means more—influential design achievement.”

—The Atlantic

In 1956, IBM tapped the industrial designer and architect Eliot F. Noyes to reinvent the company’s corporate image, from stationery and curtains to typewriters and computers to laboratory and administration buildings. IBM would go on to assemble a cast of leading figures in American design, including Charles Eames, Paul Rand, George Nelson, and Edgar Kaufmann Jr., who transformed the relationships between design, computer science, and corporate culture. *The Interface* is the first critical history of the industrial design of the computer and an invaluable perspective on the computer and corporate cultures of today.

John Harwood is associate professor of architecture in the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto.

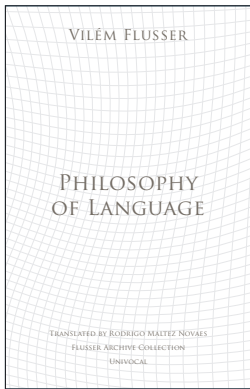
ARCHITECTURE/DESIGN

\$29.95 £22.50 Paper ISBN: 978-0-8166-7452-7

AUGUST

288 pages 97 b&w illustrations, 11 color plates 7 x 10

A Quadrant Book



Philosophy of Language

VILÉM FLUSSER

FOREWORD BY SEAN CUBITT

Exploring language from an ontological perspective

In 1963 Vilém Flusser presented a series of lectures at the Brazilian Institute of Philosophy (IBF) in São Paulo concerning the philosophy of language. The resulting ten essays were published in 1965 in the annual magazine of the Brazilian Institute of Technology and Aeronautics (ITA) and are published here for the first time in book form.

Flusser prepared each lecture as a response to the dialogues that followed the preceding lecture, thereby expanding and explicating his philosophy of language in an intense dialogical process. Despite the fact that the other side of the dialogue was not recorded, it becomes clear to the reader that the resulting discussions and polemics generated by the lectures progressively and profoundly changed Flusser's intended trajectory for the course. This kind of philosophy *in fieri* was a group effort among all of those present, and was subsequently synthesized by Flusser in every essay. As a result of this experience, Flusser adopted this dialogic method as an integral part of his future work.

Vilém Flusser (1920–1991) is increasingly recognized as one of the most influential thinkers of digital and global culture.

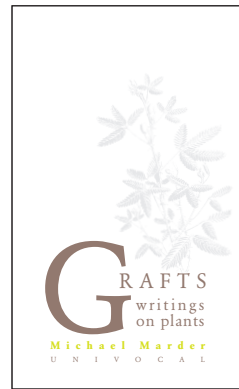
PHILOSOPHY

\$24.95x £18.50 Paper ISBN: 978-1-937561-53-6

JULY

142 pages 4 9/10 x 7 5/8

Distributed for Univocal Publishing



Grafts

Writings on Plants

MICHAEL MARDER

A vital call for the cross-pollination of philosophy and plant sciences

Grafting: do we ever do anything else? And are we ever free from vegetal influences when we engage in its operations? For the philosopher Michael Marder, our reflections on vegetal life have a fundamental importance in how we reflect on ethics, politics, and philosophy. Taking as his starting point the simple vegetal conception of grafting, Marder guides the reader through his concise and numerous ideas about what could be described as a vegetal philosophy. Grafts are transplants, either of a shoot inserted into the trunk of another tree or, surgically, of skin (among other living tissues). The delicate operations intend to preserve, improve, and modify both the grafted materials and the body that receives them.

Moving across disciplines, *Grafts* combines the lessons of plant science with the history of philosophy, semiotics, literary compositions, and political theory. Weighing in on contemporary debates such as the ethics of biotechnology, dietary practices, or political organization, Marder inserts an unmistakable vegetal perspective into topics where it normally would not be found. Transferring the living tissue of his own texts into another context, he helps them live better, more fully, and otherwise.

Michael Marder is Ikerbasque Research Professor of Philosophy at the University of the Basque Country (UPV-EHU), Vitoria-Gasteiz, Spain.

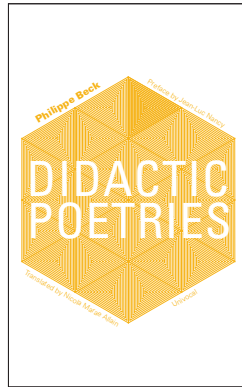
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Didactic Poetries

PHILIPPE BECK

PREFACE BY JEAN-LUC NANCY

The inaugural publication in English of one of France's most important contemporary poets

Complex, haunting, imaginative, and profoundly literary, *Didactic Poetries* is Philippe Beck's response to Schiller's statement "We are still waiting for a didactic poem where thought itself would be and would remain poetic" and Hegel's claim that "strictly speaking, didactic poetry isn't poetry."

For the acclaimed French poet Beck, Schiller's task of attempting a didactic poetry remains vital today. Is there a way to construct a poetry built and chiseled, hammered and stitched, from past narratives and poetries, condensed to make new poetic verses sing new truths? Forging a singular attempt to echo the poets and tales of a bygone age, Beck's didactic poetries carve the path for renewing poetic thought as a quasi-musical atmosphere where readers can glimpse "A small country 'sculpted' as spiritual, supposed to be so; at home in the Bygone Country. Alluvial layers so light, that weather disappeared, weary of variety a priori." Beck's deftly textured poems interweave contemporary commentary with cultural, historical, literary, and philosophical allusions, drawing the reader into a world of lived poetic experience.

Philippe Beck is a poet and professor of philosophy at the University of Nantes. He has published fifteen books of poetry and was awarded the French Academy's Grand Prix de Poésie in 2015.

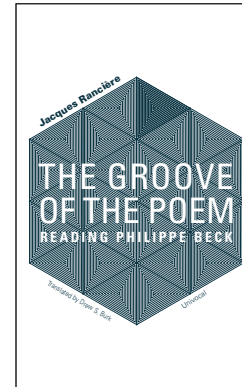
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The Groove of the Poem

Reading Philippe Beck

JACQUES RANCIÈRE

A careful reading of a significant French poet by one of today's most engaging thinkers of aesthetics

*Music is the brute that shows.
It is the avowal of materials,
And stutters between its clanging of things.*

How should one think this musical groove of the poem whose back and forth motion shuffles the material of ordinary language and revives the frozen speech of old chants? This question by renowned French thinker Jacques Rancière is the entry point for his earnest and careful reading of one of France's most singular and important contemporary poets. For Rancière, Philippe Beck sets himself the task of a poetry *after* poetry whereby Beck rewrites and transforms the poems of the past, reanimating faded genres, poetizing the prose of popular tales and even commentaries regarding poems. To read and follow this groove cannot simply be done by taking the poems as objects of study: it supposes a dialogue regarding what these poems attempt as well as an idea of a poetry that serves as their foundation. This book on Philippe Beck is also a book made with him.

Jacques Rancière is emeritus professor of philosophy at the University of Paris–VIII. His books include *The Politics of Aesthetics*, *On the Shores of Politics*, *Short Voyages to the Land of the People*, *Disagreement: Politics and Philosophy* (Minnesota, 2004), *Béla Tarr, the Time After* (Minnesota, 2013), and *The Names of History: On the Poetics of Knowledge* (Minnesota, 1994).

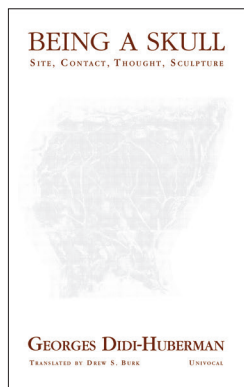
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Being a Skull

Site, Contact, Thought, Sculpture

GEORGES DIDI-HUBERMAN

A renowned art historian's exploration of the work of the Italian artist Giuseppe Penone

What would a sculpture look like that has as its task to *touch thought*? For the French philosopher and art historian Georges Didi-Huberman, this is the central question that permeates the work of Italian artist Giuseppe Penone. Through a careful study of Penone's sculptural and haptic process of contact with place, thought, and artistic practice, Didi-Huberman moves through various modes of thinking by way of being. Taking Penone's *Being the River* as a starting point, Didi-Huberman sketches a sweeping view of how artists through the centuries have worked with conceptions of the skull and ruminates on where thought is indeed located.

From Leonardo da Vinci to Albrecht Dürer, Didi-Huberman guides us to the work of Penone and from there into the attempts of a sculptor to touch thought. What we uncover is art that becomes a series of traces of the *site of thought*. The result is a kind of fossil of the brain: the site of thought, namely, the site for getting lost and for disproving space, sculpting at the same time what inhabits as well as what incorporates us.

Georges Didi-Huberman is a lecturer at the École des hautes études en sciences sociales in Paris. He has published more than twenty books, including *Fra Angelico: Dissemblance and Figuration*. He is the recipient of the 2015 Adorno Prize.

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Dark Deleuze

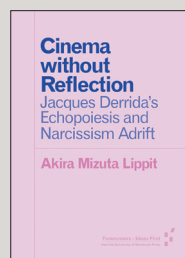
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Gilles Deleuze is known as a thinker of joyous affirmation and rhizomatic assemblages. Andrew Culp argues that this once-radical canon of joy has lost its resistance to the present. Culp unearths an underground network of references to conspiracy, cruelty, the terror of the outside, and the shame of being human to rekindle Deleuze's opposition to what is intolerable about this world.

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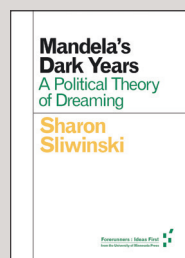
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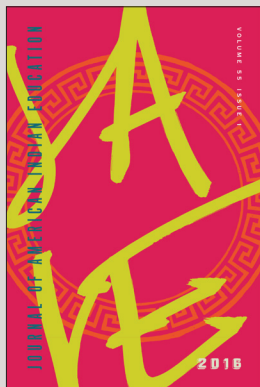
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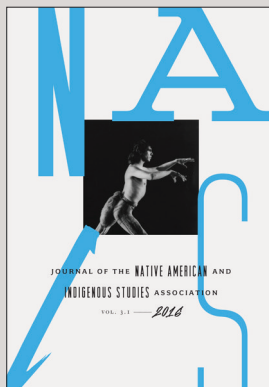
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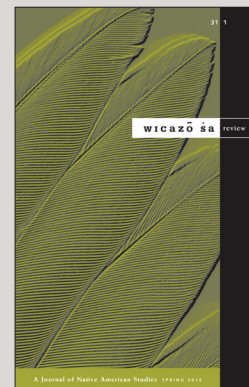
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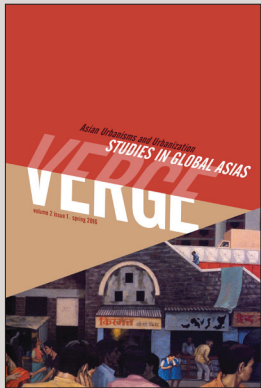
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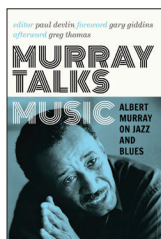
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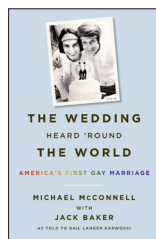
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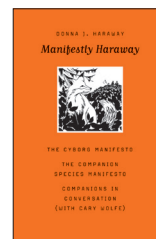
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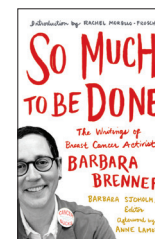
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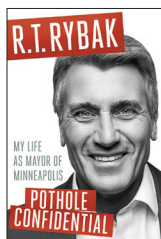
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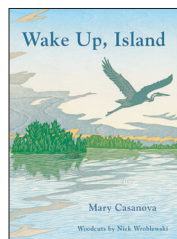
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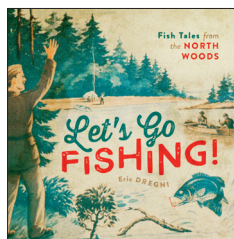
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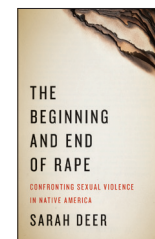
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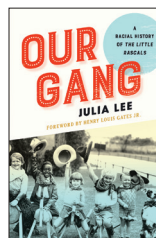


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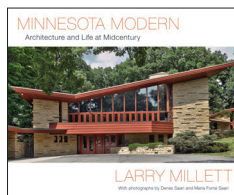
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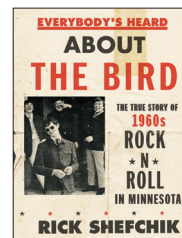
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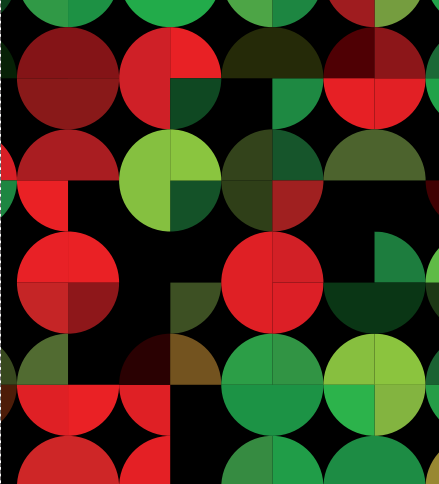
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