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The Beginning and End of Rape

Confronting Sexual Violence in Native America

SARAH DEER

How to address widespread violence against Native women—practically, theoretically, and legally—from the foremost advocate for understanding and change

“This is a compelling and compassionate revelation of the eternal violence against Native women. It’s a call to action for all of us.”

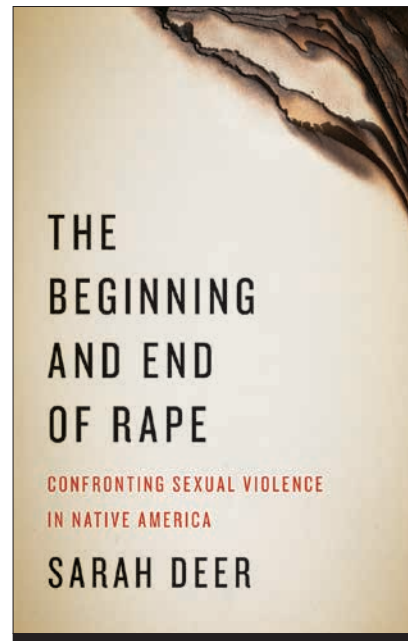
—The Honorable Ada E. Deer, former Assistant Secretary for Indian Affairs and enrolled Menominee

Despite what major media sources say, violence against Native women is not an *epidemic*. An epidemic is biological and blameless. Violence against Native women is historical and political, bounded by oppression and colonial violence. This book, like all of Sarah Deer’s work, is aimed at engaging the problem head-on—and ending it.

The Beginning and End of Rape collects and expands the powerful writings in which Deer, who played a crucial role in the reauthorization of the Violence Against Women Act in 2013, has advocated for cultural and legal reforms to protect Native women from endemic sexual violence and abuse. Deer provides a clear historical overview of rape

and sex trafficking in North America, paying particular attention to the gendered legacy of colonialism in tribal nations—a truth largely overlooked or minimized by Native and non-Native observers. She faces this legacy directly, articulating strategies for Native communities and tribal nations seeking redress. In a damning critique of federal law that has accommodated rape by destroying tribal legal systems, she describes how tribal self-determination efforts of the twenty-first century can be leveraged to eradicate violence against women. Her work bridges the gap between Indian law and feminist thinking by explaining how intersectional approaches are vital to addressing the rape of Native women.

Grounded in historical, cultural, and legal realities, both Native and non-Native, these essays point to the possibility of actual and positive change in a world where Native women are systematically undervalued, left unprotected, and hurt. Deer draws on her extensive experiences in advocacy and activism to present specific, practical recommendations and plans of action for making the world safer for all.



Sarah Deer, a 2014 MacArthur Fellow, has worked to end violence against women for more than twenty years. She began as a volunteer in a rape victim advocacy program and later received her JD with a Tribal Lawyer Certificate from the University of Kansas School of Law. She is a professor of law at William Mitchell College of Law in St. Paul, Minnesota. She is coauthor of three textbooks on tribal law and coeditor of *Sharing Our Stories of Survival: Native Women Surviving Violence*.

LAW/NATIVE STUDIES/HUMAN RIGHTS

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NOVEMBER
232 pages 5 1/2 x 8 1/2

Inside the Book

AN EXCERPT

On this February night, my father is a bag of bones lying on his side under a thin hospital blanket. He is seventy-eight, and his kidneys are failing. His cheeks are sunken and his limbs spindly, like those of an awkward teen in a growth spurt. My fingers, long and thin like his, could encircle his leg. Without his glasses, he squints at the 2002 Olympic figure skaters on a television suspended awkwardly from the ceiling. He peers out at me—his small, near-sighted eyes the blue of robin eggs—from a long face whiskered in white, and he attempts the crooked grin I barely remember.

"I liked that ballet, you know," he says.

Only he doesn't say ballet the usual way, *baallay*. He says the *baal* part like *ball*, as in basketball, the only sport he ever mentioned playing. I don't understand what he means at first, so I have to ask. Twice. He gestures at the graceful movements on the screen and explains that as a teenager he used to travel from Pelican Rapids, the small northern Minnesota town where he grew up, to the Twin Cities of Minneapolis and St. Paul. Where he saw "the ballet, you know."



Catherine Madison

I didn't know this. I have never heard this before. I can't even imagine this.

In my mind he is ten feet tall with a fist like a piston and a voice like Zeus. Perched on a pedestal of medical skill and military might, he commanded our family with high standards and harsh discipline. He went to war and returned a hero. But he declined to cheer our victories from high school bleachers, celebrate our report card As, or say *I love you* out loud. He reminded us often that we were just like

everyone else—he loathed pomp and pretense—yet he stood alone and apart. He used force and fear to push us to be stronger, try harder, aim higher, to survive when someone else might not. Behind his back we call him Colonel Surgeon Father God.

He is my father, but I cannot hug him the way a daughter should. Not now, not the last time I saw him when I spent fewer than twenty-four hours at his house two years ago, and not since I was old enough to know what it means to hug your dad. When I try, he stands ramrod straight, his feet slightly turned out, his hands dangling from skinny arms held close to his sides, his jaw set. I can reach my arms around him, which in recent years I have mustered up the courage to try, but he is like a flagpole. Cold, hard, upright. A patriot, stilled.

—Modified from the prologue of *The War Came Home with Him*

The War Came Home with Him

A Daughter's Memoir

CATHERINE MADISON

The legacy of war: the interwoven stories of a young father's three hellish years as a POW in Korea and a daughter's life with the cruel lessons he brought home

"A mesmerizing page-turner. 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*

"I loved this book, not only for the knowledge gained concerning a war I knew so little about, but for Catherine Madison's skill in relating both sides of this complex and difficult story. She is truly a reliable narrator, and her interweaving of her father's ordeal as a prisoner of war with her own growing up in a household with a broken and damaged man is honest and generous and truly moving."

—Judith Guest, author of *Ordinary People*

During his years as a POW in North Korea, "Doc" Boysen endured hardships he never intended to pass along, especially to his family. Men who refused to eat starved; his children would clean their plates. Men who were weak died; his children would develop character. They would also learn to fear their father, the hero. In a memoir at once harrowing and painfully poignant, 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.

Doc Boysen died fifty years after his ordeal, his POW experience concealed to the end in a hidden cache of documents. In *The War Came Home with Him*, Madison pieces together the horrible tale these papers told—of a young captain in the U.S. Army Medical Corps captured in July 1950, beaten and forced to march without shoes or coat on icy trails through mountains to camps where North Korean and Chinese captors held him for more than three years. As the truth about her father's past unfolds, Madison returns to a childhood troubled by his secret torment to consider, in a new light, the telling moments in their complex relationship.

Beginning at her father's deathbed, with all her questions still unspoken, and ending with their final conversation, Madison's dual memoir offers a powerful, intimate perspective on the suppressed grief and thwarted love that forever alter a family when a wounded soldier brings his war home.



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/WAR/HISTORY

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SEPTEMBER

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

Coin-Operated Americans

Rebooting Boyhood at the Video Game Arcade

CARLY A. KOCUREK

How and why video gaming culture became the domain of young men and boys

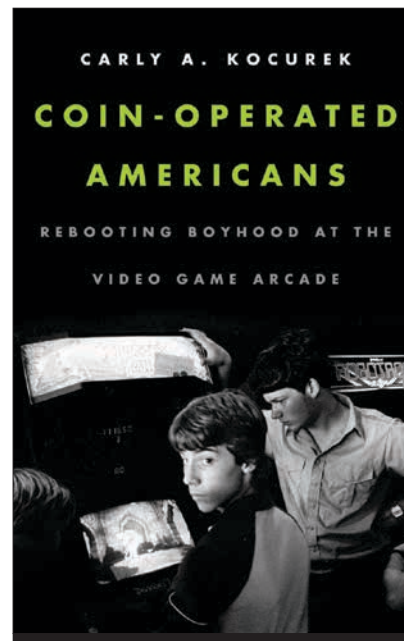
Video gaming: it's a boy's world, right? That's what the industry wants us to think. Why and how we came to comply are what Carly A. Kocurek investigates in this provocative consideration of how an industry's craving for respectability hooked up with cultural narratives about technology, masculinity, and youth at the video arcade.

From the dawn of the golden age of video games with the launch of Atari's *Pong* in 1972, through the industry-wide crash of 1983, to the recent nostalgia-bathed revival of the arcade, *Coin-Operated Americans* explores the development and implications of the "video gamer" as a cultural identity. This cultural-historical journey takes us to the Twin Galaxies arcade in Ottumwa, Iowa, for a close look at the origins of competitive gaming. It immerses us in video gaming's first

moral panic, generated by Exidy's *Death Race* (1976), an unlicensed adaptation of the film *Death Race 2000*. And it ventures into the realm of video game films such as *Tron* and *WarGames*, in which gamers become brilliant, boyish heroes.

Whether conducting a phenomenological tour of a classic arcade or evaluating attempts, then and now, to regulate or eradicate arcades and coin-op video games, Kocurek does more than document the rise and fall of a now-booming industry. Drawing on newspapers, interviews, oral history, films, and television, she examines the factors and incidents that contributed to the widespread view of video gaming as an enclave for young men and boys.

A case study of this once emergent and now revived medium, *Coin-Operated Americans* is history that holds valuable lessons for contemporary culture as we struggle to address pervasive sexism in the domain of video games—and in the digital working world beyond.



Carly A. Kocurek is assistant professor of digital humanities and media studies and director of digital humanities at the Illinois Institute of Technology. Her work has appeared in journals including *Game Studies*, *Journal of Gaming and Virtual Worlds*, and *Visual Studies* and in the anthologies *Before the Crash* and *Gaming Globally*.

MEDIA/AMERICAN CULTURE

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SEPTEMBER

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How to Talk about Videogames

IAN BOGOST

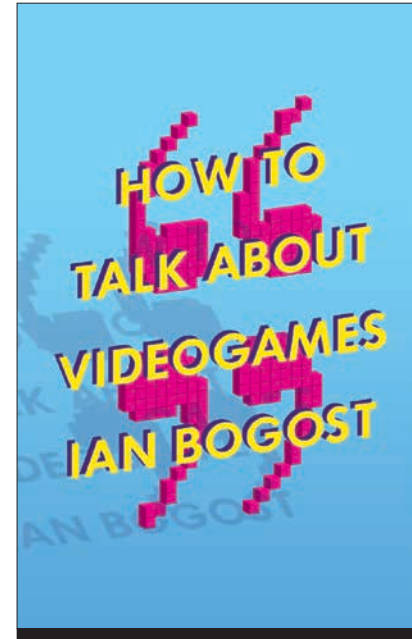
A fond look at the preposterous—and yet essential—pursuit of games criticism

Videogames! Aren't they the medium of the twenty-first century? The new cinema? The apotheosis of art and entertainment, the realization of Wagnerian *gesamtkunstwerk*? The final victory of interaction over passivity? No, probably not. Games are part art and part appliance, part tableau and part toaster. In *How to Talk about Videogames*, leading critic Ian Bogost explores this paradox more thoroughly than any other author to date.

Delving into popular, familiar games like *Flappy Bird*, *Mirror's Edge*, *Mario Kart*, *Scribblenauts*, *Ms. Pac-Man*, *FarmVille*, *Candy Crush Saga*, *Bully*, *Medal of Honor*, *Madden NFL*, and more, Bogost posits that videogames are as much like appliances as they are like art and media. We don't watch or read games like we do films and novels and paintings, nor do we perform them like we might dance or play football or Frisbee. Rather, we do something

in-between with games. Games are devices we operate, so game critique is both serious cultural currency and self-parody. It is about figuring out what it means that a game works the way it does and then treating the way it works as if it were reasonable, when we know it isn't.

Noting that the term *games criticism* once struck him as preposterous, Bogost observes that the idea, taken too seriously, risks balkanizing games writing from the rest of culture, severing it from the "rivers and fields" that sustain it. As essential as it is, he calls for its pursuit to unfold in this spirit: "God save us from a future of games critics, gnawing on scraps like the zombies that fester in our objects of study."



Ian Bogost is Ivan Allen College Distinguished Chair in Media Studies and professor of interactive computing at the Georgia Institute of Technology. He is the author of many books, including *How to Do Things with Videogames* and *Alien Phenomenology: or, What It's Like to Be a Thing* (both Minnesota), as well as *Unit Operations: An Approach to Videogame Criticism* and *Persuasive Games: The Expressive Power of Videogames*. He is the award-winning game designer of *A Slow Year*, *Cow Clicker*, and more.

MEDIA AND DIGITAL CULTURE

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NOVEMBER

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Electronic Mediations Series, volume 47

Our Gang

A Racial History of *The Little Rascals*

JULIA LEE

FOREWORD BY HENRY LOUIS GATES JR.

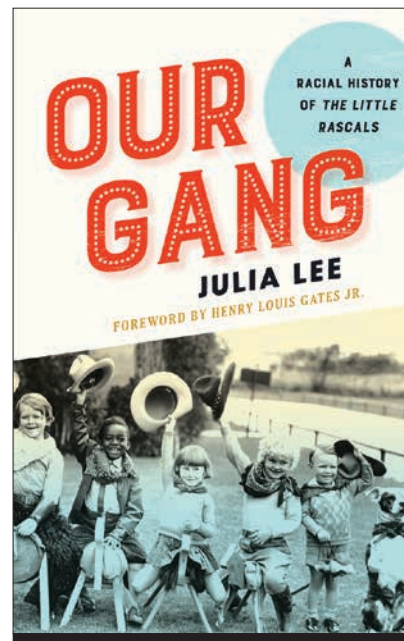
Behind the scenes of *The Little Rascals* and the America that made them

It was the age of Jim Crow, riddled with racial violence and unrest. But in the world of *Our Gang*, black and white children happily played and made mischief together. They even had their own black and white version of the KKK, the Cluck Cluck Klams—and the public loved it.

The story of race and *Our Gang*, or *The Little Rascals*, is rife with the contradictions and aspirations of the sharply conflicted, changing American society that was its theater. Exposing these connections for the first time, Julia Lee shows us how much this series, from the first silent shorts in 1922 to its television revival in the 1950s, reveals about black and white American culture—on either side of the silver screen. Behind the scenes,

we find unconventional men like Hal Roach and his gag writers, whose *Rascals* tapped into powerful American myths about race and childhood. We meet the four black stars of the series—Ernie “Sunshine Sammy” Morrison, Allen “Farina” Hoskins, Matthew “Stymie” Beard, and Billie “Buckwheat” Thomas—the gang within the Gang, whose personal histories Lee pursues through the passing years and shifting political landscape.

In their checkered lives, and in the tumultuous life of the series, we discover an unexplored story of America, the messy, multiracial nation that found in *Our Gang* a comic avatar, a slapstick version of democracy itself.



Julia Lee, assistant professor of English at University of Nevada, Las Vegas, is author of *The American Slave Narrative and the Victorian Novel*. She was named a 2014 Emerging Scholar by the magazine *Diverse: Issues in Higher Education*.

Henry Louis Gates Jr. is the Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University.

MEDIA/AMERICAN CULTURE

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DECEMBER

328 pages 48 b&w plates 5 1/2 x 8 1/2

Early Blues

The First Stars of Blues Guitar

JAS OBRECHT

The history of early blues guitar, with portraits of its pioneers and first stars

“Jas Obrecht eloquently describes the pioneers and shows how they defined the sound of blues guitar for future generations.”

—William Ferris, author of *Give My Poor Heart Ease: Voices of the Mississippi Blues*

Since the early 1900s, blues and the guitar have traveled side by side. This book tells the story of their pairing from the first reported sightings of blues musicians, to the rise of nationally known stars, to the onset of the Great Depression, when blues recording virtually came to a halt.

Like the best music documentaries, *Early Blues: The First Stars of Blues Guitar* interweaves musical history, quotes from celebrated musicians (B.B. King, John Lee Hooker, Ry Cooder, and Johnny Winter, to name a few), and a spellbinding array of life stories to illustrate the early days of blues guitar in rich and resounding detail. In these chapters, you'll meet Sylvester

Weaver, who recorded the world's first guitar solos, and Paramount Records artists Papa Charlie Jackson, Blind Lemon Jefferson, and Blind Blake, the “King of Ragtime Blues Guitar.” Blind Willie McTell, the Southeast's superlative twelve-string guitar player, and Blind Willie Johnson, street-corner evangelist of sublime gospel blues, also get their due, as do Lonnie Johnson, the era's most influential blues guitarist; Mississippi John Hurt, with his gentle, guileless voice and syncopated fingerpicking style; and slide guitarist Tampa Red, “the Guitar Wizard.”

Drawing on a deep archive of documents, photographs, record company ads, complete discographies, and up-to-date findings of leading researchers, this is the most comprehensive and complete account ever written of the early stars of blues guitar—an essential chapter in the history of American music.



Jas Obrecht is an award-winning music journalist and former editor of *Guitar Player* magazine. He has written for *Rolling Stone*, *Living Blues*, *Blues Revue*, and many other publications. His books include *Rollin' and Tumblin': The Postwar Blues Guitarists* and *Blues Guitar: The Men Who Made the Music*.

MUSIC/AMERICAN HISTORY

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NOVEMBER

224 pages 70 b&w illustrations 6 x 8

Diaboliques

Six Tales of Decadence

JULES BARBEY D'AUREVILLE

TRANSLATED BY RAYMOND N. MacKENZIE

“Literature doesn’t express even half of the crimes that society commits behind closed doors.” —Jules Barbey d’Aureville

With its six trenchant tales of perverse love, *Diaboliques* proved so scandalous on its original appearance in 1874 that it was declared a danger to public morality and seized on the grounds of blasphemy and obscenity. More shocking in our day is how little known this masterpiece of French decadent fiction is, despite its singular brilliance and its profound influence on writers from Charles Baudelaire to Marcel Proust, Oscar Wilde, J. K. Huysmans, and Walter Benjamin. This new, finely calibrated translation—the first in nearly a century—returns Jules Barbey d’Aureville’s signature collection to its rightful place in the ranks of literary fiction that tests the bounds of culture.

Psychologically intense in substance and style, the stories of *Diaboliques* combine horror, comedy, and irony to explore the affairs and foibles of men and women whose aristocratic world offers neither comfort nor protection from romantic failure or sexual outrage. Conquest and seduction, adultery and revenge, prostitution and murder—all are within Barbey d’Aureville’s purview as he penetrates the darker recesses of the human heart. Raymond N. MacKenzie, whose deft translation captures the complex expression of the original with its unique blend of the literary high and low, also includes an extensive introduction and notes, along with the first-ever translation of Barbey d’Aureville’s late story “A Page from History” and the important preface to his novel *The Last Mistress*.



Jules Barbey d’Aureville (1808–1889) is one of the most notorious of decadent writers and the subject of a major critical and popular resurgence in France. His work has been adapted for film most recently by Catherine Breillat (*The Last Mistress*) and in the fifties by Alexandre Astruc (*The Crimson Curtain*, also the subject of a film planned in the 1920s by André Breton).

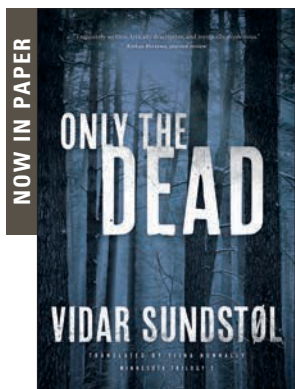
Raymond N. MacKenzie is professor of English at the University of St. Thomas. His recent translation of Zola’s *Germinal* was a finalist for the PEN Translation Prize, and his translation of *Madame Bovary* was included in the *Norton Anthology of Western Literature*.

LITERATURE

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SEPTEMBER

312 pages 5 1/2 x 8 1/2



Only the Dead

VIDAR SUNDTØL

TRANSLATED BY TIINA NUNNALLY

A psychological thriller that deepens the mystery begun in the prize-winning first volume of the internationally best-selling Minnesota Trilogy

“Like the central movement of a dark Grieg symphony, this brief second installment of Norwegian author Vidar Sundstøl’s Minnesota Trilogy resounds with two stunning variations on a single theme: the complex motivations behind murders that link brotherhood, love, and death.”

—*Publishers Weekly*

A Norwegian tourist has been found murdered on the shore of Lake Superior—right where an Ojibwe man may have been killed more than one hundred years earlier. With the official investigation over but not resolved, U.S. Forest Service officer Lance Hansen is drawn into the mystery, uncovering clues disturbingly close to home. Steeped in the history of Lake Superior’s rugged North Shore, this follow-up to *The Land of Dreams* pursues two tales through a bleak and beautiful landscape haunted by the lives and dreams of its Scandinavian immigrants and Native Americans. Hansen finds himself equally haunted by the complex mysteries that continue to unravel around him.

Vidar Sundstøl is an acclaimed Norwegian author of seven novels, including the internationally best-selling Minnesota Trilogy. **Tiina Nunnally** has received numerous awards for her translations of Scandinavian literature.

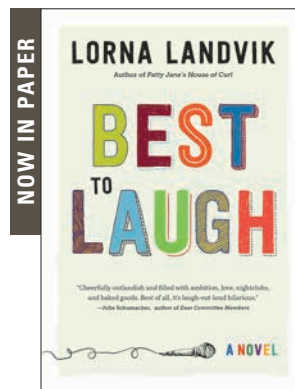
FICTION/MYSTERY

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SEPTEMBER

168 pages 5 3/8 x 8 NAM



Best to Laugh

A Novel

LORNA LANDVIK

Lorna Landvik’s newest novel—now in paperback

“Laugh-out-loud hilarious.”

—Julie Schumacher, author of *Dear Committee Members*

“Landvik’s novel is happily filled with a double dose of nostalgia—the protagonist’s for the golden age of Hollywood and the author’s for a lovably gritty 1970s Los Angeles.”

—*Kirkus Reviews*

“*Best to Laugh* recounts real—poignant and laugh-out-loud funny—experience.”

—*Minneapolis–St. Paul Star Tribune*

“While ripe with humor, the protagonist’s narration also serves up wisdom, nostalgia, and heart-wrenching life lessons.”

—*City Pages*

Best to Laugh follows Lorna Landvik’s latest irresistible character, Candy Pekkala, from Minnesota to Hollywood as she pursues her dream of becoming a comedian. Herself a comic performer, Landvik taps her own adventurous past and writes in her classic style—sometimes so funny, you’ll cry; sometimes so sad, you might as well laugh; and always impossible to put down.

Lorna Landvik is the *New York Times* best-selling author of many novels, including *Patty Jane’s House of Curl*, *Angry Housewives Eating Bon-Bons*, *Oh My Stars*, and *Mayor of the Universe* (Minnesota, 2014).

FICTION

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SEPTEMBER

312 pages 5 1/2 x 8

Barnstorming the Prairies

How Aerial Vision Shaped the Midwest

JASON WEEMS

How flight led to a new view of the Midwest, making it the center of the nation in more ways than one

To Midwesterners tucked into small towns or farms early in the twentieth century, the landscape of the American heartland reached the horizon—and then imagination had to provide what lay beyond. But when aviation took off and scenes of the Midwest were no longer earthbound, the Midwestern landscape was transformed and with it, Jason Weems suggests in this book, the very idea of the Midwest itself.

Barnstorming the Prairies offers a panoramic vista of the transformative nature and power of the aerial vision that remade the Midwest in the wake of the airplane. This new perspective from above enabled Americans to conceptualize the region as something other than isolated and unchanging, and to see it instead as a dynamic space where people worked to harmonize the core traditions

of America's agrarian character with the more abstract forms of twentieth-century modernity. In the maps and aerial survey photography of the Midwest, as well as the painting, cinema, animation, and suburban landscapes that arose through flight, Weems also finds a different and provocative view of modernity in the making. In representations of the Midwest, from Grant Wood's iconic images to the Prairie style of Frank Lloyd Wright to the design of greenbelt suburbs, Weems reveals aerial vision's fundamental contribution to regional identity—to Midwesternness as we understand it.

Reading comparatively across these images, Weems explores how the cognitive and perceptual practices of aerial vision helped to resymbolize the Midwestern landscape amid the technological change and social uncertainty of the early twentieth century.



Jason Weems is associate professor of art history at the University of California, Riverside.

ART HISTORY/SCIENCE & TECHNOLOGY/REGIONAL
 \$35.00x £26.00 Paper ISBN: 978-0-8166-7751-1
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 \$35.00 Retail e-book ISBN: 978-1-4529-4491-3
OCTOBER

368 pages 116 b&w illustrations, 16 color plates 8 x 9

Myths of the Rune Stone

Viking Martyrs and the Birthplace of America

DAVID M. KRUEGER

Why the Kensington Rune Stone myth matters to American culture

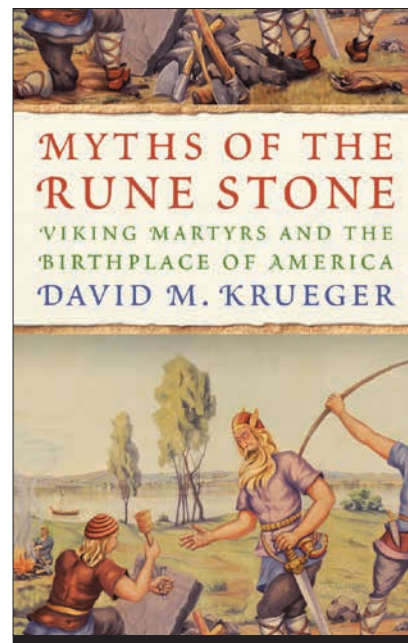
What do our myths say about us? Why do we choose to believe stories that have been disproven? David M. Krueger takes an in-depth look at a legend that held tremendous power in one corner of Minnesota, helping to define both a community's and a state's identity for decades.

In 1898, a Swedish immigrant farmer claimed to have discovered a large rock with writing carved into its surface in a field near Kensington, Minnesota. The writing told a North American origin story, predating Christopher Columbus's exploration, in which Viking missionaries reached what is now Minnesota in 1362 only to be massacred by Indians. The tale's credibility was quickly challenged and ultimately undermined by experts, but the myth took hold.

Faith in the authenticity of the Kensington Rune Stone was a crucial part of the local Nordic identity. Accepted and proclaimed as truth, the story of the Rune Stone recast Native Americans as villains. The community used the account as the basis for civic celebrations for years, and advocates for the stone continue to promote its validity despite the overwhelming

evidence that it was a hoax. Krueger puts this stubborn conviction in context and shows how confidence in the legitimacy of the stone has deep implications for a wide variety of Minnesotans who embraced it, including Scandinavian immigrants, Catholics, small-town boosters, and those who desired to commemorate the white settlers who died in the Dakota War of 1862.

Krueger demonstrates how the resilient belief in the Rune Stone is a form of civil religion, with aspects that defy logic but illustrate how communities characterize themselves. He reveals something unique about America's preoccupation with divine right and its troubled way of coming to terms with the history of the continent's first residents. By considering who is included, who is left out, and how heroes and villains are created, *Myths of the Rune Stone* offers an enlightening perspective on not just Minnesota but the United States as well.



David M. Krueger is a scholar and teacher with a PhD in religion from Temple University and a master's degree from Princeton Theological Seminary.

MINNESOTA/SCANDINAVIAN STUDIES/RELIGION

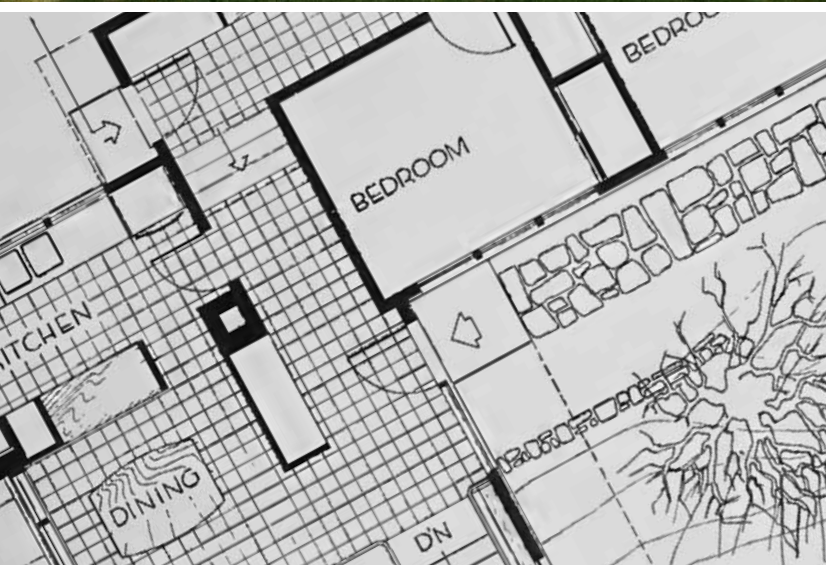
\$24.95 £18.50 Paper ISBN: 978-0-8166-9696-3

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\$24.95 Retail e-book ISBN: 978-1-4529-4543-9

OCTOBER

232 pages 33 b&w illustrations 5 1/2 x 8 1/2



Minnesota Modern

Architecture and Life at Midcentury

LARRY MILLETT

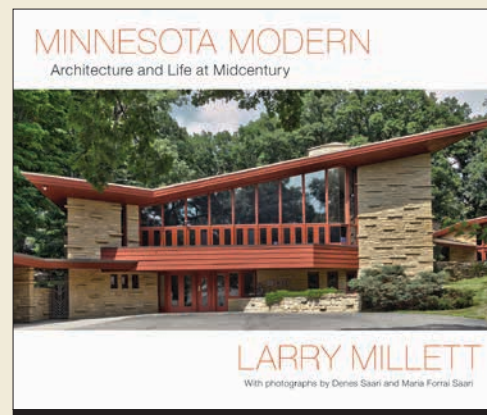
WITH PHOTOGRAPHS BY DENES SAARI AND MARIA FORRAI SAARI

An expert, illustrated guide through the style that defined midcentury Minnesota

From the genteel elegance of Christ Lutheran Church in Minneapolis to the lowbrow wonder of Porky's Drive-in in St. Paul, the Twin Cities and other Minnesota communities are nothing short of a living museum of midcentury modernism, the new style of architecture that swept through much of America from 1945 to the mid-1960s. Renowned Minnesota architecture critic and historian Larry Millett conducts an eye-opening, spectacularly illustrated tour of this rich and varied landscape.

A history lesson as entertaining as it is enlightening, *Minnesota Modern* provides a close-up view of a style that penetrated the social, political, and cultural machinery of the times. Extending from modest suburban ramblers and ranch houses to the grandest public and commercial structures, midcentury modernism expressed new ways of thinking about how to live, work, and play in communities that sprang up as thousands of

military members returned from World War II. Millett describes the style's sources in the work of European masters like Ludwig Mies van der Rohe and Walter Gropius, as well as the midwestern innovations of Frank Lloyd Wright, and its refinement at the University of Minnesota under the guidance of Ralph Rapson and other modernists. He shows us its applications in twelve midcentury homes in Minnesota and takes us through its many permutations in sites as different as Barry Byrne's St. Columba Catholic Church in St. Paul and Eero Saarinen's sprawling IBM complex in Rochester. This is Minnesota modern at its historic best, a firsthand, in-depth history of a singularly American sensibility and aesthetic writ large on the midwestern region.



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 books include *Minnesota's Own: Preserving Our Grand Homes* and *Once There Were Castles: Lost Mansions and Estates of the Twin Cities* (Minnesota, 2011).

MINNESOTA/ARCHITECTURE

\$49.95 £37.50 Cloth/jacket ISBN: 978-0-8166-8329-1

NOVEMBER

400 pages 138 b&w plates, 208 color plates 11 x 9



Grace Above All

JANE ST. ANTHONY

The touching companion novel to *The Summer Sherman Loved Me*

“Jane St. Anthony has the gift of writing child characters that think and behave like actual children, rather than glib little people filtered through an adult sensibility. They are perfectly etched with an uncommon specificity and generosity of heart.”

—*Kirkus Reviews*

“St. Anthony effectively explores the netherworld of early adolescent friendship and love. . . . Sweet, poignant, and authentic to its 1960s setting, St. Anthony’s novel features well-drawn characters of all ages who awaken to love.”

—*Booklist*

“St. Anthony successfully places tough realities against a nostalgic 1960s backdrop, creating a sharp relief. . . . A lovely, if mild, read for a lazy summer afternoon.”

—*School Library Journal*

Thirteen-year-old Grace is not looking forward to her summer vacation. She’ll have to fend for herself and take care of her siblings while her mom smokes the day away in the back bedroom of the cabin. But when an unexpected companion shows up in the middle of a crisis, she gains hope that maybe the summer won’t be a disaster after all. In *Grace Above All*, readers will experience a young summer romance and join Grace in gaining a newfound appreciation of family.

See bio for **Jane St. Anthony** on page 15.

FICTION/MIDDLE GRADE/MINNESOTA

\$9.95 £7.50 Paper ISBN: 978-0-8166-9814-1

\$9.95 Retail e-book ISBN: 978-1-4529-4579-8

AUGUST

176 pages 5 1/4 x 8 1/2

Fesler–Lampert Minnesota Heritage Book Series



The Summer Sherman Loved Me

JANE ST. ANTHONY

A middle grade novel about love, family relationships, and what it means to grow up

“*The Summer Sherman Loved Me* is a beautiful, gentle novel about love and hope and the beginning of the end of childhood. This book will make you laugh out loud. It will make you cry. And it will make you wish, very much, that you had a squirrel of your own.”

—Kate DiCamillo

“St. Anthony’s narration reveals gradual growth and maturation with both pathos and humor. . . . A fresh and refreshing coming-of-age story.”

—*School Library Journal*, starred review

“Told in simple, straightforward prose, the first-person narrative skillfully captures the near-magical mindset of childhood, when the link between action and consequence is hazy, and fantasy and reality bleed into each other at the edges.”

—*Kirkus Reviews*

A coming-of-age novel set in the early 1960s in Minneapolis, *The Summer Sherman Loved Me* is an honest look at the struggles of a twelve-year-old girl that transcends time. As Margaret tries to sort out her strained relationship with her mother and her feelings for her neighbor who claims to love her, readers join her in a journey discovering what it means to grow up.

See bio for **Jane St. Anthony** on page 15.

FICTION/MIDDLE GRADE/MINNESOTA

\$9.95 £7.50 Paper ISBN: 978-0-8166-9815-8

\$9.95 Retail e-book ISBN: 978-1-4529-4577-4

AUGUST

144 pages 5 1/4 x 8 1/2

Fesler–Lampert Minnesota Heritage Book Series

Isabelle Day Refuses to Die of a Broken Heart

JANE ST. ANTHONY

How can Isabelle ever express to Margaret and Grace how grateful she is for their friendship, just when she needed it most?

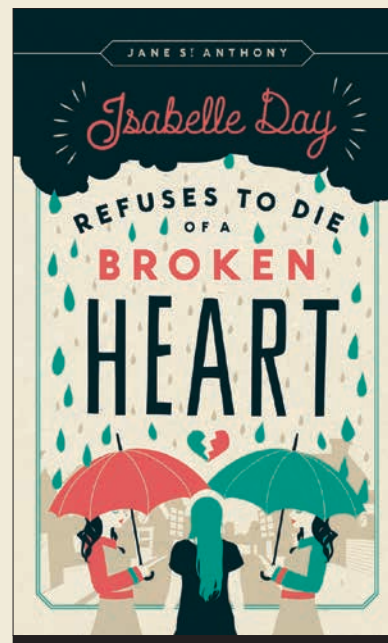
“Not since *Charlotte’s Web* have I read a book that pays as much homage to the power of friendship. Isabelle is a survivor, one you can’t help but cheer for. Jane St. Anthony creates characters that captivate your heart and stay with you long after you reluctantly come to the end.”

—Loretta Ellsworth, author of *Unforgettable*

In Milwaukee, Isabelle Day had a house. And she had a father. This year, on Halloween, she has half of a house in Minneapolis, a mother at least as sad as she is, and a loss that’s too hard to think—let alone talk—about. It’s the Midwest in the early 1960s, and dads just don’t die . . . like that.

Hovering over Isabelle’s new world are the duplex’s too-attentive landladies, Miss Flora (“a lovely dried flower”) and her sister Miss Dora (“grim as roadkill”), who dwell in a sea of memories and doilies; the gleefully demonic Sister Mary Mercy, who rules a school awash in cigarette smoke; and classmates steady Margaret and edgy Grace, who hold out some hope of friendship. As Isabelle’s first tentative steps carry her through unfamiliar territory—classroom debacles and misadventures at home and beyond, time trapped in a storm-tossed cemetery and investigating an inhospitable hospital—she begins to discover that, when it comes to pain and loss, she might actually be in good company.

In light of the elderly sisters’ lives, Grace and Margaret’s friendship, and her father’s memory, she just might find the heart and humor to save herself. With characteristic sensitivity and wit, Jane St. Anthony reveals how a girl’s life clouded with grief can also hold a world of promise.



Jane St. Anthony is the author of *The Summer Sherman Loved Me* and *Grace Above All*. She lives in Minneapolis, Minnesota.

MIDDLE GRADE FICTION/MINNESOTA

\$14.95 £11.00 Cloth/jacket ISBN: 978-0-8166-9799-1

\$14.95 Retail e-book ISBN: 978-1-4529-4516-3

SEPTEMBER

152 pages 5 1/4 x 8 1/2

The rise of The Trashmen

The Trashmen—Tony Andreason, Bob Reed, Steve Wahrer, and Dal Winslow—looked around themselves in amazement as they were escorted onto the stage by police at the 1964 WDGY Winter Carnival Spectacular.

The dance floor of the old St. Paul Auditorium was “a swirling mass of teenagers,” as the *St. Paul Pioneer Press* would describe it the next morning. Girls were screaming at the band, and those closest to the stage were clutching and tearing at the pants legs of The Trashmen’s matching suits. Guys were yelling, pushing, and throwing punches. The Trashmen could barely even hear themselves once they started to play.

Although the teens came and went during the six hours of music, the cops estimated that 17,000 of them were inside when the doors

were closed and The Trashmen hit the stage at 11:00 p.m., while another 6,000 milled outside.



Rick Shefchik

Eight years earlier, Elvis Presley had drawn just 3,000 for his first Twin Cities appearance in the same building.

The success of The Trashmen in the 1960s can’t be overstated. They showed countless Minnesota musicians that four guys from flyover land could put a band together, cut

a record, get airplay, and become stars—for however long it lasted. They also demonstrated the limitations of trying to launch a music career away from the coasts.

This is the story of those 1960s-era Minnesota bands and how close some of them came to achieving the ultimate rock ‘n’ roll dream.

—edited excerpt from *Everybody’s Heard About the Bird*



Everybody's Heard about the Bird

The True Story of 1960s Rock 'n' Roll in Minnesota

RICK SHEFCHIK

The first comprehensive history to trace the evolution of Minnesota 1960s rock and roll

"Engrossing and exhaustive, *Everybody's Heard about the Bird* is an invaluable pop history document that chronicles the nascent Minneapolis recording and music industry and early rock-and-roll stew. All in all, a labor of love that feels both fresh and long overdue."

—Jim Walsh, journalist, songwriter, and author of *The Replacements: All Over But the Shouting: An Oral History*

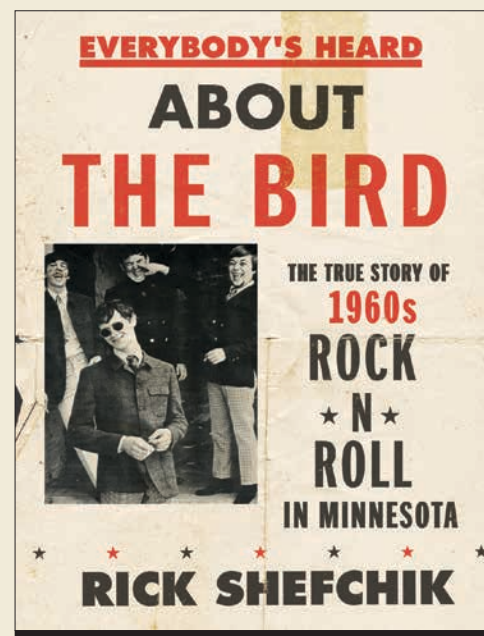
If you didn't experience rock and roll in Minnesota in the 1960s, this book will make you wish you had. This behind-the-scenes, up-close-and-personal account relates how a handful of Minnesota rock bands erupted out of a small Midwest market and made it big.

In *Everybody's Heard about the Bird*, Rick Shefchik writes of that time in vivid detail. Interviews with many of the key musicians, combined with extensive research and a phenomenal cache of rare photographs, reveal how this monumental era of Minnesota rock music evolved. The chronicle begins with musicians from the 1950s and early 1960s, including Augie Garcia, Bobby Vee, the Fendermen, and Mike Waggoner and

the Bops. Shefchik looks at how a local recording studio and record label, along with Minnesota radio stations, helped make their achievements possible and prepared the way for later bands to break out nationally.

Shefchik delves deeply into the Trashmen's emblematic rise to fame. A Minneapolis band that recorded a fluke novelty hit called "Surfin' Bird" at Kay Bank Studios, the Trashmen signed with Soma Records, topped the local charts in late 1963, and were poised to top the national charts in early 1964. Hundreds of Minnesota bands took inspiration from the Trashmen's success, and teen dances with live bands flourished in clubs, ballrooms, gyms, and halls across the Upper Midwest. Here are the stories of bands like the Gestures, the Castaways, and the Underbeats, and the triumphs—and tragedies—of the most prominent Minnesota-spawned bands of the late 1960s, including Gypsy, Crow, and the Litter.

Everybody's Heard about the Bird celebrates how these bands found their singular sound and played for their elated audiences from the golden era to today.



Rick Shefchik spent almost thirty years in daily journalism, mostly as a critic, reporter, and columnist for the *St. Paul Pioneer Press*. He is the author of *From Fields to Fairways: Classic Golf Clubs of Minnesota* (Minnesota, 2012). He's a novelist and author of three works of nonfiction and has been in several working bands as a guitarist and singer.

MUSIC/MINNESOTA

\$29.95 £22.50 Cloth/jacket ISBN: 978-0-8166-9319-1

\$29.95 Retail e-book ISBN: 978-1-4529-4974-1

NOVEMBER

352 pages 130 b&w illustrations 7 x 9

Taconite Dreams

The Struggle to Sustain Mining on Minnesota's Iron Range, 1915–2000

JEFFREY T. MANUEL

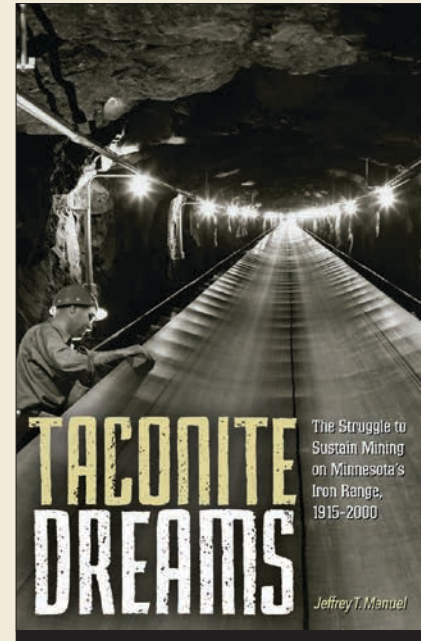
The first history of the fight to maintain an industry and a way of life on Minnesota's Iron Range

The Iron Range earned its name honestly: it was once among the world's richest iron ore mining districts. The Iron Range propelled the U.S. steel industry in the late nineteenth century, and iron mining sustained generations in the region with work and a strong economy. But long before most other parts of the country faced the realities of industrial decline, Minnesota's Iron Range was already striving to maintain its core industry.

In *Taconite Dreams: The Struggle to Sustain Mining on Minnesota's Iron Range, 1915–2000*, Jeffrey T. Manuel examines how the region fought the dislocation that came with economic changes, technological advances, and global shifts in industrial production. On the Iron Range, efforts included the development of taconite mining as a technological fix for the drop in hematite mining. Manuel describes the Iron Range's

modern history and how the downturn was opposed by individuals, civic groups, and commercial interests. The first book dedicated to thoroughly exploring this era on the Iron Range, *Taconite Dreams* demonstrates how the area fit into a larger story of regions wrestling with deindustrialization in the twentieth century. The 1964 taconite amendment to Minnesota's constitution, the bruising federal pollution lawsuit that closed a taconite plant, and the Iron Range Resources and Rehabilitation Board's economic development policy are all discussed.

Ultimately, the resistance against economic decline is also a battle over mining's memory and legacy, one that continues today. Manuel's history sheds much-needed light on this important yet widely overlooked mining region as well as the impact of the past century's struggles on the people who call it home.



Jeffrey T. Manuel, a Minnesota native, is associate professor of history at Southern Illinois University Edwardsville.

MINNESOTA HISTORY/BUSINESS

\$27.95 £21.00 Paper ISBN: 978-0-8166-9430-3

\$98.00xx £73.50 Cloth ISBN: 978-0-8166-9429-7

\$27.95 Retail e-book ISBN: 978-1-4529-4545-3

SEPTEMBER

312 pages 28 b&w illustrations, 1 map 5 1/2 x 8 1/2

Portage

A Family, a Canoe, and the Search for the Good Life

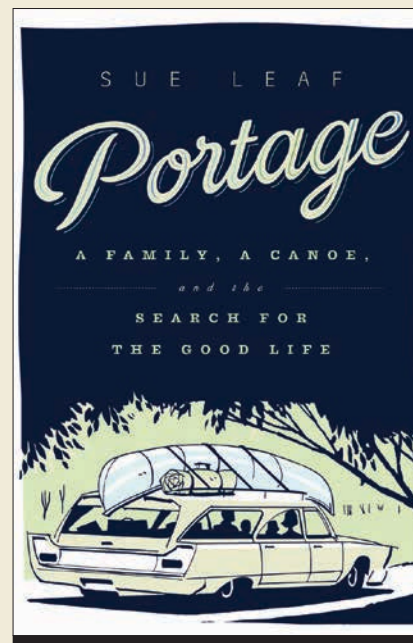
SUE LEAF

North American waterways by canoe: a memoir of family and nature, history and culture, along the rivers

When as a child she first saw a canoe gliding on Lake Alexander in central Minnesota, Sue Leaf was mesmerized. The enchantment stayed with her and shimmers throughout this book as we join Leaf and her family in canoeing the waterways of North America, always on the lookout for the good life amid the splendors and surprises of the natural world.

The journey begins with a trip to the border lakes of the Boundary Waters Canoe Area Wilderness, then wanders into the many beautiful little rivers of Minnesota and Wisconsin, the provincial parks of Canada, the Louisiana bayou, and the arid West. A biologist and birder, Leaf considers natural history and geology, noticing which plants are growing along the water and which birds are flitting among the branches. Traveling the routes of the Ojibwe, voyageurs, and map-making explorers, she reflects on the region's history,

peopling her pages with Lewis and Clark, Jean Lafitte, Henry Schoolcraft, and Canada's Group of Seven artists. Part travelogue, part natural and cultural history, *Portage* is the memoir of one family's thirty-five-year venture into the watery expanse of the world. Through sunny days and stormy hours and a few hair-raising moments, Sue and her husband, Tom, celebrate anniversaries on the water; haul their four kids along on family adventures; and occasionally make the paddle a social outing with friends. Along the way they contend with their own human nature: they run rapids when it would have been wiser to portage, take portages and learn truths about aging, avoid portages and ponder risk-taking. Through it all, out in the open, in the wild, in the blue, exploring the river means encountering life—good decisions and missed chances, risks and surprises, and the inevitable changes that occur as a family canoes through time and learns what it means to be human in this natural world.



Sue Leaf is the author of *Potato City: Nature, History, and Community in the Age of Sprawl*. Her books *The Bullhead Queen: A Year on Pioneer Lake* and *A Love Affair with Birds: The Life of Thomas Sadler Roberts*, both from Minnesota, were finalists for Minnesota Book Awards. A trained zoologist, she writes frequently on environmental topics. She and her husband Tom have paddled the waters of North America for forty years.

REGIONAL/NATURE

\$16.95 £12.50 Paper ISBN: 978-0-8166-9854-7

\$16.95 Retail e-book ISBN: 978-1-4529-4561-3

OCTOBER

264 pages 5 1/2 x 8 1/4

Beet Chèvre Terrine

Serves 8

This spectacular presentation is far easier than it looks. It makes a wow of a starter, looks great on a buffet, and will keep several days in the refrigerator. Use red beets, and save a little beet juice to whip into the chèvre as a garnish. We like to serve this with hummus and garnished with Lemon Oil and pistachios.

- 4 medium red beets, trimmed
- 1 pound chèvre, fresh goat cheese
- 1 tablespoon minced thyme
- ½ teaspoon grated orange rind
- 2 tablespoons fresh orange juice
- Salt and freshly ground black pepper to taste

Preheat oven to 400 degrees F. Pierce the beets in several places with a sharp knife. Place in a baking dish and roast until tender, about 45 to 50 minutes. Cool, then peel.

Using a very sharp knife or mandoline, slice the beets as thinly as possible. Line a loaf pan or terrine pan with plastic wrap. Line the bottom with the beet slices in an overlapping pattern.

In a small saucepan set over low heat, melt the goat cheese and whisk in the thyme, orange rind, orange juice, and salt and pepper to taste.

Using two large spoons, smooth a very thin layer of the mixture over the beets in the pan, then place another layer of beets on top and continue until all the beets have been layered, reserving the remaining cheese for garnish. Cover and refrigerate for at least two hours or up to two days. To serve, cut into slices or squares and garnish with a dollop of the remaining cheese.



The Birchwood Cafe Cookbook

Good Real Food

TRACY SINGLETON AND MARSHALL PAULSEN, WITH BETH DOOLEY

PHOTOGRAPHY BY METTE NIELSEN

Bring the beloved Birchwood Cafe's kitchen home with recipes, insights, and stories

"Birchwood is more than a cafe—it is a community. For close to seventy-five years this little corner has become a vibrant gathering place where neighbors, farmers, families, and friends come together around food. The stories, recipes, and the people who make it all happen are embodied in this beautiful book, bringing the Birchwood experience into our homes and kitchens, and onto our tables."

—Michael Ableman, farmer and author of *From The Good Earth, on Good Land, and Fields Of Plenty*

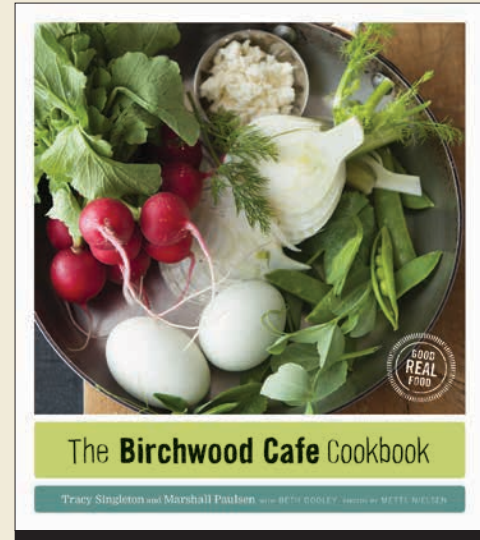
"If you have ever wondered what it would be like to have Birchwood Cafe's delectable 'real good food' at home, the answer is here in this book. This book will rejuvenate our commitment to healthier cooking with the best of Minnesota!"

—Lucia Watson

Creating a better world starts at home—in the kitchen—and for twenty years the Birchwood Cafe has guided diners to live and eat sustainably and joyfully. Now you can sample Birchwood's recipes—adapted for home cooks—and fill your table with some of the irresistible fare that has made the cafe one of the region's best-loved restaurants.

In these pages, find Birchwood's light-hearted, innovative menu: hearty hand pies and multigrain salads, decadent pastries, and award-winning desserts. Organized by eight seasons, these dishes are inspired by the way weather affects our appetites and determines what comes from our land. With Spring, we celebrate beginnings, tossing up fragrant herbs, tender greens, and tart rhubarb. Come Summer, we fire up the grill and get outside; when Scorch hits and those dog days dampen appetites, we whip up cool soups and refreshing salads. Then Autumn, with its collision of apples, pears, pumpkins, and kale; and as Dusk falls, we get cozy with bowls of savory soup. Frost tempts us back to the stove with nourishing roots. Ready for Winter, we gather close with friends near the hearth, ladling up warming stews. Come Thaw, look to the first food of the season as the maple syrup runs and we anticipate a new year. The pantry chapter features Chef Marshall Paulsen's condiments—chutney, jam, preserves, and vinaigrettes—which can transform the simplest dish into a spectacular plate.

Owner Tracy Singleton and Chef Marshall show you what it takes to make a sustainable kitchen and a joyful table, to prepare "good real food" that really does more than a little good.



Tracy Singleton is the founder and owner of the Birchwood Cafe, where **Marshall Paulsen** is chef.

A longtime writer on local foods, **Beth Dooley** is author of *The Northern Heartland Kitchen* and *Minnesota's Bounty: The Farmers Market Cookbook*, a collaboration with photographer **Mette Nielsen**, whose work also includes *The Spoonriver Cookbook* and *The Splendid Table's How to Eat Supper*.

COOKBOOKS/REGIONAL

\$29.95 £22.50 Paper ISBN: 978-0-8166-7986-7

\$29.95 Retail e-book ISBN: 978-1-4529-4575-0

OCTOBER

200 pages 70 color plates 8 x 9

Jewels of the Plains

Wildflowers of the Great Plains Grasslands and Hills

CLAUDE A. BARR

EDITED BY JAMES H. LOCKLEAR

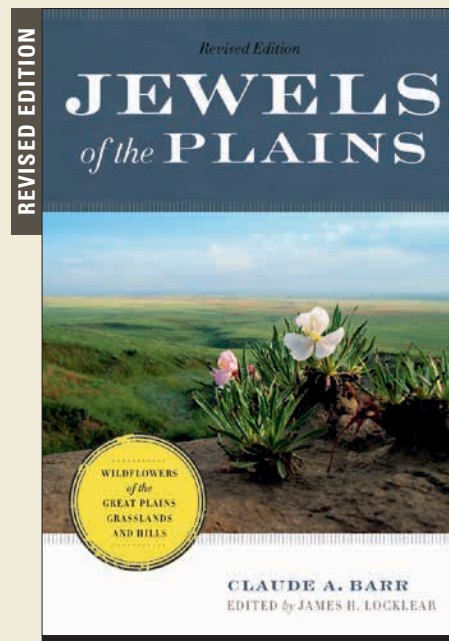
A revised edition of the classic guide to the wildflowers of the Great Plains

From *Abronia* to *Zinnia*, *Jewels of the Plains* describes the natural history and garden merits of more than five hundred Great Plains wildflowers. Considered the authoritative guide by native plant enthusiasts and horticulturists, it captures the unique beauty, resilience, and variety of wildflowers in the Great Plains.

Claude A. Barr did not set out to be a writer. In 1910, he homesteaded 160 acres of prairie in the southwest corner of South Dakota, intending to become a farmer. Despite challenging conditions, Barr fell in love with the land and its native flora. He began contributing profiles of plains wildflowers to gardening magazines, which precipitated requests for seed and led him to start a mail-order nursery, Prairie Gem Ranch. What began as a Depression-era sideline eventually gained a worldwide clientele, and Barr became a respected ambassador for the wildflowers of this part of the American landscape.

Decades of observing plants in the wild and growing them for his nursery, as well as careful study of scientific sources, gave Barr unequalled knowledge that culminated in this acclaimed book. Wonderfully written and deeply researched, *Jewels of the Plains* is more than a field guide or how-to manual. It's a pioneering text on native plant horticulture that details plant life on the prairie in the voice of one with intimate familiarity with the subject. Each description reads like a mini nature essay, giving insight into both the plants and Barr's engaging personality.

Edited to incorporate new scientific information, this edition includes an Introduction and supplemental notes by botanist and horticulturist James H. Locklear. He places Barr's remarkable life and work in historic and scientific context, illuminating his accomplishments from a fresh perspective.



Claude A. Barr (1887–1982) was a South Dakota homesteader who achieved international acclaim as an authority on the native plants of the Great Plains.

James H. Locklear is director of conservation at Lauritzen Gardens in Omaha, Nebraska, and author of *Phlox: A Natural History and Gardener's Guide*.

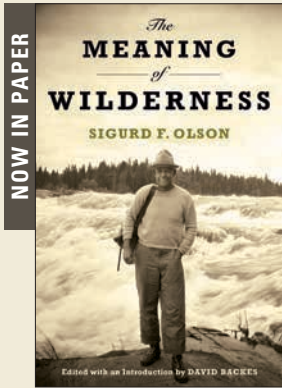
NATURAL HISTORY/REGIONAL

\$27.95 £21.00 Cloth/jacket ISBN: 978-0-8166-9801-1

\$27.95 Retail e-book ISBN: 978-1-4529-4523-1

OCTOBER

288 pages 2 b&w illustrations, 63 color plates, 2 maps
6 x 9



The Meaning of Wilderness

SIGURD F. OLSON

EDITED AND WITH AN INTRODUCTION BY DAVID BACKES

An indispensable collection of Olson's rarest writings—at last in paperback

Sigurd F. Olson (1899–1982) was one of the greatest environmentalists of the twentieth century. A conservation activist and popular writer, Olson introduced a generation of readers to the value of wilderness through his many books that express the wonder, awe, and peace he found in the wilderness. While his classic works like *The Singing Wilderness*, *Listening Point*, and *Reflections from the North Country* immeasurably influenced subsequent environmentalist movements and writers such as Annie Dillard and Barry Lopez, a major portion of Olson's wilderness writing—much of it originating as speeches—was relatively inaccessible or never published at all.

Originally published in 2001, *The Meaning of Wilderness* gathers together the most important of Sigurd F. Olson's articles and speeches and made them available for the first time. It offers a lively look at the evolution of one of environmentalism's leading figures and is essential reading for Olson fans, historians, and outdoors enthusiasts around the country.

Sigurd F. Olson (1899–1982) was one of the greatest environmentalists of the twentieth century.

David Backes is the author of *A Wilderness Within: The Life of Sigurd F. Olson* (Minnesota, 1997), winner of the 1998 Small Press Book Award for biography.

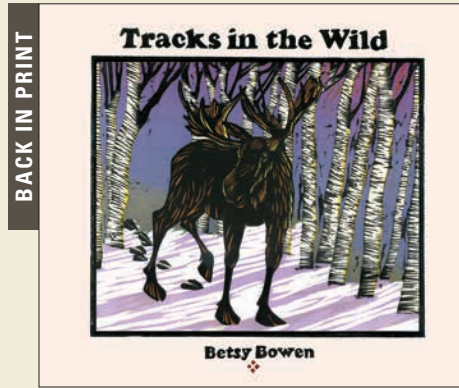
NATURE/REGIONAL

\$17.95 £13.50 Paper ISBN: 978-0-8166-3709-6

AUGUST

224 pages 5 1/2 x 8 1/2

Fesler–Lampert Minnesota Heritage Book Series



Tracks in the Wild

BETSY BOWEN

A beautiful children's book detailing Minnesota's northwoods animals and their tracks

Animal tracks always tell a story. You just have to recognize the signs. As you follow the marks an animal left behind, you get to know it: where it goes, what it likes to eat, when it runs, and why. There are secrets to be learned in those signs in the snow, mysteries to be explored in the mud along the river's edge.

Tracks in the Wild introduces young naturalists to the tracks of bears, wolves, moose, otters, and other wild animals—thirteen in all. Betsy Bowen's signature woodcut prints accompany poetic passages about each animal, along with life-size representations of their footprints. As it reveals some of the wonders of the natural world, it will also inspire awe and respect for all the wild, elusive creatures that inhabit Minnesota's northwoods.

Winner of a 1994 Minnesota Book Award, *Tracks in the Wild* is perfect reading for a family to share before and after a trek through their own woods.

Betsy Bowen has written and illustrated numerous children's books, including *Great Wolf and the Good Woodsman* (Minnesota, 2005); *Antler, Bear, Canoe: A Northwoods Alphabet Year*; and *Big Belching Bog* (Minnesota, 2010). She lives in Grand Marais, Minnesota.

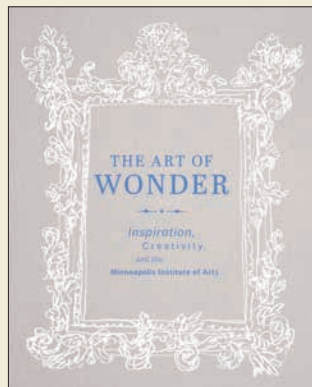
CHILDREN'S LITERATURE/NATURE

\$19.95 £15.00 Cloth/jacket ISBN: 978-0-8166-9883-7

NOVEMBER

32 pages 18 color plates 10 1/4 x 9

Fesler–Lampert Minnesota Heritage Book Series



The Art of Wonder

Inspiration, Creativity,
and the Minneapolis
Institute of Arts

**MINNEAPOLIS INSTITUTE
OF ARTS**

The setup was open-ended and deceptively simple: muse about art and the nature of creativity and wonder

On the occasion of its 100th anniversary in 2015, the Minneapolis Institute of Arts asked some of the finest writers, photographers, and illustrators working today to muse about art—the nature of creativity and wonder. No instructions. No rules. The MIA commissioned these imaginative works not as a celebration of itself but of art as inspiration—an anthology of wonder.

The contributors rose to the challenge with fiction, essays, photojournalism, and illustrated stories, by turns delightful and reflective, a contemporary argument for art's ongoing vitality. Interspersed in the book are personal reflections from the museum's own director, curators, and staff on beloved artworks in its collection.

Contributors: Kevin Cannon; David Carr; Dessa; Ann Hamilton; Eric Hanson; Pete Hautman; Alec Soth.

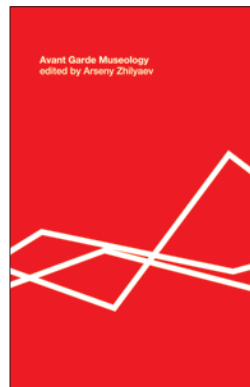
ART/REGIONAL

\$25.00 £18.50 Cloth/jacket ISBN: 978-0-8166-9892-9

NOVEMBER

160 pages 120 color plates 8 x 10

Distributed for the Minneapolis Institute of Arts



Avant-Garde Museology

ARSENY ZHILYAEV, EDITOR

***Avant-Garde Museology* is the Press's first title in e-flux classics**

The museum of contemporary art might very well be the most advanced recording device ever invented. It is a place for the storage of historical grievances and the memory of forgotten artistic experiments, social projects, or errant futures. But in late nineteenth and early twentieth-century Russia, this recording device was undertaken by artists and thinkers as a site for experimentation.

Arseny Zhilyaev's *Avant-Garde Museology* presents essays documenting the wildly encompassing progressivism of this period by figures such as Nikolai Fedorov, Aleksandr Rodchenko, Kazimir Malevich, Alexander Bogdanov, and others—many translated from the Russian for the first time. Here the urgent question is: How might the contents of the museum be reanimated so as to transcend even the social and physical limits imposed on humankind?

Contributors: David Arkin; Vladimir Bekhterev; Alexander Bogdanov; Osip Brik; Vasily Chekrygin; Leonid Chetyrkin; Nikolai Druzhinin; Nikolai Fedorov; Pavel Florensky; R. N. Frumkina; M. S. Ilkovskiy; V. I. Karmilov; V. Karpov; Valentin Kholtsov; P. N. Khrapov; Yuriy Kogan; Natalya Kovalenskaya; Nadezhda Krupskaya; S. P. Lebedyansky; A. F. Levitsky; Vera Leykina (Leykina-Svirskaya); Ivan Luppel; Kazimir Malevich; Andrey Platonov; Nikolay Punin; Aleksandr Rodchenko; Yuriy Samarin; I. F. Sheremet; Andrey Shestakov; Natan Shneerson; Ivan Skulenko; M. Vorobiev; N. Vorontsovsky; Boris Zavadovsky; I. M. Zykov.

Arseny Zhilyaev is an artist on the editorial board of *Moscow Art Magazine*.

ART/HISTORY

\$35.00 £26.00 Paper ISBN: 978-0-8166-9919-3

SEPTEMBER

576 pages 16 b&w illustrations 5 x 8

Produced in association with V-A-C, Moscow

Distributed for e-flux classics

A Good Investment?

Philanthropy and the Marketing of Race
in an Urban Public School

AMY BROWN

How privatized education funding reinforces race and class inequities

Select students and teachers worked the room at a fundraising event for a New York City public high school Amy Brown calls College Preparatory Academy. It was their job to convince wealthy attendants that College Prep, with its largely minority and disadvantaged student body and its unusually high rate of graduation and college acceptance, was a worthy investment. To this end, students and teachers tried to seem needy and deserving, hoping to make supporters feel generous, important, and not threatened. How much, Brown asks, does competition for financing in urban public schools depend on marketing and perpetuating poverty in order to thrive? And are the actors in this drama deliberately playing up stereotypes of race and class?

A Good Investment? offers a firsthand look behind the scenes of the philanthropic approach to funding public education—a process in which social change in education policy and practice is aligned with social entrepreneurship. The appearance of success, equity, or justice in education, Brown argues, might actually serve to maintain stark inequalities and inhibit democracy. Her book shows that models of corporate or philanthropic charity in education can in fact reinforce the race and class hierarchies that they purport to alleviate.

As their voices reveal, the teachers and students on the receiving end of such a system can be critically conscious and ambivalent participants in a school's racialized marketing and image management. Timely and provocative, this nuanced work exposes the unintended consequences of an education marketplace where charity masquerades as justice.



Amy Brown is an educational anthropologist and a faculty member in the Critical Writing Program at the University of Pennsylvania.

EDUCATION

\$25.00x £18.50 Paper ISBN: 978-0-8166-9114-2
\$87.50xx £65.50 Cloth ISBN: 978-0-8166-9112-8
\$25.00 Retail e-book ISBN: 978-1-4529-4550-7

NOVEMBER

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

The Value of Homelessness

Managing Surplus Life in the United States

CRAIG WILLSE

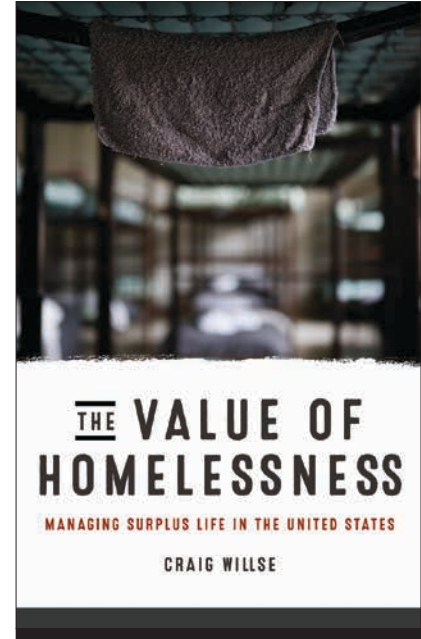
How social welfare and social science came to reinforce, not combat, racialized housing insecurity

It is all too easy to assume that social service programs respond to homelessness, seeking to prevent and understand it. *The Value of Homelessness*, however, argues that homelessness today is an effect of social services and sciences, which shape not only what counts as such but what will—or ultimately won't—be done about it.

Through a history of U.S. housing insecurity from the 1930s to the present, Craig Willse traces the emergence and consolidation of a homeless services industry. How to most efficiently allocate resources to control ongoing insecurity has become the goal, he shows, rather than how to eradicate the social, economic, and political bases of housing needs. Drawing on his own years

of work in homeless advocacy and activist settings, as well as interviews conducted with program managers, counselors, and staff at homeless services organizations in New York, San Francisco, and Seattle, Willse provides the first analysis of housing insecurity organized as a governable social problem.

An unprecedented and powerful historical account of the development of contemporary ideas about homelessness and how to manage homelessness, *The Value of Homelessness* offers new ways for students and scholars of social work, urban inequality, racial capitalism, and political theory to comprehend the central role of homelessness in governance and economy today.



Craig Willse is assistant professor of cultural studies at George Mason University. He is coeditor of *Beyond Biopolitics: Essays on the Governance of Life and Death*.

AMERICAN STUDIES/ANTHROPOLOGY

\$27.00x £20.00 Paper ISBN: 978-0-8166-9348-1

\$94.50xx £70.50 Cloth ISBN: 978-0-8166-9347-4

\$27.00 Retail e-book ISBN: 978-1-4529-4528-6

SEPTEMBER

240 pages 5 1/2 x 8 1/2

Difference Incorporated Series

The Straight Line

How the Fringe Science of Ex-Gay Therapy
Reoriented Sexuality

TOM WAIDZUNAS

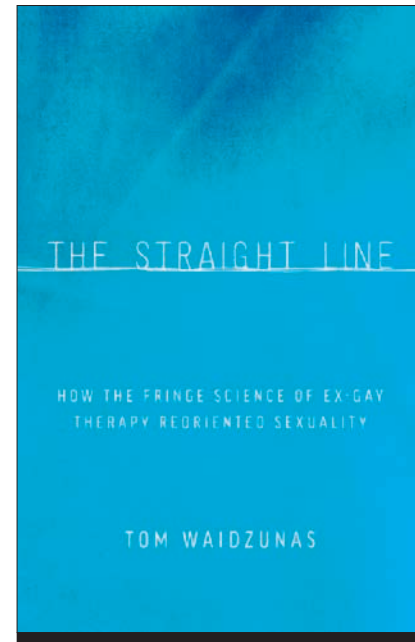
The consequences, for science as well as public policy, of relegating ex-gay therapies to the scientific fringe

To be taken seriously, therapies that claim to “cure” homosexuality wrap themselves in lab coats. Even though the fit is bad, and such therapies and their theorists now inhabit the scientific fringe, the science of sexuality has made some adjustments, too, Tom Waidzunus tells us in this provocative work.

Intervening in the politics of sexuality and science, *The Straight Line* argues that scientific definitions of sexual orientation do not merely reflect the results of investigations into human nature, but rather emerge through a process of social negotiation between opposing groups. The demedicalization of homosexuality and the discrediting of reparative therapies, ex-gay ministries, and reorientation research have, Waidzunus contends, required scientists to enforce key boundaries around scientific expertise and

research methods. Drawing on extensive participant observation at conferences for ex-gays, reorientation therapists, mainstream psychologists, and survivors of ex-gay therapy, as well as interviews with experts and activists, *The Straight Line* traces reorientation debates in the United States from the 1950s to the present, following homosexuality therapies from the mainstream to the margins. As the ex-gay movement has become increasingly transnational in recent years, Waidzunus turns to Uganda, where ideas about the scientific nature of homosexuality influenced the passage of the Anti-Homosexuality Act of 2014.

While most studies treat the ex-gay movement as a religious phenomenon, this book looks at how the movement, in its attempts to establish legitimacy, has engaged with scientific institutions, shaping virulent anti-gay public policy.



Tom Waidzunus is assistant professor of sociology at Temple University.

SOCIOLOGY/LGBT

\$27.00x £20.00 Paper ISBN: 978-0-8166-9615-4

\$94.50xx £70.50 Cloth ISBN: 978-0-8166-9614-7

\$27.00 Retail e-book ISBN: 978-1-4529-4552-1

NOVEMBER

336 pages 14 b&w illustrations 5 1/2 x 8 1/2

Awakening the Eye

Robert Frank's American Cinema

GEORGE KOUVAROS

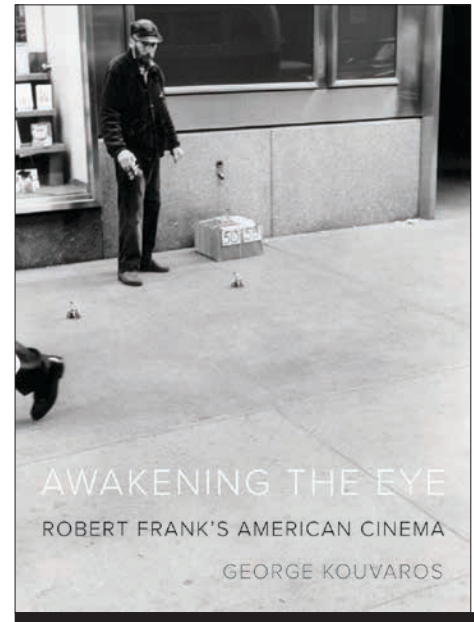
A long overdue critical study of the work of a legendary American photographer and filmmaker

Until now, celebrated photographer Robert Frank's daring and unconventional work as a filmmaker has not been awarded the critical notice it deserves. In this timely volume, George Kouvaros surveys Frank's films and videos and places them in the larger context of experimentation in American art and literature since World War II.

Born in 1924, Frank emigrated from Switzerland to the United States in 1947 and quickly made his mark as a photojournalist. A 1955 Guggenheim Foundation fellowship allowed him to travel across the country, photographing aspects of American life that had previously received little attention. The resulting book, *The Americans*, with an Introduction by Jack Kerouac, is generally considered a landmark in the history of postwar photography. During the same period, Frank befriended other artists and

writers, among them Allen Ginsberg, Peter Orlovsky, and Gregory Corso, all of whom are featured in his first film, *Pull My Daisy*, which is narrated by Kerouac. This film set the terms for a new era of experimental filmmaking.

By examining Frank's films and videos, including *Pull My Daisy*, *Me and My Brother*, and *Cocksucker Blues*, in the framework of his more widely recognized photographic achievements, Kouvaros develops a model of cross-media history in which photography, film, and video are complicit in the search for fresh forms of visual expression. *Awakening the Eye* is an insightful, compelling, and, at times, moving account of Frank's determination to forge a personal connection between the circumstances of his life and the media in which he works.



George Kouvaros is professor of film studies at the University of New South Wales, Australia. He is the author of *Famous Faces Yet Not Themselves: "The Misfits" and Icons of Postwar America* (Minnesota, 2010) and *Where Does It Happen? John Cassavetes and Cinema at the Breaking Point* (Minnesota, 2004).

FILM/ART

\$25.00x £18.50 Paper ISBN: 978-0-8166-9559-1
 \$87.50xx £65.50 Cloth ISBN: 978-0-8166-9556-0
 \$25.00 Retail e-book ISBN: 978-1-4529-4483-8

SEPTEMBER

232 pages 41 b&w illustrations, 9 color plates 6 x 8

Barry Le Va

The Aesthetic Aftermath

MICHAEL MAIZELS

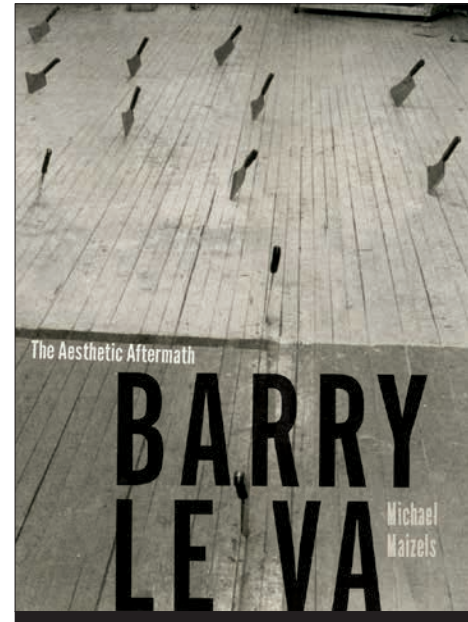
A pioneering study of one of contemporary art's most compelling artists—and a new window on an era of social unrest

Of the conceptual artists who began their careers in the 1960s and 1970s—Bruce Nauman, Chris Burden, Vito Acconci, and Mel Bochner among them—Barry Le Va may be the most elusive. As this first study of his work reveals, his rigorously planned art was instigated to mask its creator's intentions and methods, presenting itself as an "aftermath" of modernism's claim to permanency and civil society's preferred mode of monumentalism.

For Michael Maizels, Le Va's work constitutes a particularly productive subject of inquiry because it clearly articulates the interconnection between the avant-garde's distrust of autonomous art objects, two decades of social unrest, the emergence of information theory, and lingering notions of scientific objectivity. *Barry Le Va: The Aesthetic Aftermath* explores how Le Va used such

materials as shattered glass, spent bullets, sound recordings, scattered flour, and meat cleavers embedded in a floor to challenge the interlocking assumptions behind blind faith in lasting beauty, just government, and perfectible knowledge. Taking inspiration from popular crime novels as well as contemporary art theory, Le Va charged his viewers to attempt, like detectives at a crime scene, to decipher an order underlying the apparent chaos.

Le Va's installations were designed to erode not simply the presumed autonomy of the art object but also the economic and political authority of the art establishment. In his concluding chapter, Maizels looks at the more fixed work of the past two decades in which Le Va turned to architectural themes and cast concrete to probe the limits of dynamism and the idea of permanence.



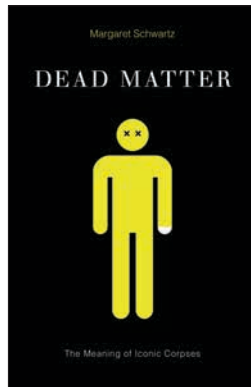
Michael Maizels earned his PhD in art history from the University of Virginia. He is Mellon New Media Curator/Lecturer at the Davis Museum of Wellesley College.

ART

\$30.00x £22.50 Paper ISBN: 978-0-8166-9469-3
 \$90.00xx £67.50 Cloth ISBN: 978-0-8166-9468-6
 \$30.00 Retail e-book ISBN: 978-1-4529-4485-2

OCTOBER

224 pages 53 b&w illustrations 6 x 8



Dead Matter

The Meaning of Iconic Corpses

MARGARET SCHWARTZ

A corpse is much more than a dead body

Taking as its starting point the significant role of the photograph in modern mourning practices, *Dead Matter* theorizes the connections between the body and the image by looking at the corpse as a special instance of a body that is simultaneously thing and representation and outlines a new politics of representation.

Margaret Schwartz examines the association between photography and embalming—both as aesthetics and as mourning practices. She introduces the concept of photographic indexicality, using it as a metric for comprehending the relationship between the body of a dead leader (including Abraham Lincoln, Vladimir Lenin, and Eva Perón) and the “body politic” for which it stands. She considers bodies known as victims of atrocity such as Emmett Till and Hamsa al-Khateeb to better grasp the ways in which the corpse as object may be called on to signify a marginalized body politic. And she contemplates “tabloid bodies” such as Princess Diana’s and Michael Jackson’s, asserting that these corpses must remain invisible in order to maintain the deceased as a source of textual and value production.

Dead Matter outlines the new politics of representation, in which death is exiled in favor of the late capitalist reality of bare life.

Margaret Schwartz is assistant professor of communication and media studies at Fordham University.

MEDIA STUDIES/COMMUNICATIONS

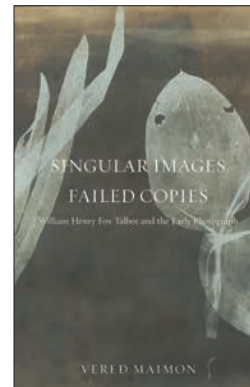
\$25.00x £18.50 Paper ISBN: 978-0-8166-9434-1

\$87.50xx £65.50 Cloth ISBN: 978-0-8166-9433-4

\$25.00 Retail e-book ISBN: 978-1-4529-4539-2

DECEMBER

168 pages 15 b&w illustrations 5 1/2 x 8 1/2



Singular Images, Failed Copies

William Henry Fox Talbot and the Early Photograph

VERED MAIMON

Reassessing what early photography meant to its makers and viewers

Focusing on early nineteenth-century England—and on the works and texts of the inventor of paper photography, William Henry Fox Talbot—*Singular Images, Failed Copies* historicizes the conceptualization of photography in that era as part of a major historical change.

Treating photography not merely as a medium or a system of representation but also as an epistemology, Vered Maimon challenges today’s prevalent association of the early photograph with the camera obscura. Instead, she points to material, formal, and conceptual differences between those two types of images by considering the philosophical and aesthetic premises linked with early photography. Through this analysis she argues that the emphasis in Talbot’s accounts on the removal of the “artist’s hand” in favor of “the pencil of nature” did *not* mark a shift from manual to “mechanical” and more accurate or “objective” systems of representation.

In *Singular Images, Failed Copies*, Maimon shows that the perception of the photographic image in the 1830s and 1840s was in fact symptomatic of a crisis in the epistemological framework that had informed philosophical, scientific, and aesthetic thought for two centuries.

Vered Maimon is senior lecturer of art history at Tel Aviv University. She is coeditor of *Communities of Sense: Rethinking Aesthetics and Politics*.

ART/PHOTOGRAPHY

\$30.00x £22.50 Paper ISBN: 978-0-8166-9472-3

\$105.00xx £78.50 Cloth ISBN: 978-0-8166-9471-6

\$30.00 Retail e-book ISBN: 978-1-4529-4421-0

SEPTEMBER

288 pages 43 b&w illustrations 5 1/2 x 8 1/2

Becoming Past

History in Contemporary Art

JANE BLOCKER

A brilliantly argued call for the presence of time and history in art today

Is there such a thing as contemporary art history? The contemporary, after all—as much as we may want to consider it otherwise—is being made history as it happens. By what means do we examine this moving target? These questions lie at the center of Jane Blocker's *Becoming Past*. The important point is not whether there is—or should be—contemporary art history, Blocker argues, but *how*.

Focusing on a significant aspect of current art practice—in which artists have engaged with historical subject matter, methods, and inquiry—Blocker asks how the creation of the artist implicates and interrogates that of the art historian. She moves from art history to theater, to performance, and to literature as she investigates a series of works, including

performances by the collaborative group Goat Island, the film *Deadpan* by Steve McQueen, the philosophies of science fiction writer Samuel Delany and documentary filmmaker Ross McElwee, the film *Amos Fortune Road* by Matthew Buckingham, and sculptures by Dario Robleto.

Many books have sought to understand the key directions of contemporary art. In contrast, *Becoming Past* is concerned with the application of art history in the pursuit of such trends. Setting the idea of temporality decisively in the realm of art, Blocker's work is crucial for artists, art historians, curators, critics, and scholars of performance and cultural studies interested in the role of history in the practice of art.



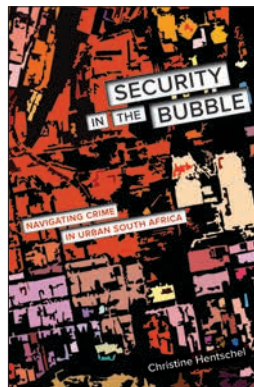
Jane Blocker is professor of art history at the University of Minnesota. She is the author of *Seeing Witness: Visuality and the Ethics of Testimony* and *What the Body Cost: Desire, History, and Performance* (both from Minnesota), as well as *Where Is Ana Mendieta?: Identity, Performativity, and Exile*.

ART HISTORY

\$30.00x £22.50 Paper ISBN: 978-0-8166-9698-7
 \$105.00xx £78.50 Cloth ISBN: 978-0-8166-9697-0
 \$30.00 Retail e-book ISBN: 978-1-4529-4495-1

DECEMBER

248 pages 50 b&w illustrations 5 1/2 x 8 1/2



Security in the Bubble

Navigating Crime
in Urban South Africa

CHRISTINE HENTSCHEL

Can high-crime cities become safer by changing perceptions of space?

Focusing on the South African city of Durban, *Security in the Bubble* looks at spatialized security practices, engaging with strategies and dilemmas of urban security governance in cities around the world. While apartheid was spatial governance at its most brutal, postapartheid South African cities have tried to reinvent space, using it as a “positive” technique of governance.

Christine Hentschel traces the contours of two emerging urban regimes of governing security in contemporary Durban: *handsome space* and *instant space*. Handsome space is about aesthetic and affective communication as means to making places safe. Instant space, on the other hand, addresses the crime-related personal “navigation” systems employed by urban residents whenever they circulate through the city. While handsome space embraces the powers of attraction, instant space operates through the powers of fleeing. In both, security is conceived not as a public good but as a situational experience.

No longer reducible to the after-pains of racial apartheid, this city’s fragmentation is now better conceptualized, according to Hentschel, as a heterogeneous ensemble of bubbles of imagined safety.

Christine Hentschel is visiting professor at the Institute for Criminological Research at Hamburg University.

SOCIOLOGY/URBAN STUDIES

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\$87.50xx £65.50 Cloth ISBN: 978-0-8166-9431-0
\$25.00 Retail e-book ISBN: 978-1-4529-4530-9

AUGUST

184 pages 13 b&w illustrations 5 1/2 x 8 1/2
Globalization and Community Series, volume 24



Last Project Standing

Civics and Sympathy
in Post-Welfare Chicago

CATHERINE FENNEL

How the aftermath of public housing became an education in the rights and duties of belonging to the city

In 1995 a half-vacant public housing project on Chicago’s Near West Side fell to the wrecking ball. The demolition and reconstruction of the Henry Horner housing complex ushered in the most ambitious urban housing experiment of its kind: smaller, mixed-income, and partially privatized developments.

Focusing on Horner’s redevelopment, Catherine Fennell asks how Chicago’s endeavor transformed everyday built environments into laboratories for teaching urbanites about the rights and obligations of belonging to a city and a nation that seemed incapable of taking care of its most destitute citizens. Drawing on more than three years of ethnographic and archival research, she shows how collisions with everything from decaying buildings to silent neighbors became an education in the possibilities, but also the limits, of collective care, concern, and protection in the aftermath of welfare failure.

As she documents how the materiality of both the unsuccessful older projects and the recently emerging housing fosters feelings of belonging and loss, her work engages larger debates in critical anthropology and poverty studies—and opens a vital new perspective on the politics of space, race, and development in urban America.

Catherine Fennell is assistant professor of anthropology at Columbia University.

ANTHROPOLOGY/URBAN STUDIES

\$30.00x £22.50 Paper ISBN: 978-0-8166-9737-3
\$105.00xx £78.50 Cloth ISBN: 978-0-8166-9736-6
\$30.00 Retail e-book ISBN: 978-1-4529-4972-7

NOVEMBER

320 pages 26 b&w illustrations, 4 color plates 5 1/2 x 8 1/2
A Quadrant Book

The Suburban Church

Modernism and Community in Postwar America

GRETCHEN BUGGELN

A richly illustrated history of midcentury modern suburban churches

After World War II, America's religious denominations spent billions on church architecture as they spread into the suburbs. In this richly illustrated history of midcentury modern churches in the Midwest, Gretchen Buggeln shows how architects and suburban congregations joined forces to work out a vision of how modernist churches might help reinvigorate Protestant worship and community. The result is a fascinating new perspective on postwar architecture, religion, and society.

Drawing on the architectural record, church archives, and oral histories, *The Suburban Church* focuses on collaborations between architects Edward D. Dart, Edward A. Sövik, Charles E. Stade, and seventy-five congregations. By telling the stories behind

their modernist churches, the book describes how the buildings both reflected and shaped developments in postwar religion—its ecumenism, optimism, and liturgical innovation, as well as its fears about staying relevant during a time of vast cultural, social, and demographic change.

While many scholars have characterized these congregations as “country club” churches, *The Suburban Church* argues that most were earnest, well-intentioned religious communities caught between the desire to serve God and the demands of a suburban milieu in which serving middle-class families required most of their material and spiritual resources.



THE SUBURBAN CHURCH
MODERNISM AND COMMUNITY
IN POSTWAR AMERICA



GRETCHEN BUGGELN

Gretchen Buggeln holds the Phyllis and Richard Duesenberg Chair in Christianity and the Arts at Valparaiso University. She is author of *Temples of Grace: The Material Transformation of Connecticut's Churches, 1790–1840*.

ARCHITECTURE/HISTORY/RELIGION

\$40.00x £30.00 Paper ISBN: 978-0-8166-9496-9
\$140.00xx £104.50 Cloth ISBN: 978-0-8166-9495-2
\$40.00 Retail e-book ISBN: 978-1-4529-4563-7

DECEMBER

368 pages 144 b&w illustrations 7 x 10
Architecture, Landscape, and American Culture Series

Elusive Jannah

The Somali Diaspora and a Borderless Muslim Identity

CAWO M. ABDI

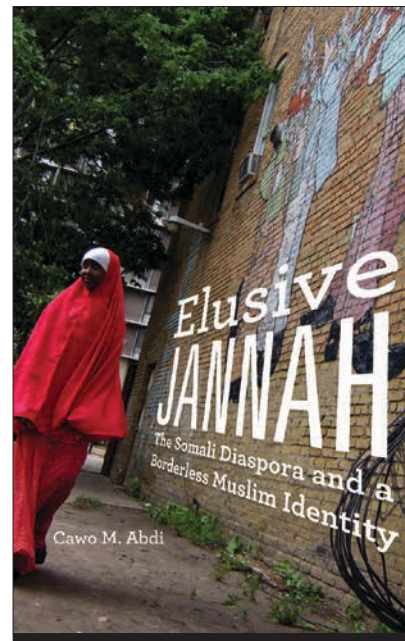
The contrasting lives of Somali refugees and migrants on three continents

As a Somali working since high school in the United Arab Emirates, Osman considers himself “blessed” to be in a Muslim country, though citizenship, with the security it offers, remains elusive. For Ardo, smuggled out of Somalia to join her husband in South Africa, insecurities are of a more immediate, physical kind, and her economic prospects and legal status are more uncertain. Adam, in the United States—a destination often imagined as an earthly Eden, or *jannah*, by so many of his compatriots—now sees heaven in a return to Somalia.

The stories of these three people are among the many that emerge from mass migration triggered by the political turmoil and civil war plaguing Somalia since 1988. And they are among the diverse collection presented in eloquent detail in *Elusive Jannah*, a remarkable portrait of the very different experiences of Somali migrants in the UAE, South Africa, and the United States. Somalis in the UAE,

a relatively closed Muslim nation, are a minority within a large South Asian population of labor migrants. In South Africa, they are part of a highly racialized and segregated postapartheid society. In the United States they find themselves in a welfare state with its own racial, socioeconomic, and political tensions. A comparison of Somali settlements in these three locations clearly reveals the importance of immigration policies in the migrant experience.

Cawo M. Abdi’s nuanced analysis demonstrates that a full understanding of successful migration and integration must go beyond legal, economic, and physical security to encompass a sense of religious, cultural, and social belonging. Her timely book underscores the sociopolitical forces shaping the Somali diaspora, as well as the roles of the nation-state, the war on terror, and globalization in both constraining and enabling their search for citizenship and security.



Cawo M. Abdi is assistant professor of sociology at the University of Minnesota and a research associate in sociology at the University of Pretoria, South Africa.

SOCIOLOGY

\$27.00x £20.00 Paper ISBN: 978-0-8166-9739-7
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AUGUST

296 pages 25 b&w illustrations 5 1/2 x 8 1/2



Tongzhi Living

Men Attracted to Men
in Postsocialist China

TIAN TIAN ZHENG

A revealing study of men attracted to men trying to create community in a modern Chinese city

Tongzhi, which translates into English as “same purpose” or “same will,” was once widely used to mean “comrade.” Since the 1990s, the word has been appropriated by the LGBT community in China and now refers to a broad range of people who do not espouse heteronormativity.

Tongzhi Living, the first study of its kind, offers insights into the community of same-sex-attracted men in the metropolitan city of Dalian in northeast China. Based on ethnographic fieldwork by Tiantian Zheng, the book reveals an array of coping mechanisms developed by tongzhi men in response to rapid social, cultural, and political transformations in postsocialist China. According to Zheng, unlike gay men in the West over the past three decades, tongzhi men in China have adopted the prevailing moral ideal of heterosexuality and pursued membership in the dominant culture at the same time they have endeavored to establish a tongzhi culture.

Tongzhi men’s attempts to practice both conformity and rebellion paradoxically undercut the goals they aspire to reach, Zheng shows, perpetuating social prejudice against them and thwarting the activism they believe they are advocating.

Tiantian Zheng is professor of anthropology at the State University of New York, Cortland.

ANTHROPOLOGY/ASIAN STUDIES/LGBT

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OCTOBER

272 pages 5 1/2 x 8 1/2



Peace Corps Fantasies

How Development Shaped
the Global Sixties

MOLLY GEIDEL

How the gendered modernization ideology of the 1960s Peace Corps shaped social movements across the Americas

To tens of thousands of volunteers in its first decade, the Peace Corps was “the toughest job you’ll ever love.” In the United States’ popular imagination to this day, it is a symbol of selfless altruism. But in her provocative new cultural history of the 1960s Peace Corps, Molly Geidel argues that the agency’s representative development ventures also legitimated the violent exercise of American power around the world and the destruction of indigenous ways of life.

In the 1960s, the practice of development work, embodied by iconic Peace Corps volunteers, allowed U.S. policy makers to manage global inequality while assuaging their own gendered anxieties about postwar affluence. Geidel traces how modernization theorists used the Peace Corps to craft the archetype of the heroic development worker: a masculine figure who would inspire people to abandon traditional lifestyles and seek integration into the global capitalist system.

Geidel analyzes how Peace Corps volunteers struggled to apply these ideals. The book focuses on the case of Bolivia, where indigenous nationalist movements dramatically expelled the Peace Corps in 1971. She also shows how Peace Corps development ideology shaped domestic and transnational social protest, including U.S. civil rights, black nationalist, and antiwar movements.

Molly Geidel taught at Harvard University and Cornell University.

AMERICAN STUDIES/GENDER AND SEXUALITY

\$30.00x £22.50 Paper ISBN: 978-0-8166-9222-4
\$105.00xx £78.50 Cloth ISBN: 978-0-8166-9221-7
\$30.00 Retail e-book ISBN: 978-1-4529-4526-2

SEPTEMBER

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

Critical American Studies Series

Border Walls Gone Green

Nature and Anti-immigrant Politics in America

JOHN HULTGREN

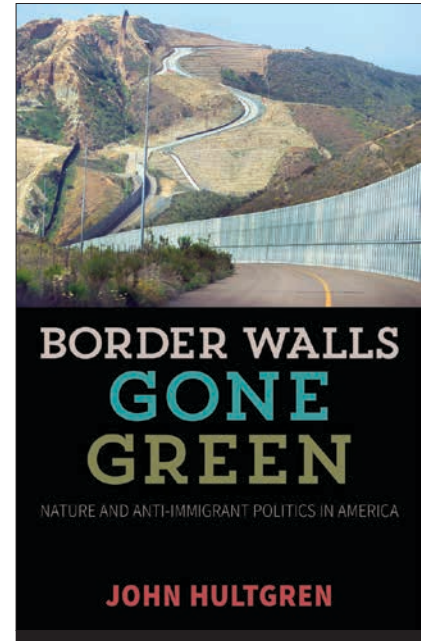
Why anti-immigration environmentalists need to reconsider their motives

How is it that self-identified environmental progressives in America can oppose liberalizing immigration policies? Environmentalism is generally assumed to be a commitment of the political left and restrictionism a commitment of the right. As John Hultgren shows, the reality is significantly more complicated. American environmentalists have supported immigration restrictions since the movement first began in the late 1800s, and anti-immigration arguments continue to attract vocal adherents among contemporary mainstream and radical “greens.”

Border Walls Gone Green seeks to explain these seemingly paradoxical commitments by examining what is actually going on in American debates over the environmental impacts of immigration. It makes the case that nature is increasingly being deployed as a form of “walling”—which enables restrictionists to subtly fortify territorial boundaries and identities without having to revert to cultural and racial logics that are unpalatable to the political left. From an

environmental point of view, the location of borders makes little sense; the Mexican landscape near most border crossings looks exactly like the landscape on the American side. And the belief that immigrants are somehow using up the nation’s natural resources and thereby accelerating the degradation of the environment simply does not hold up to scrutiny. So, Hultgren finds, the well-intentioned efforts of environmentalists to “sustain” America are also sustaining the idea of the nation-state and in fact serving to reinforce exclusionary forms of political community.

How, then, should socially conscious environmentalists proceed? Hultgren demonstrates that close attention to the realities of transnational migration can lead to a different brand of socio-ecological activism—one that could be our only chance to effectively confront the powerful forces producing ecological devastation and social injustice.



John Hultgren is a lecturer in the Department of Politics and International Affairs at Northern Arizona University.

POLITICAL SCIENCE/ENVIRONMENT

\$27.00x £20.00 Paper ISBN: 978-0-8166-9498-3

\$94.50xx £70.50 Cloth ISBN: 978-0-8166-9497-6

\$27.00 Retail e-book ISBN: 978-1-4529-4569-9

OCTOBER

248 pages 3 b&w illustrations 5 1/2 x 8 1/2

Elemental Ecocriticism

Thinking with Earth, Air, Water, and Fire

JEFFREY JEROME COHEN AND LOWELL DUCKERT, EDITORS

Brings to ecotheory and the environmental humanities the challenges and possibilities offered by thinking in elemental terms

For centuries it was believed that all matter was composed of four elements: earth, air, water, and fire in promiscuous combination, bound by love and pulled apart by strife. Elemental theory offered a mode of understanding materiality that did not center the cosmos around the human. Outgrown as a science, the elements are now what we build our houses against. Their renunciation has fostered only estrangement from the material world.

The essays collected in *Elemental Ecocriticism* show how elemental materiality precipitates new engagements with the ecological. Here the classical elements reveal the vitality of supposedly inert substances (mud, water, earth, air), chemical processes (fire), and natural phenomena, as well as the promise in the abandoned and the unreal (ether, phlogiston, spontaneous generation).

Decentering the human, this volume provides important correctives to the idea of the material world as mere resource. Three response essays meditate on the connections of this collaborative project to the framing of modern-day ecological concerns. A renewed intimacy with the elemental holds the potential for a more dynamic environmental ethics and the possibility of a reinvigorated materialism.

Contributors: Stacy Alaimo, U of Texas at Arlington; Valerie Allen, John Jay College of Criminal Justice, CUNY; Chris Barrett, Louisiana State U; Anne Harris, DePauw U; Serenella Iovino, U of Turin; Steve Mentz, St. John's U; Timothy Morton, Rice U; Sharon O'Dair, U of Alabama; Serpil Oppermann, Hacettepe U; Karl Steel, Brooklyn College, CUNY; Cary Wolfe, Rice U; Julian Yates, U of Delaware.



Jeffrey Jerome Cohen is professor of English and director of the Medieval and Early Modern Studies Institute at George Washington University. He is the author and editor of numerous books, including *Monster Theory: Reading Culture*; *Prismatic Ecology: Ecotheory beyond Green*; and *Stone: An Ecology of the Inhuman* (all from Minnesota).

Lowell Duckert is assistant professor of English at West Virginia University, specializing in early modern literature, ecotheory, and environmental criticism. With Jeffrey Jerome Cohen, he edited "Ecomaterialism," a special issue of *postmedieval* (2013).

THEORY/ENVIRONMENT

\$27.00x £20.00 Paper ISBN: 978-0-8166-9309-2
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DECEMBER

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

Mechademia 10

World Renewal

FRENCHY LUNNING, EDITOR

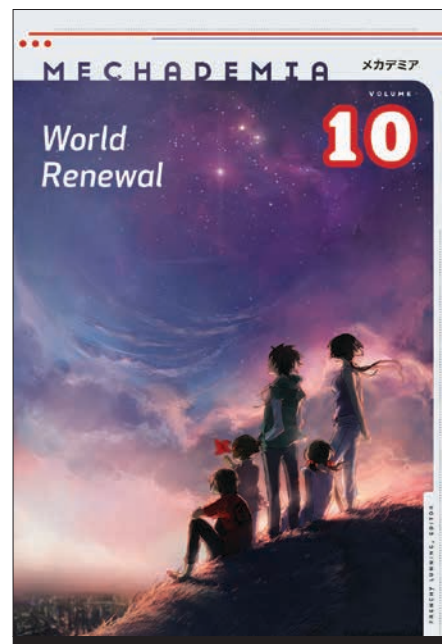
The ongoing effects of 3/11 in Japan through anime and manga

Mechademia 10 revolves around a maelstrom of events: the devastation of 3/11—the earthquake, tsunami, and nuclear reactor crises—and the ongoing environmental disasters that have recently overtaken Japan. Because anime and manga have long proposed (and illustrated) alternative worlds—some created after catastrophes—it is fitting that this volume should consider this propensity for “world renewal.”

Individual essays range widely, from a poetic and personal reflection on the ritual of *tôrô nagashi* (the lighting of floating paper lanterns that has traditionally commemorated souls lost in great public cataclysms, such as war) to a study of the various counterfactual histories written about the historical figure of Toyotomi Hideyoshi, a former peasant farmer who became a military dictator of feudal Japan. The book also includes an original

manga, *Nanohana*, from the popular artist Hagio Moto, who is quoted as saying: “I want to think together with everyone else about Fukushima and Chernobyl, about the future of the Earth, about the future of humankind, and to keep thinking moving forward.”

Contributors: Steven R. Anderson; Sandra Annett, Wilfrid Laurier U; Brian Bergstrom, McGill U; Susan W. Furukawa, Beloit College; Pamela Gossin, U of Texas–Dallas; Forrest Greenwood, Indiana U, Bloomington; Brett Hack, Aichi Prefectural U; Moto Hagio; Kendall Heitzman, U of Iowa; Andrea Horbinski, U of California, Berkeley; Sabu Kohso; Akira Mizuta Lippit, U of Southern California; Matthew Penney, Concordia U, Montreal; Saito Satomi, Bowling Green State U; Matt Thorn, Kyoto Seika U; Christophe Thouny; Hoshino Tomoyuki.



Frenchy Lunning is professor of liberal arts at the Minneapolis College of Art and Design.

MEDIA STUDIES/ASIAN STUDIES

\$24.95x £18.50 Paper ISBN: 978-0-8166-9915-5

\$24.95 Retail e-book ISBN: 978-1-4529-4984-0

NOVEMBER

272 pages 72 b&w illustrations 7 x 10

Simultaneous Worlds

Global Science Fiction Cinema

JENNIFER L. FEELEY AND SARAH ANN WELLS, EDITORS

Reframes science fiction cinema as a global genre

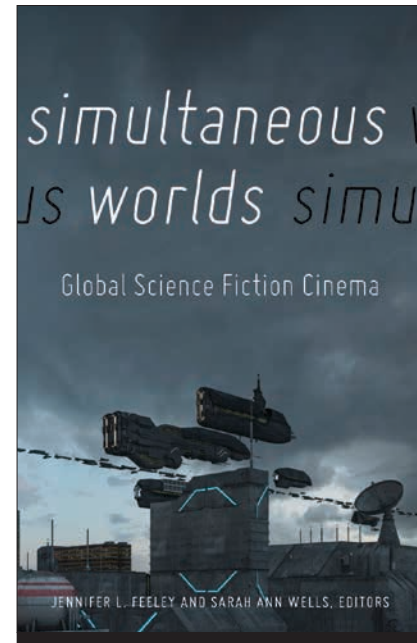
Since the 1927 release of Fritz Lang's pioneer film *Metropolis*, science fiction cinema has largely been regarded a Western genre. In *Simultaneous Worlds*, Jennifer L. Feeley and Sarah Ann Wells showcase authors who challenge this notion by focusing on cinemas and cultures, from Cuba to North Korea, not traditionally associated with science fiction. This collection introduces films about a metal-eating monster who helps peasants overthrow an exploitative court, an inflatable sex doll who comes to life, a desert planet where matchsticks are more valuable than money, and more.

Simultaneous Worlds is the first volume to bring a transnational, interdisciplinary lens to science fiction cinema. Encountering some of the best emerging and established voices in the field, readers will become immersed in discussions of well-known works such as the *Ghost in the Shell* franchise and Neill Blomkamp's *District 9* alongside lesser-known but equally fascinating works by African, Asian, European, and South American filmmakers. Divided into five parts that cover theoretical concerns such as new media economies,

translation, the Global South, cyborgs, and socialist and postsocialist cinema, these essays trace cinema's role in imagining global communities and power struggles.

Considering both individual films and the broader networks of production, distribution, and exhibition, *Simultaneous Worlds* illustrates how film industries across the globe take part in visualizing the perils of globalization and technological modernity. Ultimately, this book opens new ways of thinking about world cinema and our understanding of the world at large.

Contributors: Michelle Cho, McGill U; Steve Choe, U of Iowa; Hye Jean Chung, Kyung Hee U; Istvan Csicsery-Ronay Jr., DePauw U; Pawel Frelik, Marie Curie-Skłodowska U; Everett Hamner, Western Illinois U; Nathaniel Isaacson, North Carolina State U; Jihoon Kim, Chung-ang U; Thomas Lamarre, McGill U; Emily A. Maguire, Northwestern U; Sharalyn Orbaugh, U of British Columbia; Joanna Page, Cambridge U; Swarnavel Eswaran Pillai, Michigan State U; Jillian Porter, U of Oklahoma; J. P. Telotte, Georgia Institute of Technology; Travis Workman, U of Minnesota.



Jennifer L. Feeley is an independent scholar.

Sarah Ann Wells is assistant professor of Portuguese and Spanish at the University of Notre Dame.

FILM STUDIES

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OCTOBER

344 pages 36 b&w illustrations 5 1/2 x 8 1/2

The Challenge of Surrealism

The Correspondence of Theodor W. Adorno and Elisabeth Lenk

ELISABETH LENK AND THEODOR W. ADORNO

EDITED AND TRANSLATED BY SUSAN H. GILLESPIE

INTRODUCTION BY RITA BISCHOF

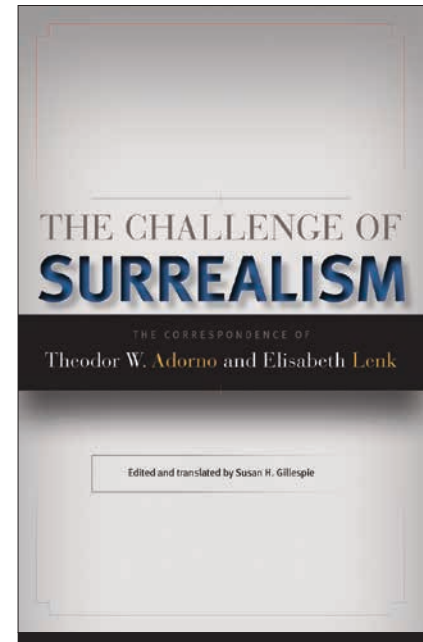
An epistolary treasure trove and a newly contextualized look at philosopher Theodor W. Adorno

The correspondence between the philosopher Theodor W. Adorno and his politically active graduate student Elisabeth Lenk offers fresh insights into both Adorno's view of surrealism and its relation to the student uprisings of 1960s France and Germany. Written between 1962, when Lenk moved to Paris and persuaded an initially reluctant Adorno to supervise her sociology dissertation on the surrealists, and Adorno's death in 1969, these letters reveal a surprisingly tender side of the distinguished professor. The correspondence is accompanied by a selection of documents that bring additional depth and context to the letters and their engagement with the art and politics of the period.

Filling in the background of Adorno and Lenk's lively exchange, the volume includes new translations of classic essays by Walter Benjamin ("Surrealism: Last Snapshot of

the European Intelligentsia") and Adorno ("Surrealism Reconsidered"), along with a collection of short prose readings by Adorno and the writer-scholar Carl Dreyfus and three original essays by Lenk: her afterword to *Paris Peasant* by Louis Aragon, her Introduction to the German edition of Charles Fourier's *The Theory of the Four Movements and the General Destinies*, and her incisive essay "Critical Theory and Surreal Practice." An Introduction by Lenk's student, the contemporary writer and critic Rita Bischof, points to the continuing challenge of surrealist politics.

This remarkable body of correspondence appears here in English for the first time, as do Adorno and Dreyfus's surrealist readings and the essays by Lenk. Together, they provide a rich mine of critical material for reassessing the significance of the surrealist movement and its successors.



Theodor W. Adorno (1903–1969) was a German sociologist, philosopher, and musicologist known for his critical theory of society and his work on aesthetics and philosophy. He was a leading member of the Frankfurt School of critical theory and author of dozens of books.

Elisabeth Lenk is a German literary scholar and sociologist. She is professor emeritus of literature at the University of Hanover.

Susan H. Gillespie is founding director of the Institute for International Liberal Education at Bard College, where she is vice president for special global initiatives. She has translated prose and poetry from German to English.

PHILOSOPHY

\$27.50x £20.50 Paper ISBN: 978-0-8166-5617-2

\$96.00xx £72.00 Cloth ISBN: 978-0-8166-5616-5

OCTOBER

248 pages 5 1/2 x 8 1/2

All Thoughts Are Equal

Laruelle and Nonhuman Philosophy

JOHN Ó MAOILEARCA

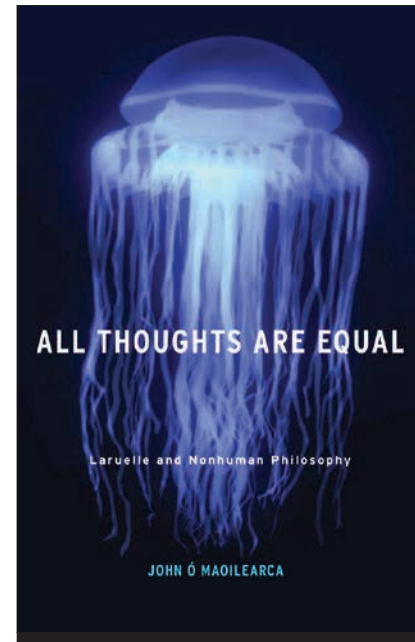
A much-needed illumination of the “non-philosophy” of François Laruelle

All Thoughts Are Equal is both an introduction to the work of French philosopher François Laruelle and an exercise in nonhuman thinking. For Laruelle, standard forms of philosophy continue to dominate our models of what counts as exemplary thought and knowledge. By contrast, what Laruelle calls his “non-standard” approach attempts to bring democracy into thought, because all forms of thinking—including the nonhuman—are equal.

John Ó Maoilearca examines how philosophy might appear when viewed with non-philosophical and nonhuman eyes. He does so by refusing to explain Laruelle through orthodox philosophy, opting instead to

follow the structure of a film (Lars von Trier’s documentary *The Five Obstructions*) as an example of the non-standard method. Von Trier’s film is a meditation on the creative limits set by film, both technologically and aesthetically, and how these limits can push our experience of film—and of ourselves—beyond what is normally deemed “the perfect human.”

All Thoughts Are Equal adopts film’s constraints in its own experiment by showing how Laruelle’s radically new style of philosophy is best presented through our most nonhuman form of thought—that found in cinema.



John Ó Maoilearca is professor of film studies at Kingston University, London. He is author of *Post-Continental Philosophy: An Outline* and *Philosophy and the Moving Image: Refractions of Reality* and coeditor of *Laruelle and Non-Philosophy*.

PHILOSOPHY

\$30.00x £22.50 Paper ISBN: 978-0-8166-9735-9

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SEPTEMBER

384 pages 2 b&w illustrations 5 1/2 x 8 1/2

Posthumanities Series, volume 34

Improper Names

Collective Pseudonyms from the Luddites to Anonymous

MARCO DESERIIS

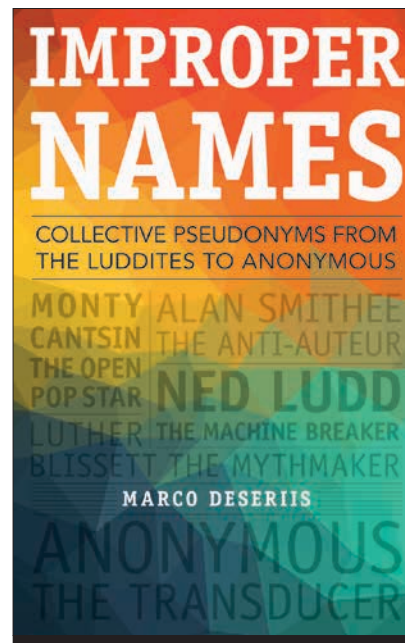
Fascinating case studies of how collectives and affinity groups have changed the history of the labor movement, the film industry, art, activism, and hacking by simply sharing a name

Improper Names offers a genealogy and theory of the “improper name,” which author Marco Deseriis defines as the adoption of the same pseudonym by organized collectives, affinity groups, and individual authors. Although such names are often invented to pursue a specific social or political agenda, they are soon appropriated for different and sometimes diverging purposes. This book examines the tension arising from struggles for control of a pseudonym’s symbolic power.

Deseriis provides five fascinating and widely varying case studies. Ned Ludd was the legendary and eponymous leader of the English Luddites, textile workers who threatened the destruction of industrial machinery and then advanced a variety of economic and political demands. Alan Smithee—an alias coined by Hollywood film directors in 1969 in order to disown films

that were recut by producers—became a contested signature and was therefore no longer effective to signal prevarication to Hollywood insiders. Monty Cantsin was an “open pop star” created by U.S. and Canadian artists in the late 1970s to critique bourgeois notions of authorship, but its communal character was compromised by excessive identification with individual users of the name. The Italian media activists calling themselves Luther Blissett, aware of the Cantsin experience, implemented measures to prevent individuals from assuming the alias, which was used to author media pranks, sell apocryphal manuscripts to publishers, fabricate artists and artworks, and author best-selling novels. The longest chapter here is devoted to the contemporary “hacktivist” group known as Anonymous, which protests censorship and restricted access to information and information technologies.

After delving into a rich philosophical debate on community among those who have nothing in common, the book concludes with a reflection on how the politics of improper names affects present-day anticapitalist social movements such as Occupy and 15-M.



Marco Deseriis is assistant professor of media and screen studies at Northeastern University.

THEORY/MEDIA

\$27.00x £20.00 Paper ISBN: 978-0-8166-9487-7

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\$27.00 Retail e-book ISBN: 978-1-4529-4507-1

OCTOBER

296 pages 5 1/2 x 8 1/2

A Quadrant Book



Computing as Writing

DANIEL PUNDAY

If we consider e-book authors to be writers, should we think of e-book programmers as writers, too?

This book examines the common metaphor that equates computing and writing, tracing it from the naming of devices (“notebook” computers) through the design of user interfaces (the “desktop”) to how we describe the work of programmers (“writing” code). *Computing as Writing* ponders both the implications and contradictions of the metaphor.

During the past decade, analysis of digital media honed its focus on particular hardware and software platforms. Daniel Punday argues that scholars should, instead, embrace both the power and the fuzziness of the writing metaphor as it relates to computing—which isn’t simply a set of techniques or a collection of technologies but also an *idea* that resonates throughout contemporary culture. He addresses a wide array of subjects, including film representations of computing (*Desk Set*, *The Social Network*), Neal Stephenson’s famous open source manifesto, J. K. Rowling’s legal battle with a fan site, subscription services like Netflix, and the Apple versus Google debate over openness in computing.

What does it mean to be a writer today? Is writing code for an app equivalent to writing a novel? Should we change how we teach writing? Punday’s answers to these questions and others are original and refreshing, and push the study of digital media in new directions.

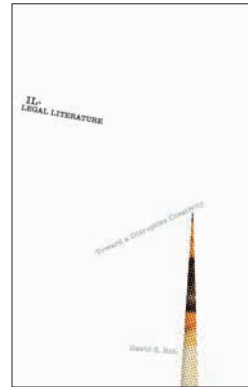
Daniel Punday is professor of English at Purdue University Calumet.

MEDIA STUDIES

\$27.00x £20.00 Paper ISBN: 978-0-8166-9702-1
\$94.50xx £70.50 Cloth ISBN: 978-0-8166-9699-4
\$27.00 Retail e-book ISBN: 978-1-4529-4499-9

DECEMBER

232 pages 11 b&w illustrations 5 1/2 x 8 1/2



Illegal Literature

Toward a Disruptive Creativity

DAVID S. ROH

“Illegal” publications have real value for society and culture

What is the cultural value of illegal works that violate the copyrights of popular fiction? Why do they persist despite clear and stringent intellectual property laws? *Illegal Literature* suggests that extralegal works such as fan fiction are critical to a system that spurs the evolution of culture.

Reconsidering voices relegated to the cultural periphery, David S. Roh shows how infrastructure—in the form of legal policy and network distribution—slows or accelerates the rate of change. He analyzes the relationship between intellectual property rights and American literature in two recent copyright disputes. And, in comparing American fan fiction and Japanese *dōjinshi*, he illustrates how infrastructure and legal climates detract from or encourage fledgling creativity.

Illegal Literature fills a crucial gap between the scholarly and the popular by closely examining several modes of marginalized cultural production. Roh makes the case for protecting an environment conducive to literary heresy, the articulation of an accretive rather than solitary authorial genius, and the idea that letting go rather than holding on is important to a generative creative process. In a media ecology inundated by unauthorized materials, *Illegal Literature* argues that the proliferation of unsanctioned texts may actually benefit literary and cultural development.

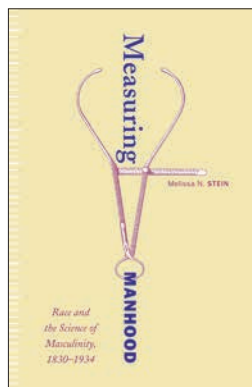
David S. Roh is assistant professor of English at the University of Utah.

MEDIA STUDIES

\$25.00x £18.50 Paper ISBN: 978-0-8166-9578-2
\$75.00xx £56.00 Cloth ISBN: 978-0-8166-9575-1
\$25.00 Retail e-book ISBN: 978-1-4529-4501-9

DECEMBER

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



Measuring Manhood

Race and the Science of Masculinity,
1830–1934

MELISSA N. STEIN

A major new history of scientific racism in the United States

From the “gay gene” to the “female brain” and African American students’ insufficient “hereditary background” for higher education, arguments about a biological basis for human difference have reemerged in the twenty-first century. *Measuring Manhood* shows where they got their start.

Melissa N. Stein analyzes how race became the purview of science in nineteenth- and early twentieth-century America and how it was constructed as a biological phenomenon with far-reaching social, cultural, and political resonances. She tells of scientific “experts” who advised the nation on its most pressing issues and exposes their use of gender and sex differences to conceptualize or buttress their claims about racial difference. Stein examines the works of scientists and scholars from medicine, biology, ethnology, and other fields to trace how their conclusions about human difference did no less than to legitimize sociopolitical hierarchy in the United States.

Covering a wide range of historical actors from Samuel Morton, the infamous collector and measurer of skulls in the 1830s, to NAACP leader and antilynching activist Walter White in the 1930s, this book reveals the role of gender, sex, and sexuality in the scientific making—and unmaking—of race.

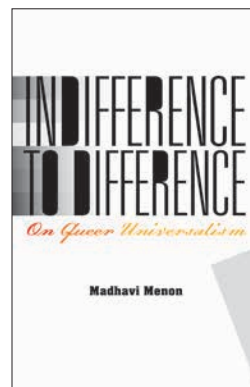
Melissa N. Stein is assistant professor of gender and women’s studies at the University of Kentucky.

AMERICAN STUDIES

\$27.00x £20.00 Paper ISBN: 978-0-8166-7303-2
\$94.50xx £70.50 Cloth ISBN: 978-0-8166-7302-5
\$27.00 Retail e-book ISBN: 978-1-4529-4469-2

SEPTEMBER

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



Indifference to Difference

On Queer Universalism

MADHAVI MENON

A thought-provoking argument for abandoning identity politics

Indifference to Difference organizes around Alain Badiou’s suggestion that, in the face of increasing claims of identitarian specificity, one might consider the politics and practice of being indifferent to difference. Such a politics would be based on the superabundance of desire and its inability to settle into identity. Madhavi Menon shows that if we turn to another kind of universalism—not one that insists we are all different but one that recognizes we are all similar in our powerlessness to contain desire—then difference no longer becomes the focus of our identity.

Instead, we enter the worlds of desire. Following up on ideas of sameness and difference that have animated queer theory, Menon argues that what is most queer about indifference is not that it gives us queerness as an identity but that it is able to change queerness into a resistance of ontology. Firmly committed to the detours of desire, queer universalism evades identity.

This polemical book demonstrates that queerness is the condition within which we labor. Our desires are not ours to be owned; they are indifferent to our differences.

Madhavi Menon is professor of English at Ashoka University.

THEORY/GENDER AND SEXUALITY

\$25.00x £18.50 Paper ISBN: 978-0-8166-9592-8
\$87.50xx £65.50 Cloth ISBN: 978-0-8166-9590-4
\$25.00 Retail e-book ISBN: 978-1-4529-4497-5

DECEMBER

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

Death beyond Disavowal

The Impossible Politics of Difference

GRACE KYUNGWON HONG

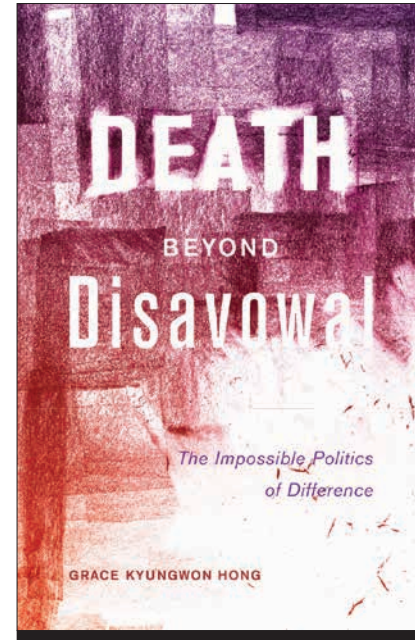
Women of color feminism should have a voice in all discussions of contemporary neoliberalism

Death beyond Disavowal utilizes “difference” as theorized by women of color feminists to analyze works of cultural production by people of color as expressing a powerful antidote to the erasures of contemporary neoliberalism.

According to Grace Kyungwon Hong, neoliberalism is first and foremost a structure of disavowal enacted as a reaction to the successes of the movements for decolonization, desegregation, and liberation of the post–World War II era. It emphasizes the selective and uneven affirmation and incorporation of subjects and ideas that were formerly categorically marginalized, particularly through invitation into reproductive respectability. It does so in order to suggest that racial, gendered, and sexualized violence and inequity are conditions of the past, rather than the foundations of contemporary neoliberalism’s exacerbation of premature death. Neoliberal ideologies hold out the promise of protection from premature death in exchange for complicity with this pretense.

In Audre Lorde’s *Sister Outsider*, Cherríe Moraga’s *The Last Generation* and *Waiting in the Wings*, Oscar Zeta Acosta’s *The Revolt of the Cockroach People*, Ana Castillo’s *So Far from God*, Gayl Jones’s *Corregidora*, Isaac Julien’s *Looking for Langston*, Inge Blackman’s *B. D. Women*, Rodney Evans’s *Brother to Brother*, and the work of the late Barbara Christian, *Death beyond Disavowal* finds the memories of death and precarity that neoliberal ideologies attempt to erase.

Hong posits cultural production as a compelling rejoinder to neoliberalism’s violences. She situates women of color feminism, often dismissed as narrow or limited in its effect, as a potent diagnosis of and alternative to such violences. And she argues for the importance of women of color feminism to *any* critical engagement with contemporary neoliberalism.



Grace Kyungwon Hong is associate professor of Asian American studies and gender studies at UCLA. She is author of *The Ruptures of American Capital* (Minnesota, 2006) and coeditor of *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization*.

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OCTOBER

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Difference Incorporated Series

Shipwreck Modernity

Ecologies of Globalization, 1550–1719

STEVE MENTZ

The familiar story of shipwreck revealed as an allegory of ecological catastrophe

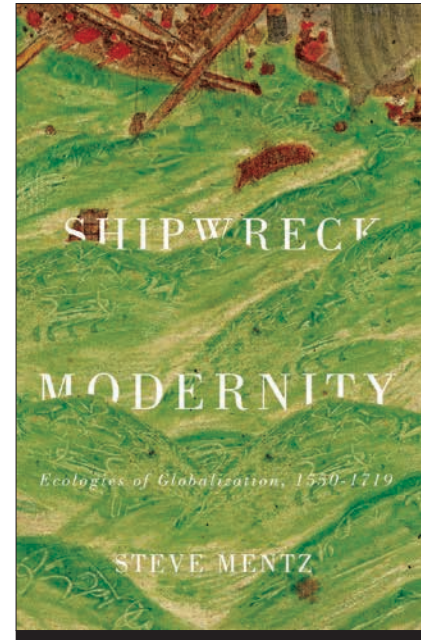
Shipwreck Modernity engages early modern representations of maritime disaster in order to describe the global experience of ecological crisis. In the wet chaos of catastrophe, sailors sought temporary security as their worlds were turned upside down. Similarly, writers, poets, and other thinkers searched for stability amid the cultural shifts that resulted from global expansion. The ancient master plot of shipwreck provided a literary language for their dislocation and uncertainty.

Steve Mentz identifies three paradigms that expose the cultural meanings of shipwreck in historical and imaginative texts from the mid-sixteenth through the early eighteenth centuries: wet globalization, blue ecology, and shipwreck modernity. The years during which the English nation and its emerging colonies began to define themselves through oceangoing expansion were also a time when maritime disaster occupied sailors,

poets, playwrights, sermon makers, and many others. Through coming to terms with shipwreck, these figures adapted to disruptive change.

Traces of shipwreck ecology appear in canonical literature from Shakespeare to Donne to Defoe and also in sermons, tales of survival, amateur poetry, and the diaries of seventeenth-century English sailors. The isolated islands of Bermuda and the perils of divine anger hold central places. Modern sailor-poets including Herman Melville serve as valuable touchstones in the effort to parse the reality and understandings of global shipwreck.

Offering the first ecocritical account of early modern shipwreck narratives, *Shipwreck Modernity* reveals the surprisingly modern truths to be found in these early stories of ecological collapse.



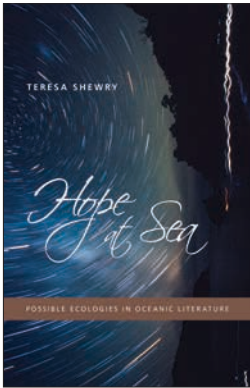
Steve Mentz is professor of English at St. John's University in New York City. He is author of *At the Bottom of Shakespeare's Ocean* and *Romance for Sale in Early Modern England: The Rise of Prose Fiction*.

LITERARY CRITICISM

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DECEMBER

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Hope at Sea

Possible Ecologies in Oceanic Literature

TERESA SHEWRY

Hope is a lifeline running through the work of literary writers in and surrounding the Pacific Ocean

As far back as Thomas More's *Utopia* and Francis Bacon's *New Atlantis*, the Pacific Ocean has inspired literary creations of promising worlds. *Hope at Sea* asks how literary writers have more recently conceived the future of ocean living. In doing so, it provides a new perspective on art and imagination in the face of enormous environmental change.

This book explores how literary writers evoke hope in engaging with environmental upheavals that are reshaping life in the Pacific Ocean. Teresa Shewry considers contemporary poetry, short stories, novels, art, and journalistic pieces from Australia, New Zealand, Hawai'i, and other ocean sites, examining their imaginative accounts of present life and future living in places where humans coexist with environmental loss: rivers that no longer reach the sea, dwindling populations of ocean life, the effects of nuclear weapons testing, and more. These works are connected by their views of a future that includes hope.

With hope as a critical perspective, Shewry develops a method for reading environmental literature: literary writers create new ways to apprehend existing environmental realities and craft stories about seas, forests, cities, and rivers that *could be*—not as literal plans but as ways of imagining promising lives.

Teresa Shewry is assistant professor of English at the University of California, Santa Barbara.

LITERARY CRITICISM/ENVIRONMENT

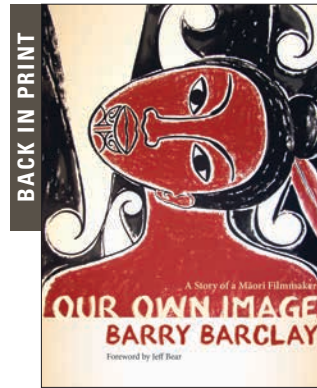
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SEPTEMBER

272 pages 1 b&w illustration 5 1/2 x 8 1/2



Our Own Image

A Story of a Māori Filmmaker

BARRY BARCLAY

FOREWORD BY JEFF BEAR

An insightful look at the introduction of Fourth Cinema into the mainstream

Acclaimed Māori filmmaker Barry Barclay's *Our Own Image* relates the experiences of making his documentaries and his critically acclaimed feature-length film *Ngati* (1987), widely credited as the first fiction feature by a member of an indigenous community. Barclay details his views on the process of filmmaking within his own Māori community and discusses how his work differed from popular cinema, advocating for indigenous control, participation, and perspectives in media.

Our Own Image gives an in-depth depiction of the changes Barclay's approach contributed to the field of documentaries, as well as displaying the respect for community Barclay brought to his filming technique. His insistence on letting people speak for themselves demonstrated authenticity to audiences, creating awareness of indigenous cinema in New Zealand and worldwide.

Barry Barclay is an award-winning New Zealand filmmaker, writer, and philosopher.

He coined the term *Fourth Cinema* and has been honored with a Laureate Award from the Arts Foundation of New Zealand and the New Zealand Order of Merit.

Jeff Bear is president and creative director at Urban Rez Productions.

FILM/NATIVE STUDIES

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NOVEMBER

128 pages 22 b&w illustrations 6 x 8

Bargaining for Women's Rights

Activism in an Aspiring Muslim Democracy

ALICE J. KANG

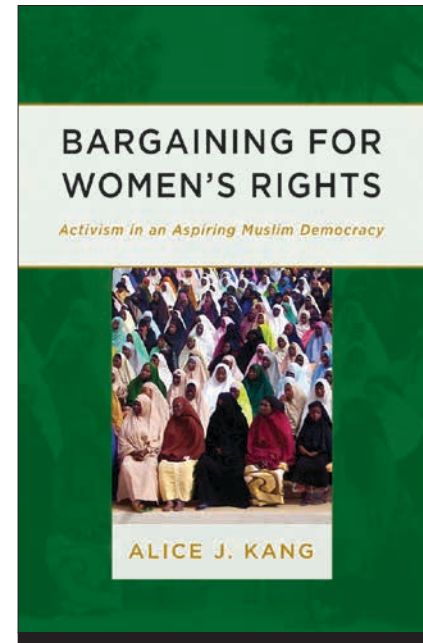
Looking beyond stereotypes to explain the failures—and successes—of women's rights politics in the Muslim world

Gender relations in Muslim-majority countries have been subject to intense debate in recent decades. In some cases, Muslim women have fought for and won new rights to political participation, reproductive health, and education. In others, their agendas have been stymied. Yet missing from this discussion, until now, has been a systematic examination of how civil society groups mobilize to promote women's rights and how multiple components of the state negotiate such legislation.

In *Bargaining for Women's Rights*, Alice J. Kang argues that reform is more likely to happen when the struggle arises from within. Focusing on how a law on gender quotas and a United Nations treaty on ending discrimination against women passed in Niger while family law reform and an African Union protocol on women's rights did not, Kang shows how local women's associations

are uniquely positioned to translate global concepts of democracy and human rights into concrete policy proposals. And yet, drawing on numerous interviews with women's rights activists as well as Islamists and politicians, she reveals that the former are not the only ones who care about the regulation of gender relations.

Providing a solid analytic framework for understanding conflict over women's rights policies without stereotyping Muslims, *Bargaining for Women's Rights* demonstrates that, contrary to conventional wisdom, Islam does not have a uniformly negative effect on the prospects of such legislation.



Alice J. Kang is assistant professor of political science and ethnic studies at the University of Nebraska–Lincoln.

POLITICAL SCIENCE

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 JUNE

256 pages 11 b&w illustrations, 1 table 5 1/2 x 8 1/2



Civil Resistance

Comparative Perspectives
on Nonviolent Struggle

KURT SCHOCK, EDITOR



Leverage of the Weak

Labor and Environmental
Movements in Taiwan
and South Korea

HWA-JEN LIU

A much-needed cross-disciplinary survey of the most recent scholarship on nonviolent resistance

In this useful collection, an international and interdisciplinary group of scholars takes stock of the current state of the theoretical and empirical literature on civil resistance. Contributors analyze key processes of nonviolent struggle and identify both frictions and points of synthesis between the narrower literature on civil resistance and the broader literature on social movements and revolution. By doing so, *Civil Resistance: Comparative Perspectives on Nonviolent Struggle* pushes the boundaries of the study of civil resistance and generates social scientific knowledge that will be helpful for all scholars and activists concerned with democracy, human rights, and social justice.

Contributors: Sean Chabot, Eastern Washington U; Véronique Dudouet, Berghof Foundation, Germany; Dustin Ells Howes, Louisiana State U; Brian Martin, U of Wollongong, Australia; Sharon Erickson Nepstad, U of New Mexico; Olena Nikolayenko, Fordham U; Julie M. Norman, Queen's U, Belfast; Chaiwat Satha-Anand, Thammasat U, Thailand; Janjira Sombatpoonsiri, Thammasat U, Thailand; Stellan Vinthagen, U West and U of Gothenburg, Sweden.

Kurt Schock is associate professor of sociology and global affairs at Rutgers University.

SOCIOLOGY/SOCIAL MOVEMENTS

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AUGUST

344 pages 3 b&w illustrations 6 x 9

Social Movements, Protest, and Contention Series, volume 43

Why do social movements appear at different times in a nation's development?

Comparing Taiwan and South Korea strategically, Hwa-Jen Liu seeks an answer to a deceptively simple question: Why do social movements appear at different times in a nation's development?

Despite their apparent resemblance—a colonial heritage, authoritarian rule, rapid industrialization, and structural similarities—Taiwan and South Korea were opposites in their experiences with two key social movements. South Korea followed a conventional capitalist route: labor movements challenged the system long before environmental movements did. In Taiwan, pro-environment struggles gained strength before labor activism. Liu argues that part of the explanation lies in an analysis of how movements advance their causes by utilizing different types of power. Whereas labor movements have the power of economic leverage, environmental movements depend on the power of ideology. Therefore, examining material factors versus ideational factors is crucial to understanding the successes (or failures) of social movements.

Leverage of the Weak enhances knowledge of movement emergence, investigates the possibilities and obstacles involved in forging labor–environment alliances, and offers the first systematic, multilayered comparisons across movements and nations in East Asia.

Hwa-Jen Liu teaches sociology at the National Taiwan University.

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JULY

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Cosmic Pessimism

EUGENE THACKER

A series of aphorisms, fragments, and poems exploring pessimism and its often conflicted relation to philosophy

"We're doomed." So begins the work of the philosopher whose unabashed and aphoristic indictments of the human condition have been cropping up recently in popular culture. Today we find ourselves in an increasingly inhospitable world that is, at the same time, starkly indifferent to our species-specific hopes, desires, and disappointments. In the Anthropocene, pessimism is felt everywhere but rarely given its proper place. Though pessimism may be, as Eugene Thacker says, the lowest form of philosophy, it may also contain an enigma central to understanding the horizon of the human. Written in a series of fragments, aphorisms, and prose poems, Thacker's *Cosmic Pessimism* explores the varieties of pessimism and its often-conflicted relation to philosophy. "Crying, laughing, sleeping—what other responses are adequate to a life that is so indifferent?"

Presented with original artwork by Keith Tilford.

Eugene Thacker teaches at the New School in New York.

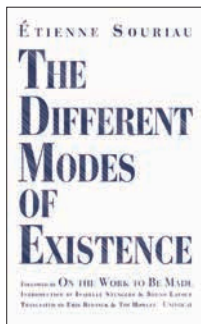
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AUGUST

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The Different Modes of Existence

ÉTIENNE SOURIAU

Exploring the aesthetic depths of the various modes of existence

What relation is there between the existence of a work of art and that of a living being? Between the existence of an atom and that of a value like solidarity? These questions become our own each time a reality is established and begins to take on an importance in our lives. Like William James or Gilles Deleuze, Souriau methodically defends the thesis of an *existential pluralism*. There are indeed different manners of existing, even different degrees or intensities of existence: from pure phenomena to objectivized things, by way of the virtual and the "super-existent," to which works of art and the intellect, and even morality, bear witness. Existence is *polyphonic*, and, as a result, the world is considerably enriched and enlarged. Beyond all that exists in the ordinary sense of the term, it is necessary to allow for all sorts of virtual and ephemeral states, transitional realms, and barely begun realities, still in the making, all of which constitute so many "inter-worlds."

Étienne Souriau was one of France's most influential postwar thinkers.

PHILOSOPHY

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DECEMBER

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Cartography of Exhaustion

Nihilism Inside Out

PETER PÁL PELBART

A meditation on the possibility of fighting off the exhaustion of our contemporary age of communicative and connective excess

In our current landscape of communicative and connective excess, a contemporary exhaustion exacerbated by our relation to the postdigital terrain is ever present. The Brazilian philosopher and schizoanalyst Peter Pál Pelbart pushes the vital question of our nihilistic age to the limits: how can one learn to be left alone, live alone, and perhaps, by way of a Deleuzian "absolute solitude," conjure a vitality for living again and, indeed, finding something truly "worthy of saying"? Through various poetic meanderings and meditations and building on the works of Blanchot, Musil, Guattari, and Deligny, among others, Pelbart reestablishes the possibility of staving off the exhaustion of our current state of affairs.

Peter Pál Pelbart is a professor of philosophy at the Pontifical Catholic University of Sao Paulo.

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NOVEMBER

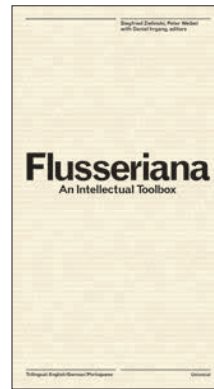
300 pages 5 x 8

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ABC of Impossibility

SIMON CRITCHLEY



Flusseriana

An Intellectual Toolbox

VILÉM FLUSSER

EDITED BY SIEGFRIED ZIELINSKI,
PETER WEIBEL, AND DANIEL IRRGANG

An experimental text of para-philosophical fragments working toward a poetic ontology

How does one write an experimental ABC, an impossible theory that would deal with a series of phenomena, concepts, places, sensations, persons, and moods? A para-philosophy? Returning to a once-abandoned project of fragmented thoughts where the author's voice moves from the serious to the pathetic, to the absurd, to the cynical, Simon Critchley's *ABC of Impossibility* finds new life in the form of this small encyclopedic and aphoristic text where the reader bears witness to the slow emergence of an attempt at a poetic ontology. *ABC of Impossibility* is a unique undertaking that reexamines the poetic site of the fragment as thought. Following a heritage of fragmented, aphoristic thinkers including Pascal, Nietzsche, Kierkegaard, and Pessoa, Critchley revitalizes a para-philosophical thinking that can only be uttered by way of another. As he declares in the opening pages, "In writing this, I promise to tell the truth, but not to be myself."

Simon Critchley is Hans Jonas Professor at the New School for Social Research. He is the author of numerous philosophical and experimental works including *The Faith of the Faithless*, *The Book of Dead Philosophers*, and most recently, *Bowie*. He is moderator of The Stone, a philosophy column in the *New York Times*, to which he is a frequent contributor.

PHILOSOPHY

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AUGUST

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An intellectual toolbox on the work of Vilém Flusser

Freestyle thinking—that is Vilém Flusser's intellectual *modus operandi*: challenging and offensive, paradoxical and audacious. His thought knows no disciplines or subjects nor does it pay tribute to other academic frameworks or rituals. Above all else his thought wants to intervene in ongoing cultural and artistic processes and influence them. In order to achieve this, no closed theoretical systems are necessary—only open, operative structures. The *Flusseriana* is a toolbox open for development and expansion. It contains more than two hundred "thinkthings" (*Denkdinge*) of all kinds: particularities like "Indian Summer," "Atlas," "Submissiveness," "Animal," and "Mediterranean Sea"; condensed Flusserian thought concerning the big eternal questions such as "History," "Language," "Myth," and "Religion"; the central concepts of his media analysis including "Apparatus," "Abstraction," "Cybernetics," and "Telematics." More than one hundred authors helped create these entries in a dialogic practice entirely in the spirit of the philosophical writer from Prague.

Vilém Flusser (1920–1991) was born in Prague; emigrated to Brazil, where he taught philosophy and wrote a daily newspaper column; and later moved to France. **Siegfried**

Zielinski is professor of media theory at the Berlin University of the Arts (UdK Berlin).

Peter Weibel is an artist, curator, thinker, and teacher. **Daniel Irgang** is research assistant to Siegfried Zielinski at the Berlin University of the Arts (UdK Berlin).

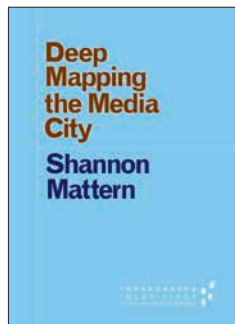
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JULY

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Deep Mapping the Media City

SHANNON
MATTERN

Examines the material spaces in which our networks entangle themselves

Going beyond current scholarship on the “media city” and the “smart city,” Shannon Mattern argues that our global cities have been mediated and intelligent for millennia. *Deep Mapping the Media City* advocates for urban media archaeology, a multisensory approach to investigating the material history of networked cities. Mattern explores the material assemblages and infrastructures that have shaped the media city by taking archaeology literally—using techniques like excavation and mapping to discover the modern city’s roots in time.

Shannon Mattern is associate professor in the School of Media Studies at The New School in New York.

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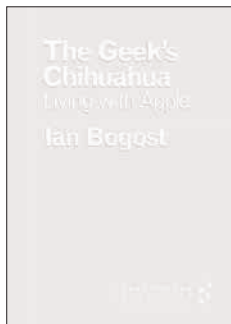
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The Geek's Chihuahua

Living with Apple

IAN BOGOST

The evolution and meaning of our love affair with Apple and its devices

At dinnertime: check. At a traffic light: check. In bed at the end of the day: check. In line at the coffee shop: check. Ian Bogost addresses the modern love affair of “living with Apple” during the height of the company’s market influence and technology dominance.

The ubiquitous iPhone and its kin saturate our lives, changing everything from our communication to our posture. Bogost contrasts the values of Apple’s massive success in the twenty-first century with those of its rise in the twentieth. And he connects living with Apple with the phenomenon of “hyperemployment”—the constant overwork of today’s technological life that all of us now experience. Bogost also reflects on the new potential function—as well as anxiety and anguish—of devices like the Apple Watch. We are tethered to our devices, and, as Bogost says: that’s just life—anxious, overworked, and utterly networked life.

Ian Bogost is Ivan Allen College Distinguished Chair in media studies and Professor of Interactive Computing at the Georgia Institute of Technology.

DIGITAL CULTURE

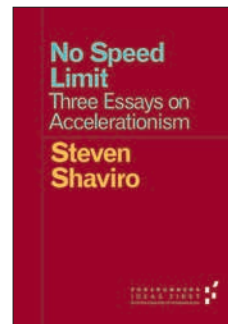
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Forerunners: Ideas First



No Speed Limit

Three Essays on Accelerationism

STEVEN SHAVIRO

Proposes a vision of survival and flourishing in the face of economic and environmental catastrophe

Accelerationism is the bastard offspring of a furtive liaison between Marxism and science fiction. Its basic premise is that the only way out is the way through: to get beyond capitalism, we need to push its technologies to the point where they explode. This may be dubious as a political strategy, but it works as a powerful artistic program.

Other authors have debated the pros and cons of accelerationist politics; *No Speed Limit* makes the case for an accelerationist aesthetics. Our present moment is illuminated, both for good and for ill, in the cracked mirror of science-fictional futurity.

Steven Shaviro is DeRoy Professor of English at Wayne State University.

THEORY

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Forerunners: Ideas First



Journal of American Indian Education

BRYAN MCKINLEY JONES BRAYBOY, TERESA L. McCARTY, AND K. TSIANINA LOMAWAIMA, EDITORS

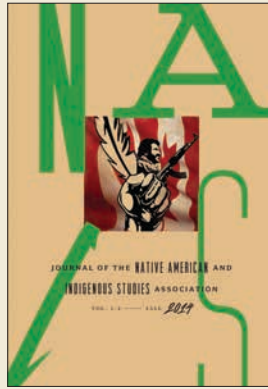
Founded in 1961, the *Journal of American Indian Education (JAIE)* features original scholarship on education issues of American Indians, Alaska Natives, Native Hawaiians, and Indigenous peoples worldwide, including First Nations, Māori, Aboriginal/Torres Strait Islander peoples, and Indigenous peoples of Latin America, Africa, and others.

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>> *JAIE* is published three times per year (fall, winter, and spring) by the Center for Indian Education, School of Social Transformation, Arizona State University.



Native American and Indigenous Studies

JEAN M. O'BRIEN AND ROBERT WARRIOR, EDITORS

As the journal of the Native American and Indigenous Studies Association, *Native American and Indigenous Studies (NAIS)* is based in North America but seeks to bridge the distances across the Indigenous world. The editors of *NAIS* are committed to creating a dynamic intellectual space for the communication and dissemination of excellent scholarship related to Indigenous studies.

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>> *NAIS* is published twice per year. Individual subscriptions are a benefit of membership in the Native American and Indigenous Studies Association.



Wicazo Sa Review

A Journal of Native American Studies

JAMES RIDING IN, EDITOR

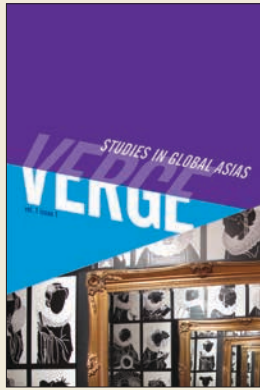
During the past two decades, Native American studies has emerged as a central arena in which Native American populations in the United States define the cultural, religious, legal, and historical parameters of scholarship and creativity essential for survival in the modern world. Founded in 1985, *Wicazo Sa Review* is a journal in support of this particular type of scholarship, providing inquiries into the Indian past and its relationship to the vital present. Its aim is to become an interdisciplinary instrument to assist Indigenous peoples of the Americas in taking possession of their own intellectual and creative pursuits.

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Verge

Studies in Global Asia

TINA CHEN, EDITOR

Verge is a new journal that includes scholarship from both Asian and Asian American studies.

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Critical Ethnic Studies

**JUNAID RANA AND JOHN D. MÁRQUEZ,
EDITORS**

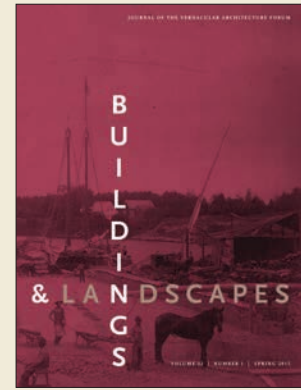
Critical Ethnic Studies is a new journal that explores the guiding question: how do the histories of colonialism and conquest, racial chattel slavery, and white supremacist patriarchies and heteronormativities affect, inspire, and unsettle scholarship and activism in the present? By decentering the nation-state as a unit of inquiry, focusing on scholarship that expands the identity rhetoric of ethnic studies, engaging in productive dialogue with Indigenous studies, and making critical studies of gender and sexuality its guiding intellectual forces, this journal will appeal to scholars interested in the methodologies, philosophies, and discoveries of this new intellectual formation.

Subscription rates: Individuals: \$40.00; Institutions: \$125.00. Outside USA add \$5.00 for each year's subscription.

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>> *Critical Ethnic Studies* is published twice per year.



Buildings & Landscapes

Journal of the Vernacular Architecture Forum

**MARTA GUTMAN AND CYNTHIA FALK,
EDITORS**

Buildings & Landscapes examines the built world that most people experience every day—houses and cities, farmsteads and alleys, churches and courthouses, subdivisions and shopping malls. Strongly based on fieldwork and archival research that views buildings as windows into human life and culture, articles are written by historians, preservationists, architects, cultural and urban geographers, cultural anthropologists, and others involved with the documentation, analysis, and interpretation of the built world.

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>> Formerly titled *Perspectives in Vernacular Architecture*, *Buildings & Landscapes* is published twice a year.



Future Anterior

Journal of Historic Preservation
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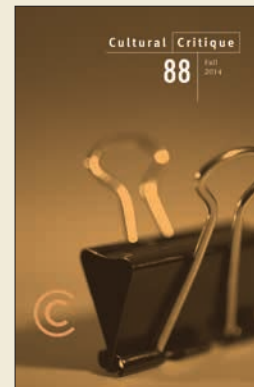
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