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Yamasaki in Detroit
A Search for Serenity

John Gallagher

Explores the life, creative drive, and notable projects of modernist architect Minoru Yamasaki.

Although his best-known project was the World Trade Center in New York City, Japanese American architect Minoru Yamasaki (1912–1986) worked to create moments of surprise, serenity, and delight in distinctive buildings around the world. In his adopted home of Detroit, where he lived and worked for the last half of his life, Yamasaki produced many important designs that range from public buildings to offices and private residences. In Yamasaki in Detroit: A Search for Serenity, author John Gallagher presents both a biography of Yamasaki—or Yama as he was known—and an examination of his working practices, with an emphasis on the architect's search for a style that would express his artistic goals.

Gallagher explores Yamasaki’s drive to craft tranquil spaces amid bustling cities while other modernists favored “glass box” designs. He connects Yamasaki’s design philosophy to tumultuous personal experiences, including the architect’s efforts to overcome poverty, racial discrimination, and his own inner demons. Yamasaki in Detroit surveys select projects spanning from the late 1940s to the end of Yamasaki’s life, revealing the unique gardens, pools, plazas, skylight atriums, and other oases of respite in these buildings. Gallagher includes prominent works like the Michigan Consolidated Gas Building in downtown Detroit, Temple Beth-El in Bloomfield Township, and landmark buildings on Wayne State University, College for Creative Studies, and Michigan State University campuses, as well as smaller medical clinics, office buildings, and private homes (including Yamasaki’s own residence).

Gallagher consults Yamasaki’s own autobiographical writings, architects who worked with Yamasaki in his firm, and photography from several historic archives to give a full picture of the architect’s work and motivations. Both knowledgeable fans of modernist architecture and general readers will enjoy Yamasaki in Detroit.

John Gallagher is a veteran journalist and author whose book Reimagining Detroit: Opportunities for Redefining an American City was named by the Huffington Post as among the best social and political books of 2010. His most recent book is Revolution Detroit: Strategies for Urban Reinvention. John was born in New York City and joined the Detroit Free Press in 1987 to cover urban and economic redevelopment efforts in Detroit and Michigan, a post he still holds. His other books include Great Architecture of Michigan and, as co-author, AIA Detroit: The American Institute of Architects Guide to Detroit Architecture. John and his wife, Sheu-Jane, live along Detroit’s east riverfront.

September 2015, 9x9, 136 Pages, 59 Illustrations

A Painted Turtle book

“Yamasaki changed not only Detroit’s skyline, but the world’s. An architectural master deserves a fitting tribute such as this. Few writers can combine a knowledge and appreciation for architecture as well as John Gallagher.”

—Dan Austin, author of Forgotten Landmarks of Detroit and Lost Detroit

OF RELATED INTEREST

AIA Detroit
The American Institute of Architects Guide to Detroit Architecture
Eric J. Hill, FAIA
John Gallagher
2002, 5x10, 376 Pages
510 Illustrations
ISBN 978-0-8143-3120-0
$36.95: Paperback

The Buildings of Detroit
A History
W. Hawkins Ferry
With a new foreword by John Gallagher
2012, 8.63x11.5, 522 Pages
475 Illustrations
ISBN 978-0-8143-1665-8
$99.00: Hardback

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The Orbit Magazine Anthology
Re-Entry

Rob St. Mary
With a Foreword by Jerry Vile

A history of three of Detroit’s most irreverent and memorable alt-media publications—Orbit, Fun, and White Noise—from 1978 to 1999.

With a mischievous globe-headed mascot that appeared in every issue and even on Quentin Tarantino’s T-shirt in Pulp Fiction, Orbit was an instantly recognizable arbiter of 1990s Detroit culture. But its irreverent tone and unique editorial features could be traced to two earlier local publications from creator Jerry Peterson, a.k.a. Jerry Vile—White Noise (1978–1980) and Fun: The Magazine for Swinging Intellectuals [sic] (1986–1990). In The Orbit Magazine Anthology: Re-Entry, author Rob St. Mary details the full run of White Noise, Fun, and Orbit, collecting two decades’ worth of Detroit’s alternative publishing history into an oversized, heavily illustrated volume that situates the publications in the city’s pop culture and media history.

St. Mary shows that while other alternative papers followed a tried-and-true focus on lefty politics and the arts, Vile’s publications found their niche in biting satire and sharp design that fed on popular culture. From the 70s punk scene in White Noise to audacious articles and irreverent “news” in Fun and a blend of reporting, satire, and culture in Orbit, St. Mary shows that Vile’s publications were distinctive in their content and uniquely Detroit in their tone. In sections devoted to each magazine, St. Mary details their recurring features (including dining, movie, and music reviews) and interviews former staffers. Numerous images and page spreads reveal the notable Detroit musicians—like Destroy All Monsters, the Gories, ICP, Jack White, Kid Rock, and Derrick May—and artists—including Niagara, Glenn Barr and Tristan Eaton—that graced their pages.

A foreword by Jerry Vile and an afterword by Ben Blackwell round out this one-of-a-kind volume. Anyone interested in Detroit arts and culture or the history of alternative publishing will be grateful for The Orbit Magazine Anthology.

Rob St. Mary is a Metro Detroit native and award-winning reporter. He has worked in radio newsrooms across Michigan and currently lives in Aspen, Colorado, with his two cats.

September 2015, 10x12, 272 Pages, 369 Illustrations
ISBN 978-0-8143-3731-8 $34.99 Paperback

OF RELATED INTEREST

Canvas Detroit
Julie Pincus and Nichole Christian
2014, 8.5x10.5, 296 Pages
450 Illustrations
$34.99 Hardcover
A Painted Turtle book

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The People’s Lawyer
The Life and Times of Frank J. Kelley, the Nation’s Longest-Serving Attorney General

Frank J. Kelley with Jack Lessenberry

The nation’s longest-serving attorney general tells the story of a life that spanned two centuries and a career that helped transform consumer protection and public interest law.

After several years as a small-town lawyer in Alpena, Frank J. Kelley was unexpectedly appointed Michigan’s attorney general at the end of 1961. He never suspected that he would continue to serve until 1999, a national record. During that time, he worked with everyone from John and Bobby Kennedy to Bill Clinton and jump-started the careers of dozens of politicians and public figures, including U.S. Senator Carl Levin and Governors James Blanchard and Jennifer Granholm. In *The People’s Lawyer: The Life and Times of Frank J. Kelley, the Nation’s Longest-Serving Attorney General*, Kelley and co-author Jack Lessenberry reflect on the personal and professional journey of the so-called godfather of the Michigan Democratic Party during his incredible life and thirty-seven years in office.

*The People’s Lawyer* chronicles Kelley’s early life as the son of second-generation Irish immigrants, whose father, Frank E. Kelley, started out as a Detroit saloon keeper and became a respected Democratic Party leader. Kelley tells of becoming the first of his family to go to college and law school, his early days as a lawyer in northern Michigan, and how he transformed the office of attorney general as an active crusader for the people. Among other accomplishments, Kelley describes establishing the first Office of Consumer Protection in the country, taking on Michigan’s public utility companies, helping to end racially restrictive real estate practices, and helping to initiate the multibillion-dollar Tobacco Master Settlement Agreement in 1998.

Kelley frames his work against a backdrop of the social and political upheaval of his times, including the 1967 Detroit riots, the disappearance of Jimmy Hoffa, and the assassinations of John F. Kennedy, Robert F. Kennedy, and Martin Luther King, Jr. All those interested in American history and legal history will enjoy this highly readable, entertaining account of Kelley’s life of public service.

Frank J. Kelley served as Michigan’s 50th attorney general. His 37 years in office, from 1962 to 1999, made him both the youngest (37 years old) and oldest (74 years old) attorney general in the state’s history, and led to his nickname, the “Eternal General.” He still holds the record as the longest-serving state attorney general in U.S. history. Kelley was the first state attorney general to establish both a consumer protection and environmental protection division. After his retirement from government, he co-founded Kelley Cawthorne, a prominent governmental affairs and law firm in Lansing, Michigan.

Jack Lessenberry is head of the journalism faculty at Wayne State University in Detroit, the senior political analyst for Michigan Radio, as well as host of the half-hour public affairs program *Deadline Now* on WGTE-TV in Toledo, Ohio. He has had a long career in both print and broadcast media and won a 1994 National Emmy award for a documentary on Dr. Jack Kevorkian.

“Kelley’s story shows how a determined public servant, dedicated to the law, can help protect our consumers and help make our world a place that is fairer, with an environment that is cleaner. *The People’s Lawyer* will inspire lawyers of all ages to engage in some form of public service.”

—Carl Levin, Michigan’s longest-serving United States senator

September 2015, 6x9, 256 Pages, 42 Illustrations

A Painted Turtle book

OF RELATED INTEREST

*Crusader for Justice*
Federal Judge
Damon J. Keith
Compiled, written, and edited by Peter J. Hammer and Trevor W. Coleman
Foreword by Mitch Albom
2013, 6.25x9, 368 Pages
63 Illustrations
$29.95 • Hardback

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Justus S. Stearns
Michigan Pine King and Kentucky Coal Baron, 1845–1933

Michael W. Nagle

Examines a major Michigan timber baron and political figure who also founded a coal-mining empire in Kentucky.

Near the turn of the twentieth century, “Pine King” Justus S. Stearns was Michigan’s largest producer of manufactured lumber and the owner of a prosperous coal mining operation headquartered in Stearns, Kentucky, a town he founded. Over the course of his career, Stearns would own at least thirty manufacturing businesses—making everything from finished lumber to kitchen utensils, game boards, and motors—as well as hotels, a railroad, and a power company. He was also an active member of the Republican Party who served one term as Michigan’s secretary of state and a philanthropist who gave a great deal of his wealth to causes in both Michigan and Kentucky. In Justus S. Stearns: Michigan Pine King and Kentucky Coal Baron, 1845–1933, author Michael W. Nagle details Stearn’s astounding range of accomplishments and explores the influence of both paternalism and Social Darwinism in his business practices.

Nagle begins by addressing key events in the first few decades of Stearns’s life and his initial foray into the lumber industry. Subsequent chapters explore Stearns’s political career, his timber operations in Wisconsin, and his coal, lumber, and railroad operations in Kentucky and Tennessee. Nagle also details the ancillary businesses that Stearns founded or purchased in the early twentieth century, even as his Stearns Salt & Lumber Company served as the anchor of his Michigan holdings, while Stearns Coal & Lumber did the same for his operations in Kentucky. The final chapter offers an overview and analysis of Stearns’s lifetime of accomplishments, including his impact on the town of Ludington, Michigan, where he maintained a residence for over fifty years.

Nagle makes extensive use of primary source material from several historical archives as well as contemporary newspaper accounts, court documents, company records, and other primary sources. American history scholars, as well as general readers interested in Michigan’s lumbering era and Kentucky’s mining history, will enjoy this biography of an exceptionally influential businessman.

Michael W. Nagle is a professor of history and political science at West Shore Community College in Scottville, Michigan. He is the author of LecturePoint, a series of web-based interactive lectures covering topics in U.S. history.

September 2015, 6x9, 272 Pages, 45 Illustrations

Great Lakes Books Series

“An excellent biography of an important man and a major contribution to business and Michigan history. The analysis and insight into a man who might be called a ‘robber baron’ is really remarkable. Highly recommended for all with even a minor interest in the various subjects covered.”

—Donald Wisenhunt, professor emeritus at Western Washington University

OF RELATED INTEREST

The Color of Law
Ernie Goodman, Detroit, and the Struggle for Labor and Civil Rights
Steve Babson, Dave Riddle, and David Elsila
2010, 6x9, 592 Pages
31 Illustrations

Visit our website wsupress.wayne.edu to view the entire Great Lakes Books Series, along with forthcoming titles.
To Light a Fire
20 Years with the InsideOut Literary Arts Project

Edited by Terry Blackhawk and Peter Markus

Twenty-three writers reflect on their experiences working with public school students as part of Detroit’s innovative InsideOut Literary Arts Project.

The InsideOut Literary Arts Project (iO) began in 1995 in five Detroit high schools, with weekly classroom visits by a writer-in-residence, the publication of a literary journal for each school, and the mission of encouraging students to use poetry to “think broadly, create bravely, and share their voices with the wider world.” Twenty years later, the program serves some five thousand K–12 students per year, has received national exposure and accolades (including a recent visit to the White House), and has seen numerous student writers recognized for their creativity and performance. In To Light a Fire: 20 Years with the InsideOut Literary Arts Project, founding director Terry Blackhawk and senior writer Peter Markus collect the experiences of writers who have participated in InsideOut over the years to give readers an inside look at the urban classroom and the creative spark of Detroit’s students.

In short and insightful essays, contributors discuss how iO’s creative magic happened during the course of their work in Detroit schools. Poets such as Jamaal May, John Rybicki, Robert Fanning, and francine j. harris describe the many ways that poetry can be used as a tool to reach others, and how poetic work shaped them as teachers in return. Contributors describe nurturing a love of language, guiding excursions into imagination, and helping students find their own voices. They also describe the difficulties of getting through to kids, the challenges of oversized classrooms, and of working with children who seem to have been forgotten. Despite their own frequent angst and personal uncertainties about doing the right thing, they describe the joys and rewards that come from believing in students and supporting the risks that they take as writers.

To Light a Fire captures the story—one poet, poem, and poetic moment at a time—of helping students to discover they can imagine, dream, and speak in a way that will make people listen. Fellow educators, poets, and creative writers will be moved and inspired by this collection.

Terry Blackhawk is the founding director of InsideOut Literary Arts Project and a widely awarded educator as well as a poet. She is the author of two poetry chapbooks and four full-length collections of poetry including Escape Artist, winner of the John Ciardi Prize, and The Light Between (Wayne State University Press, 2012). She was named a Kresge Arts in Detroit Fellow in Literary Arts in 2013.

Peter Markus is the senior writer with the InsideOut Literary Arts Project. He is the author of the novel Bob, or Man on Boat, as well as five other books of fiction, the most recent of which is The Fish and the Not Fish. He was named a Kresge Arts in Detroit Fellow in Literary Arts in 2013.


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Feathers, Paws, Fins, and Claws
Fairy-Tale Beasts

Edited by Jennifer Schacker and Christine A. Jones
Illustrated by Lina Kusaite

A richly illustrated collection of evocative animal stories that offers young adult and adult readers a new vision of the fairy-tale past.

A wide variety of creatures walk, fly, leap, slither, and swim through fairy-tale history. Some marvelous animal characters are deeply inscribed in current popular culture—the beast redeemed by beauty, the wolf in pursuit of little girls and little pigs, the frog prince released from enchantment by a young princess. But like the adventures of many fairy-tale heroes, a curious reader’s exploration in the genre can yield surprises, challenges, and unexpected rewards. *Feathers, Paws, Fins, and Claws: Fairy-Tale Beasts* presents lesser-known tales featuring animals both wild and gentle who appear in imaginative landscapes and enjoy a host of surprising talents. With striking original illustrations by artist Lina Kusaite and helpful introductions by fairy-tale scholars Jennifer Schacker and Christine A. Jones, the offbeat, haunting stories in this collection are rich and surprisingly relevant, demanding creative reading by audiences aged young adult and up.

Schacker and Jones choose stories that represent several centuries and cultural perspectives on how animals think and move. In these ten stories, rats are just as seductive as Little Red Riding Hood’s wolf; snakes find human mates; and dancing sheep and well-mannered bears blur the line between human and beast. Stories range in form from literary ballads to tales long enough to be considered short stories, and all are presented as closely as possible to their original print versions, reflecting the use of historical spelling and punctuation. Beasts move between typical animal behavior (a bird seeking to spread its wings and fly or a clever cat artfully catching its prey) and acts that seem much more human than beastly (three fastidious bears keeping a tidy home together or a snake inviting itself to the dinner table). Kusaite’s full-color artwork rounds out this collection, drawing imaginatively on a wide range of visual traditions—from Inuit design to the work of the British Arts and Crafts movement.

Together with the short introductions to the tales themselves, the illustrations invite readers to rediscover the fascinating world of animal fairy tales. All readers interested in storytelling, fairy-tale history, and translation will treasure this beautiful collection.

Jennifer Schacker is associate professor of English at University of Guelph and author of *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England*.

Christine A. Jones is associate professor of French at the University of Utah and author of *Shapely Bodies: The Image of Porcelain in Eighteenth-Century France*. Jones and Schacker are longtime collaborators and co-editors of *Marvelous Transformations: An Anthology of Fairy Tales and Contemporary Critical Perspectives*.

“Bird wives and bear husbands, maidens who marry fish and serpents, a monkey princess and a romantic rat, all challenge us to reconsider our stereotypical images of fairy-tale beasts. A masterpiece.”

—Kay Stone, emeritus professor of English, University of Winnipeg, and author of *Some Day Your Witch Will Come* (Wayne State University Press, 2008)

OF RELATED INTEREST

**Revisioning Red Riding Hood around the World**
An Anthology of International Retellings
Sandra L. Beckett
2013, 6x9, 416 Pages
97 Illustrations
$34.95: Paperback
Series in Fairy-Tale Studies

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From Dog Bridegroom to Wolf Girl
Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West

Mayako Murai

Brings contemporary Japanese literary and artistic fairy-tale adaptations into conversation with Euro-American feminist fairy-tale re-creation and scholarship.

As in the United States, fairy-tale characters, motifs, and patterns (many from the Western canon) have pervaded recent Japanese culture. Like their Western counterparts, these contemporary adaptations tend to have a more female-oriented perspective than traditional tales and feature female characters with independent spirits. In From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West, Mayako Murai examines the uses of fairy tales in the works of Japanese women writers and artists since the 1990s in the light of Euro-American feminist fairy-tale re-creation and scholarship.

After giving a sketch of the history of the reception of European fairy tales in Japan since the late nineteenth century, Murai outlines the development of fairy-tale retellings and criticism in Japan since the 1970s. Chapters that follow examine the uses of fairy-tale intertexts in the works of four contemporary writers and artists that resist and disrupt the dominant fairy-tale discourses in both Japan and the West. Murai considers Tawada Yoko’s reworking of the animal bride and bridegroom tale, Ogawa Yoko’s feminist treatment of the Bluebeard story, Yanagi Miwa’s visual restaging of familiar fairy-tale scenes, and Konoike Tomoko’s visual representations of the motif of the girl’s encounter with the wolf in the woods in different media and contexts. Forty illustrations round out Murai’s criticism, showing how fairy tales have helped artists reconfigure oppositions between male and female, human and animal, and culture and nature.

From Dog Bridegroom to Wolf Girl invites readers to trace the threads of the fairy-tale web with eyes that are both transcultural and culturally sensitive in order to unravel the intricate ways in which different traditions intersect and clash in today’s globalising world. Fairy-tale scholars and readers interested in issues of literary and artistic adaptation will enjoy this volume.

Mayako Murai is professor in the English department at Kanagawa University, Japan. Her recent writings have appeared in Grimms’ Tales around the Globe: The Dynamics of Their International Reception (Wayne State University Press, 2014) and the journal Marvels & Tales.

November 2015, 6x9, 192 Pages, 41 Illustrations

Series in Fairy-Tale Studies

“...This book will be of great interest to scholars and students in fairy-tale studies, Japanese literature, comparative literatures, visual arts, gender and feminist studies, and cultural studies.”
—Cristina Bacchilega, author of Fairy Tales Transformed? (Wayne State University Press, 2013)

OF RELATED INTEREST

Grimms’ Tales around the Globe
The Dynamics of Their International Reception
Edited by Vanessa Joosen and Gillian Lathey
2014, 6x9, 320 Pages
9 Illustrations
ISBN 978-0-8143-3921-3 e
Series in Fairy-Tale Studies

Fairy Tales and Feminism
New Approaches
Edited by Donald Haase
2004, 6x9, 288 Pages
5 Illustrations
ISBN 978-0-8143-4082-0 e
Series in Fairy-Tale Studies

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Christophe Honoré
A Critical Introduction

David A. Gerstner and Julien Nahmias

Studies Honoré as an auteur who intervenes in French filmmaking practices and culture with a queer “caméra-stylo.”

French filmmaker Christophe Honoré challenges audiences with complex cinematic form, intricate narrative structures, and aesthetically dynamic filmmaking. But the limited release of his films outside of Europe has left him largely unknown to U.S. audiences. In *Christophe Honoré: A Critical Introduction*, authors David A. Gerstner and Julien Nahmias invite English-speaking scholars and cinéastes to explore Honoré’s three most recognized films, *Dans Paris* (2006), *Les Chansons d’amour* (2007), and *La Belle personne* (2008)—“the trilogy.” Gerstner and Nahmias analyze Honoré’s filmmaking as the work of a queer auteur whose cinematic engagement with questions of family, death, and sexual desire represent new ground for queer theory.

Considering each of the trilogy films in turn, the authors take a close look at Honoré’s cinematic technique and how it engages with France’s contemporary cultural landscape. With careful attention to the complexity of Honoré’s work, they consider critically contested issues such as the filmmaker’s cinematic strategies for addressing AIDS, the depth of his LGBTQ politics, his representations of death and sexual desire, and the connections between his films and the New Wave. Anchored by a comprehensive interview with the director, the authors incorporate classical and contemporary film theories to offer a range of cinematic interventions for thinking queerly about the noted film author.

*Christophe Honoré: A Critical Introduction* reconceptualizes the relationship between film theory and queer theory by moving beyond predominant literary and linguistic models, focusing instead on cinematic technique. Students and teachers of queer film will appreciate this thought-provoking volume.

**David A. Gerstner** is professor of cinema studies at the City University of New York, College of Staten Island and Graduate Center. His books include *Queer Pollen: White Seduction, Black Male Homosexuality, and the Cinematic* and *Authorship and Film* (coedited with Janet Staiger).

**Julien Nahmias** is a psychiatrist and works at the Institut Paul Sivadon–Association L’Élan Retrouvé, Paris, France. He has written a medical thesis about the cinematic representation of the psychiatrist and has given lectures on the topic of psychiatry and cinema (University of Paris V).

December 2015, 6x9, 320 Pages, 118 Illustrations

“An exciting new study that will prove invaluable to scholars of Honoré’s work, contemporary French cinema, and LGBTQI issues in the cinema.”
—David Greven, professor of English language and literature at University of South Carolina

**OF RELATED INTEREST**

**Arthur Penn**
New Edition
Robin Wood with Richard Lippe
Edited by Barry Keith Grant
2014, 5.25x7.5, 280 Pages
57 Illustrations

Contemporary Approaches to Film and Media Series

Visit our website wsupress.wayne.edu to view the entire Contemporary Approaches to Film and Media Series, along with forthcoming titles.
Star Bodies and the Erotics of Suffering

Contributors: Peter J. Bailey, Rebecca Bell-Metereau, Dennis Bingham, Charles Burnetts, Megan Carrigy, Colleen Glenn, Todd Gray, Alison Hoffman-Han, Cynthia Lucia, Virigina Luzon-Aguado, Nina K. Martin, Linda Rader Overman, R. Barton Palmer

Examines how psychological and physical suffering, as portrayed on screen and experienced in personal lives, has affected the images, performances, and fortunes of stars from the 1940s to the present.

Suffering in cinema can be crucial to how stars are cast in roles and perceived by audiences, whether it is performed on the screen or weathered in the form of scandal, heartbeat, disfiguration, or aging in an actor’s real life. In Star Bodies and the Erotics of Suffering, editors Rebecca Bell-Metereau and Colleen Glenn assemble thirteen scholars to consider fourteen stars whose careers have been defined by suffering on- or off-screen. Together, these essays question assumptions that an actor’s ability to project an enduring image—both symbolic and physical—is necessary for box-office success, demonstrating instead that disruptions often shape and direct the star image.

Contributors in this collection examine a wide range of stars from the last seventy years. Some essays deal with actors who have transformed temporarily for a role, or permanently, through aging or accident, such as Joaquin Phoenix, Daniel Day-Lewis, Mickey Rourke, Charlize Theron, and Hilary Swank. Other essays consider stars’ attempts to conceal aspects of themselves from the public in order to maintain a palatable public image, including Rita Hayworth, Rock Hudson, and Michael Jackson. Some explore typecasting and audience expectations, noting how struggles with marriage, divorce, and aging intersect in the images of Natalie Wood, Marilyn Monroe, and Harrison Ford. A final set considers Sissy Spacek, Julia Roberts, and Halle Berry as women who reconfigure negative press and restrictive gender and racial expectations to their advantage, managing public perceptions of suffering in ways that flummox their critics.

Star Bodies and the Erotics of Suffering offers film buffs, students, and scholars a fresh take on casting, method acting, audience reception, and the tensions at play in our fascination with an actor’s dual role as private individual and cultural icon.

Rebecca Bell-Metereau is professor and director of media studies in the English department at Texas State University. She is author of Hollywood Androgyny and Simone Weil on Politics, Religion and Society, along with numerous articles and chapters on gender, acting, stardom and society.

Colleen Glenn is assistant professor of film studies at the College of Charleston. She researches movie stars, masculinity, and film history and has authored “The Traumatized Veteran: a New Look at Jimmy Stewart’s Vertigo” (Quarterly Review of Film and Video) and “Which Woody Allen?” in A Companion to Woody Allen.

Contemporary Approaches to Film and Media Series

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Parables of the Posthuman
Digital Realities, Gaming, and the Player Experience

Jonathan Boulter

A philosophical reading of video gaming that focuses on what it means to be a player.

In its intimate joining of self and machine, video gaming works to extend the body into a fluid, dynamic, unstable, and discontinuous entity. While digital gaming and culture has become a popular field of academic study, there has been a lack of sustained philosophical analysis of this direct gaming experience. In Parables of the Posthuman: Digital Realities, Gaming, and the Player Experience, author Jonathan Boulter addresses this gap by analyzing video games and the player experience philosophically. Finding points of departure in phenomenology and psychoanalysis, Boulter argues that we need to think seriously about what it means to enter into a relationship with the game machine and to assume (or to have conferred upon you) a machinic, posthuman identity.

Parables of the Posthuman approaches the experience of gaming by asking: What does it mean for the player to enter the machinic “world” of the game? What forms of subjectivity does the game offer to the player? What happens to consciousness itself when one plays? To this end, Boulter analyzes the experience of particular role-playing video games, including Fallout 3, Half-Life 2, Bioshock, Crysis 2, and Metal Gear Solid 4. These games both thematize the idea of the posthuman—the games are “about” subjects whose physical and intellectual capacities are extended through machine or other prosthetic means—and also enact an experience of the posthuman for the player, who becomes more than what he was as he plays the game. Boulter concludes by exploring how the game acts as a parable of what the human, or posthuman, may look like in times to come.

Academics with an interest in the intersection of philosophy, psychoanalysis, and popular culture forms and video gamers with an interest in thinking about the implications of gaming will enjoy this volume.


“Boulter makes an important and original contribution to discussions of posthumanism and a compelling intervention into the discussion of digital games. His style is accessible without sacrificing theoretical complexity, and his descriptions of gameplay and gamespace are concrete and compelling.”

—Sherryl Vint, author of The Wire (Wayne State University Press, 2013)
Maverick

Dennis Broe

Demonstrates how Maverick, “The Legend of the West,” fractured, altered, or undermined nearly every Western code and myth.

Airing on ABC from 1957 to 1962, Maverick appeared at a key moment in television Western history and provided a distinct alternative to the genre’s usual moralistic lawmen in its hero, Bret Maverick. A non-violent gambler and part-time con man, Maverick’s principles revolved around pleasure and not power, and he added humor, satire, and irony to the usually grim-faced Western. In this study of Maverick, author Dennis Broe details how the popular series mocked, altered, and undermined the characteristics of other popular Westerns, like Gunsmoke and Bonanza. Broe highlights the contributions made by its creators, its producer, Roy Huggins, and its lead actor, James Garner, to a format that was described as “the American fairy tale.”

Broe describes how Garner and Huggins struck blows against a feudal studio system that was on its last legs in cinema but was being applied even more rigidly in television. He considers Maverick as a place where multiple counter-cultural discourses converged—including Baudelaire’s Flaneur, Guy DeBord’s Situationists, and Jack Kerouc’s Beats—in a form that was acceptable to American households. Finally, Broe shows how the series’ validation of Maverick’s outside-the-law status punctured the Cold War rhetoric promoted by the “adult” Western. Broe also highlights the series’ female con women or flaneuses, who were every bit the equal of their male counterparts and added additional layers to the traditional schoolteacher/showgirl Western dichotomy.

Broe demonstrates the progressive nature of Maverick as it worked to counter the traditional studio mode of production, served as a locus of counter-cultural trends, and would ultimately become the lone outpost of anti–Cold War and anti-establishment sentiments within the Western genre. Maverick fans and scholars of American television history will enjoy this close look at the classic series.

Dennis Broe’s books include Class, Crime and International Film Noir: Globalizing America’s Dark Art; Film Noir, American Workers, and Postwar Hollywood; Cold War Expressionism: Perverting the Politics of Perception; and the forthcoming The End of Leisure and the Birth of the Binge: Hyperindustrialism and Television Seriality. His television criticism segment, “Broe on the Global Television Beat” appears on Arts Express on WBAI in New York and on the Pacifica Radio Network. He is a professor of film and television studies at Long Island University.


TV Milestones Series

“Trenchantly, Dennis Broe demonstrates Maverick’s importance to its historical moment: deconstructing imperial ambitions of the Western, reshaping industry practices to enable new modes of creativity, responding to incipient pressures of the times to rethink pleasure, work and purpose of everyday life, and so on. An insight-filled, far-reaching study.”

—Dana Polan, Cinema Studies, New York University

OF RELATED INTEREST

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Christopher Sharrett

2005, 5x7, 144 Pages
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Have Gun—Will Travel

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The Dick Van Dyke Show

Joanne Morreale

Considers the influence of The Dick Van Dyke Show on television sitcom history.

*The Dick Van Dyke Show* (CBS 1961–66) was a uniquely self-reflexive sitcom that drew on vaudevillian tropes at a time when vaudeville-based comedy variety was disappearing from television. At the same time, it reflected the liberal politics of the Kennedy era and gave equal time to home and work as it ushered in a new image of the sitcom family. In *The Dick Van Dyke Show*, author Joanne Morreale analyzes the series’ innovative form and content that altered the terrain of the television sitcom.

Morreale begins by finding the roots of *The Dick Van Dyke Show* in the vaudeville-based comedy variety show and the “showbiz” sitcom, even as it brought notable updates to the form. She also considers how the series reflects the social context of Kennedy’s New Frontier and its impact on the television industry, as *The Dick Van Dyke Show* responded to criticisms of television as mass entertainment. She goes on to examine the series as an early example of quality television that also pointed to the complex narrative of today, examining the show’s progressive representations of race, ethnicity, and gender that influenced the content of later sitcoms. Morreale concludes by considering *The Dick Van Dyke Show*’s afterlife, suggesting that the various reappearances of the characters and the show itself demonstrates television’s “transseriality.”

Fans of *The Dick Van Dyke Show* and readers interested in American television and cultural history will appreciate this insightful reading of the series.

Joanne Morreale is associate professor in the media and screen studies program at Northeastern University. Her most recent book is *The Donna Reed Show* (Wayne State University Press, 2012).

“A comedy about television writers known for its sharp writing and strong ensemble acting, *The Dick Van Dyke Show* regularly appears in lists of the top television shows of all time. Over the course of its run, it was nominated for 25 Primetime Emmys and won 15, in categories for writing, directing, acting, and outstanding achievement in comedy.”

—Joanne Morreale, from the introduction

**December 2015, 5x7, 144 Pages, 20 Illustrations**


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Joanne Morreale

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Father Knows Best

Mary R. Desjardins

A historical and analytical examination of the iconic 1950s television and radio family sitcom.

Although the iconic television series Father Knows Best (CBS 1954–55; NBC 1955–58; CBS 1958–60) has enjoyed a long history in rerun syndication and an enduring fan base, it is often remembered as cultural shorthand for 1950s-era conformism and authoritarianism. In this study of Father Knows Best, author Mary R. Desjardins examines the program, its popularity, and its critical position within historical, industrial, and generic contexts to challenge oversimplified assumptions about the show’s use of comedy and melodrama in exploring the place of family in mid-twentieth-century American society.

Desjardins begins by looking at Father Knows Best within media and production contexts, including its origin on radio, its place in the history of Screen Gems telefilm production, and its roots in the backgrounds and creative philosophies of co-producer Eugene Rodney and star-producer Robert Young. She goes on to examine the social contexts for the creation and reception of the series, especially in the era’s emphasis on family togetherness, shared parenting by both father and mother, and generational stages of the life cycle. Against this background, Desjardins also discusses several Father Knows Best episodes in-depth to consider their treatment of conflicts over appropriate gender roles for women. She concludes by exploring how the series’ cast participated in reevaluations of the Anderson family’s meaning in relation to “real families” of the fifties, through television specials, talk show appearances, magazine and book interviews, and documentaries.

Blending melodrama and comedy, naturalistic acting, and stylized cinematic visuals, Father Knows Best dramatized ideological tensions in the most typical situations facing the American family. Scholars of mid-century American popular culture and film history as well as fans of the show will appreciate Desjardin’s measured analysis.

Mary R. Desjardins is associate professor of film and media studies at Dartmouth College. She is also the author of Recycled Stars: Female Film Stardom in the Age of Television and Video and co-editor of Dietrich Icon.

“Rejecting the notion that postwar sitcoms were inevitably superficial and silly, Desjardins teases out the show’s complexities.”
—David Sterritt, professor of film at Columbia University and the Maryland Institute College of Art and author of The Honeymooners (Wayne State University Press, 2009)

November 2015, 5x7, 136 Pages, 20 Illustrations

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Ben Shahn’s New Deal Murals
Jewish Identity in the American Scene
Diana L. Linden

A study of Ben Shahn’s New Deal murals (1933–43) in the context of American Jewish history, labor history, and public discourse.

Lithuanian-born artist Ben Shahn learned fresco painting as an assistant to Diego Rivera in the 1930s and created his own visually powerful, technically sophisticated, and stylistically innovative artworks as part of the New Deal Arts Project’s national mural program. In Ben Shahn’s New Deal Murals: Jewish Identity in the American Scene author Diana L. Linden demonstrates that Shahn mined his Jewish heritage and left-leaning politics for his style and subject matter, offering insight into his murals’ creation and their sometimes complicated reception by officials, the public, and the press.

In four chapters, Linden presents case studies of select Shahn murals that were created from 1933 to 1943 and are located in public buildings in New York, New Jersey, and Missouri. She studies Shahn’s famous untitled fresco for the Jersey Homesteads—a utopian socialist cooperative community populated with former Jewish garment workers and funded under the New Deal—Shahn’s mural for the Bronx Post Office, a fresco Shahn proposed to the post office in St. Louis, and a related one-panel easel painting titled The First Amendment located in a Queens, New York, Post Office. By investigating the role of Jewish identity in Shahn’s works, Linden considers the artist’s responses to important issues of the era, such as President Roosevelt’s opposition to open immigration to the United States, New York’s bustling garment industry and its labor unions, ideological concerns about freedom and liberty that had significant meaning to Jews, and the encroachment of censorship into American art.

Linden shows that throughout his public murals, Shahn literally painted Jews into the American scene with his subjects, themes, and compositions. Readers interested in Jewish American history, art history, and Depression-era American culture will enjoy this insightful volume.

Diana L. Linden is a historian of American art born in New York City and now residing in Claremont, California. Linden served as visual essayist for City of Promises: The History of Jews in New York, 1654–Present (three-volume series, Deborah Dash Moore, ed.), which was selected for National Jewish Book Award’s Everett Family Foundation Jewish Book of the Year Award, and The Social and the Real: Political Art of the 1930s in the Americas, co-edited with Alejandro Anreus and Jonathan Weinberg.

“Linden has mined the historical record with skill and ingenuity and applied the latest theoretical perspectives on artistic practice, race, organized labor, immigration, the radical Left, and Jewish life in America in the first decades of the twentieth century to produce the most compelling analysis to date of Shahn’s New Deal murals of the 1930s. Those who read this book will come away with a fuller understanding of what it meant to be a Jew, an immigrant, and an artist in the United States at a time when all three were the focus of intense public debate.”

—Frances K. Pohl, Dr. Mary Ann Vanderzyl Reynolds ‘56 Professor in the Humanities and professor of art history, Pomona College

OF RELATED INTEREST

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Women’s Hebrew Poetry on American Shores
Poems by Anne Kleiman and Annabelle Farmelant

Translated by Adriana X. Jacobs and Yosefa Raz
Edited by Shachar Pinsker

Presents the work of two American-born women who wrote and published a substantial body of Hebrew poetry between the 1930s and 1960s.

Although Anne (Chana) Kleiman—who died in 2011 at the age of 101—was the first American-born Jewish woman to publish poems in Hebrew, and Annabelle (Chana) Farmelant—who is still living and occasionally publishing—wrote a substantial body of Hebrew verse from the 1940s to the 1960s, their work is virtually unknown today, even to those familiar with Hebrew literature in America. In Women’s Hebrew Poetry on American Shores: Poems by Anne Kleiman and Annabelle Farmelant, editor Shachar Pinsker recovers the singular voices of these women, introducing their captivating and wide-ranging poetry and placing it in its historical, literary, and cultural contexts.

Women’s Hebrew Poetry on American Shores presents a bilingual edition of Kleiman and Farmelant’s work in a large range of themes, moods, and styles, translated into English for the first time by Adriana X. Jacobs and Yosefa Raz. It includes Kleiman’s poems that were collected and published in a 1947 U.S. volume and a selection from two of Farmelant’s poetry books, published in Jerusalem in 1960 and 1961. The translators have furnished the poems with copious notes, illuminating linguistic and cultural sources of the poetry and making it more accessible to contemporary readers. Pinsker introduces the volume with a background on the poets’ lives and work and a look at the state of Hebrew literature in the first half of the twentieth century. The volume also includes an unpublished essay by Anne Kleiman, addressing Hebrew poet Anda Pinkerfeld and her poetic work, which sheds an important light on the dialogue between women’s Hebrew poetry written in American and in Palestine during the same period.

Readers and scholars of Jewish, American, and Hebrew literature and cultural history, as well as those interested in poetry, gender, and women’s studies will enjoy this unique bilingual edition.

Shachar Pinsker is associate professor of Hebrew literature and culture in the Department of Near Eastern Studies and the Frankel Center for Judaic Studies at the University of Michigan. He is the author of Literary Passports: The Making of Modernist Hebrew Fiction in Europe and the editor and co-editor of two volumes dealing with gender and Hebrew literature.


Yosefa Raz is Anne Tanenbaum Postdoctoral Fellow at the University of Toronto. She is the author of In Exchange for a Homeland. Her poems and translations have appeared in Zeek, Lilith, Tikkun, and World Literature Today.

"Growing up and learning Hebrew in Canada, I would have loved to know about other women so given over to Hebrew yet so steeped in the modern American world of poetry."

—Wendy I. Zierler, co-editor of “To Tread on New Ground”: Selected Hebrew Writings of Hava Shapiro (Wayne State University Press, 2014) and Sigmund Falk Professor, Modern Jewish Literature and Feminist Studies, HUC-JIR

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Vladimir Jabotinsky’s
Story of My Life
Edited by Brian Horowitz and Leonid Katsis

Vladimir Jabotinsky’s famous autobiography, published in English for the first time.

Vladimir Jabotinsky is well remembered as a militant leader and father of the right-wing Revisionist Zionist movement, but he was also a Russian-Jewish intellectual, talented fiction writer, journalist, playwright, and translator of poetry into Russian and Hebrew. His autobiography, Sippur yamai, Story of My Life—written in Hebrew and published in Tel Aviv in 1936—gives a more nuanced picture of Jabotinsky than his popular image, but it was never published in English. In Vladimir Jabotinsky’s Story of My Life, editors Brian Horowitz and Leonid Katsis present this much-needed translation for the first time, based on a rough draft of an English version that was discovered in Jabotinsky’s archive at the Jabotinsky Institute in Tel Aviv.

Jabotinsky’s volume mixes true events with myth as he offers a portrait of himself from his birth in 1880 until just after the outbreak of World War I. He describes his personal development during childhood and early adult years in Odessa, Rome, St. Petersburg, Vienna, and Istanbul, during Russia’s Silver Age, a period known for spiritual searching, but also political violence, radicalism, and pogroms. He tells of his escape to Rome as a youth, his return to Odessa, and his eventual adoption of Zionism. He also depicts struggles with rivals and colleagues in both politics and journalism. The editors introduce the full text of the autobiography by discussing Jabotinsky’s life, legacy, and writings in depth.

As Jabotinsky is gaining a reputation for the quality of his fictional and semi-fictional writing in the field of Israel studies, this autobiography will help reading groups and students of Zionism, Jewish history, and political studies to gain a more complete picture of this famous leader.

Brian Horowitz is Sizeler Family Chair Professor of Jewish Studies at Tulane University. His awards include an Alexander Von Humboldt Fellowship and a Yad Hanadiv Award. He is author of many books including Russian Idea-Jewish Presence, Empire Jews, and Jewish Philanthropy and Enlightenment in Late-Tsarist Russia.

Leonid Katsis is distinguished professor of Russian and Jewish literature at Moscow State University for the Humanities. His many books include studies of Osip Mandelstam, Boris Pasternak, Mendel Beilis Blood Libel, and a new study of Vladimir Jabotinsky in Russia. He is also the editor of Jewishness in Russian Culture and Jabotinsky and Russia.

“There is room to recover other Jabotinskys, not merely an enemy of the left and a hero of the right, but the Russian-Jewish intellectual, the talented fiction writer, journalist, and playwright, and translator of poetry into Russian and Hebrew. Although these new images will not displace the militant and political fighter who, more than anyone else in the Jewish world, trumpeted the idea that Israel would be born from violent struggle, they certainly complicate the picture.”

—Brian Horowitz, from the introduction

OF RELATED INTEREST

Embodying Hebrew Culture
Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine
Nina S. Spiegel
2013, 6x9, 256 Pages
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Acts of Angry Writing
On Citizenship and Orientalism in Postcolonial India

Alessandra Marino

Analyzes women’s activist writings to shed light on contemporary struggles for substantive citizenship in India.

From Aristotle to Seneca, ancient philosophers considered anger to be aggressive and incompatible with rational conduct, and later thinkers associated this “illogical” emotion with femininity and its flaws. In Acts of Angry Writing: On Citizenship and Orientalism in Postcolonial India, author Alessandra Marino looks at anger differently, as an essential condition for writing in contexts of struggle. Analyzing the activist literature and autobiographical writings of Indian writers Mahasweta Devi, Arundhati Roy, and Sampat Pal, Marino sheds light on anger as a trigger for the political writing where struggles for the basic rights of indigenous people and lower castes are fought.

Acts of Angry Writing is divided into four parts. In the first two, Marino focuses on Roy and Devi to analyze the relation between the authors’ works and some of the most famous actions of social protest in which they have been involved. In the third part, Marino examines the representation of anger as a productive emotion in Warrior in a Pink Sari, the autobiography of Sampat Pal, a telling example of the close relation between literature, social reality, and ongoing political debates. Marino concludes by reflecting on the link between an ethical call that initiates acts of social protest and the writing related to active citizenship movements in contemporary rural India.

Acts of Angry Writing will be informative reading for scholars in a range of fields, from cultural and postcolonial studies to gender studies, South Asian studies, and citizenship studies. Its rich discussion of performativity and speech acts theory bridges the gap between the fields of literary theory, law, and citizenship.

Alessandra Marino is postdoctoral researcher at The Open University (UK). She has published articles in Third Text and the Journal of Postcolonial Writing, among other journals, and co-edited the book Shakespeare in India.

December 2015, 6x9, 200 Pages, 8 Illustrations

By skillfully blending literature, law, and political theory into a compelling narrative, Alessandra Marino reads the writings of Mahasweta Devi, Arundhati Roy, and Sampat Pal as acts because they do not simply describe but enjoin the struggles of Adivasi people. This book is a major contribution to indigeneity, politics, and citizenship with an innovative approach using theories of performativity, speech acts, and affect.”

—Engin Isin, chair in citizenship and professor of politics at The Open University

Series in Citizenship Studies

A new book series created in partnership with the Center for the Study of Citizenship at Wayne State University. Books in the series are intended to reflect the center’s core belief that studying citizenship broadly will enhance the study of citizenship in its many parts and in this way the series will make a significant and unique contribution to an emerging scholarly field.

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Richard Marback, Professor of English, Wayne State University
The Meaning of Citizenship

Edited by Richard Marback and Marc W. Kruman

An interdisciplinary exploration of four key issues in the theory and practice of citizenship.

The essays in this volume are drawn from the tenth anniversary conference of the Center for the Study of Citizenship at Wayne State University, whose theme, “The Meaning of Citizenship,” provided an opportunity to reflect on a decade of study in the field. In an academic area where definitions are dynamic and multidisciplinary, editors Richard Marback and Marc W. Kruman have assembled fifteen contributors to show some of the rich nuances of membership in a political community.

The Meaning of Citizenship addresses four dimensions of citizenship: the differentiation of citizenship in theory and practice, the proper horizon of citizenship, the character of civic bonds, and the resolution of conflicting civic and personal obligations. Contributors answer these questions from varying disciplinary perspectives, including ethnography, history, and literary analysis. Essays also consider the relevance of these questions in a number of specific regions, from Africa to the Caribbean, Middle East, Europe, and the United States. By identifying the meaning of citizenship in terms of geographic specificity and historical trajectory, the essays in this volume argue as a whole for a cross-disciplinary approach to the issues of inclusion and exclusion that are generated through any assertion of what citizenship means.

The four primary concerns taken up by the contributors to this volume are as timely as they are timeless. Scholars of history, political science, sociology, and citizenship studies will appreciate this conversation about the full meaning of citizenship.


Marc W. Kruman is chair of the department of history and founding director of the Center for the Study of Citizenship at Wayne State University. He is the author of two books—Between Authority and Liberty: State Constitution Making in Revolutionary America and Parties and Politics in North Carolina, 1836–1865—and numerous articles.

Visit our website wsupress.wayne.edu to view the entire Series in Citizenship Studies, along with forthcoming titles.
Reconfiguring Citizenship and National Identity in the North American Literary Imagination

Kathy-Ann Tan

Explores how traditional notions of citizenship are contested and altered through literature.

Literature has always played a central role in creating and disseminating culturally specific notions of citizenship, nationhood, and belonging. In *Reconfiguring Citizenship and National Identity in the North American Literary Imagination*, author Kathy-Ann Tan investigates metaphors, configurations, parameters, and articulations of U.S. and Canadian citizenship that are enacted, renegotiated, and revised in modern literary texts, particularly during periods of emergence and crisis.

Tan brings together for the first time a selection of canonical and lesser-known U.S. and Canadian writings for critical consideration. She begins by exploring literary depiction of “willful” or “wayward” citizens and those with precarious bodies that are viewed as threatening, undesirable, unacceptable—including refugees and asylum seekers, undocumented migrants, deportees, and stateless people. She also considers the rights to citizenship and political membership claimed by queer bodies and an examination of “new” and alternative forms of citizenship, such as denizenship, urban citizenship, diasporic citizenship, and Indigenous citizenship.

With case studies based on works by a diverse collection of authors—including Nathaniel Hawthorne, Djuna Barnes, Etel Adnan, Sarah Schulman, Walt Whitman, Gail Scott, and Philip Roth—Tan uncovers alternative forms of collectivity, community, and nation across a broad range of perspectives.

In line with recent cross-disciplinary explorations in the field, *Reconfiguring Citizenship and National Identity in the North American Literary Imagination* shows citizenship as less of a fixed or static legal entity and more as a set of symbolic and cultural practices. Scholars of literary studies, cultural studies, and citizenship studies will be grateful for Tan’s illuminating study.

**Kathy-Ann Tan** is associate professor of American studies at the Eberhard Karls University of Tuebingen, Germany.

"I am not suggesting a doing away with the concept/construct of the nation entirely. Rather, I am interested in the persistence and continued relevance of ideas of the nation and national identity, while at the same time suggesting that these two concepts have to be modified in order to account for ‘alternational’ and post-national paradigms of claims to belonging, claims that have been articulated, if silenced, simultaneously from the very beginnings of the nation."

—Kathy-Ann Tan, from the introduction
This Picture I Gift
An Armenian Memoir

Michelle Andonian
Foreword by Robert Ourlian

Photographic essay to commemorate the 100th anniversary of the Armenian Genocide.

A prize-winning photojournalist and visual artist, Michelle Andonian has documented people and places around the world for three decades. Now, in her most personal work, This Picture I Gift, tales from her Detroit childhood inspire a modern journey—and a timeless vision of Armenia and Armenians.

As the author comes to terms with the life of her grandmother, a survivor of the twentieth century’s first genocide, she documents a journey that spanned one hundred years and three generations through photographs and memoirs. In captivating photographic detail, the book revisits and explores lost historical lands and landmarks, bringing them together with present-day Armenia to honor an ancient people determined to live on.

Michelle Andonian is an award-winning photographer and videographer. Her most personal work tells the stories of Armenian Genocide survivors and the 1988 earthquake and has resulted in several trips to Armenia. As a producer, director, and photographer, she spent a decade photographing children’s philanthropic programs around the world. A lifelong Detroiter, she began her career at the Detroit News, where she was nominated for a Pulitzer for a monthlong assignment in Israel.

Robert Ourlian is the foreign policy and national security editor for the Wall Street Journal’s Washington bureau and has worked on many of the most significant issues of the past decade. A writer and editor for thirty-six years, he also has worked for the Los Angeles Times and earned journalism’s George Polk Award while at the Detroit News, his hometown paper.

“This Picture I Gift—words written on the back of a photograph sent by an Armenian woman to her unknown husband-to-be in America—is like a tissue of recovered memory. Michelle Andonian’s extraordinary photographs of abandoned homes in both Armenia and historic Armenia (now Turkey), and of the faces of Armenian children who endure despite all, is a gift to Armenians wherever they are and indeed to all citizens of our global village.”

—Aram Saroyan, author of Complete Minimal Poems and Still Night in L.A.
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