

Under the Spell

A Novel

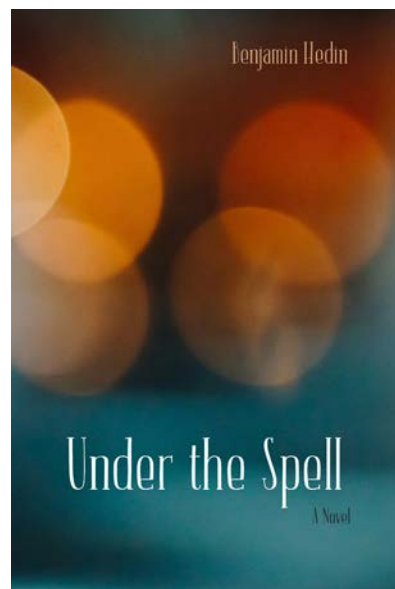
Benjamin Hedin

An electrifying debut novel makes sense of grief, marriage, and the limits of truly knowing another person

Under the Spell is the first novel by Benjamin Hedin, a dazzling new voice in American fiction. Newly widowed Sandra is searching her husband's email for financial information when she discovers a correspondence between him and a woman named Ryan. Rather than simply sharing the news of the death, Sandra, who is shocked and hungry for details, instead impersonates her husband as she writes back to Ryan. This bold course of action will expose the secrets and solitude within her marriage, prompting her to reconsider everything she once held dear.

Unmoored and seeking connection, Sandra also meets Lee, a single mother with a drinking problem, and begins babysitting her daughter. But Sandra can't stop herself from continuing the correspondence with Ryan, in the process uncovering more about her husband—and Ryan herself. A novel that forces us to question how much of a person, even those closest to us, remains obscure, *Under the Spell* reveals the astonishing, transformative power of grief. This compelling study in bereavement joins classics such as Don DeLillo's *The Body Artist* and Joan Didion's *The Year of Magical Thinking*.

BENJAMIN HEDIN has written for the *New Yorker*, the *Atlantic*, the *Oxford American*, and the *Chicago Tribune*, among other publications. A Grammy-nominated producer of documentary films, he is the author of *In Search of the Movement: The Struggle for Civil Rights Then and Now* and the editor of the anthology *Studio A: The Bob Dylan Reader*. He lives in Atlanta.



JUNE

160 PAGES, 5 1/2 × 8 1/2 INCHES

WORLD WIDE, FIRST PUBLICATION

PAPER 978-0-8101-4372-2 \$21.95

E-BOOK 978-0-8101-4373-9 \$21.95

"It's impossible not to fall under the spell of this aptly titled novel. I started it compulsively, cleverly lured into thinking I was reading one kind of novel—dangling the revelation of a sensationally secret adulterous affair, beyond the grave—only to realize that I was reading quite a different book: the slower revelation of a relationship more messy and formless and uncharted than I had previously expected. And as the narrative taught me how to slow down (though it never loosens its grip), so I began to admire its richness and the subtlety of its lean but eloquent prose." —James Wood, book critic, *New Yorker*

ALSO OF INTEREST



Art Is Everything:
A Novel

Yxta Maya Murray

PAPER: 978-0-8101-4292-3

\$18.95

 **TriQuarterly Books**

An excerpt from *Gone Missing in Harlem*

Mr. Chasen, the grocer, had picked out Selma as a girl who would make her way to something fine. She was steady and quiet. Her mother was watchful. She carried her books cover out instead of hiding them in the crook of her arms as if she were ashamed at being bookish. She asked them questions about Germany and was really curious about the map he kept in the back of the store. As far as he was concerned, curiosity was the one certain characteristic of being a fine human being. But this time, when or if she answered his kindly inquiry about the baby, he didn't hear her because she had already turned away from the counter, her purchase complete and her dream of what the cooked apples might accomplish for her filling out its blurred edges. She needed to be her mama's baby girl again. So Selma wasn't paying her one bit of attention when Mrs. Ada Chasen followed her out in order to get a peek at her newborn. The grocer's wife watched while Selma bent over to place the brown paper bag into the pram. Neither of them stopped to notice the street's unusual quiet, even the white man had disappeared from his vigil at the lamppost. Selma lay the lumpy bag right on the baby's blanket, folding the top over on itself so the apples wouldn't tumble out. But it wouldn't have mattered if they had. There was nothing else there. No not-yet-turned-dusky-cheeked child, no grasping-fingers baby, no rose-lipped infant. With Mrs. Chasen standing next to her, trying desperately to understand why she saw nothing in the buggy but a bulging brown paper bag full of apples, Selma looked up and then over at the elderly woman and finally took in her worried look. She twisted sharply from one side to the other, and not seeing what was expected, took in some air (the last full and deep and deliberate breath she remembered) and said what she did. Mrs. Chasen's wail nearly drowned out Selma's soft questions. "Is?" She whispered her confusion. "My baby gone? My baby gone missing?"

Gone Missing in Harlem

A Novel

Karla FC Holloway

A mystery set in the Harlem Renaissance probes the precarious interactions between Harlem residents and Manhattan's white families, and the nuanced love between mothers and their children

In her anticipated second novel, Karla Holloway evokes the resilience of a family whose journey traces the river of America's early twentieth century. The Mosby family, like other thousands, migrate from the loblolly-scented Carolinas north to the Harlem of their aspirations—with its promise of freedom and opportunities, sunlit boulevards, and elegant societies.

The family arrives as Harlem staggers under the flu pandemic that follows the First World War. DeLilah Mosby and her daughter, Selma, meet difficulties with backbone and resolve to make a home for themselves in the city, and Selma has a baby, Chloe. As the Great Depression creeps across the world at the close of the twenties, however, the farsighted see hard times coming.

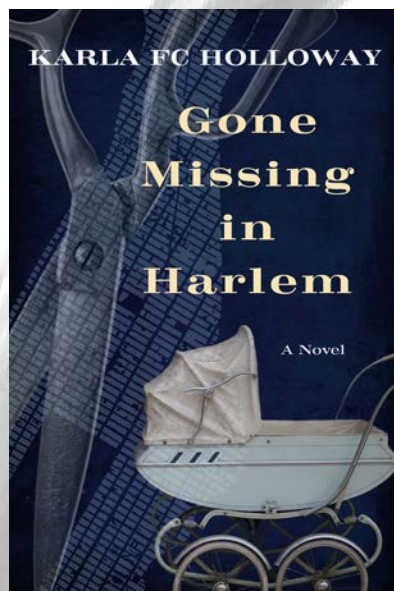
The panic of the early thirties is embodied in the kidnapping and murder of the infant son of the nation's dashing young aviator, Charles Lindbergh. A transfixed public follows the manhunt in the press and on the radio. Then Chloe goes missing—but her disappearance does not draw the same attention. Wry and perceptive Weldon Haynie Thomas, the city's first "colored" policeman, takes the case.

The urgent investigation tests Thomas's abilities to draw out the secrets Harlem harbors, untangling the color-coded connections and relationships that keep company with greed, ghosts, and grief. With nuanced characters, lush historical detail, and a lyrical voice, *Gone Missing in Harlem* affirms the restoring powers of home and family.

KARLA FC HOLLOWAY is the James. B. Duke Professor Emerita of English and Law at Duke University, where her research and teaching have included African American literary and cultural studies, bioethics, gender, and law. She is the author of *A Death in Harlem: A Novel*, published by TriQuarterly Books.



TriQuarterly Books



APRIL

224 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4353-1 \$18.95

E-BOOK 978-0-8101-4354-8 \$18.95

"With an evocative mix of questions and revelations, *Gone Missing in Harlem* shows a vivid sense of the lost and found. Karla FC Holloway again gives us the rich layers of Weldon Thomas's detective work. Migration, abduction, and striving create the sense of wonder that fuels this resonant novel."

—Ravi Howard, author of *Driving the King: A Novel*

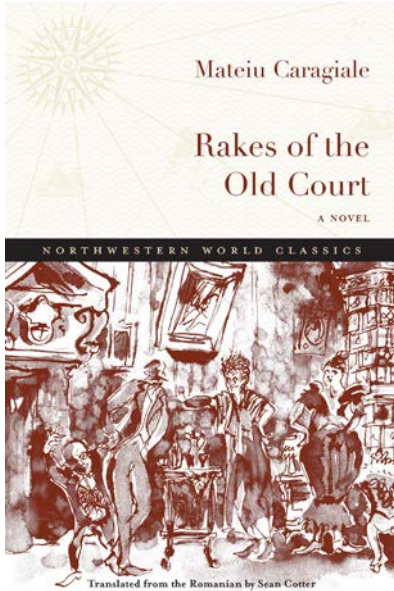
ALSO OF INTEREST



A Death in Harlem: A Novel

Karla FC Holloway

PAPER: 978-0-8101-4081-3
\$18.95

**AUGUST**

144 PAGES, 5 ½ × 8 ½ INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4225-1 \$18.95 (X)

CLOTH 978-0-8101-4348-7 \$69.95 (S)

E-BOOK 978-0-8101-4226-8 \$18.95 (X)

Rakes of the Old Court

A Novel

Mateiu Caragiale

Translated from the Romanian by Sean Cotter

A masterpiece of Romanian literature, available in a new translation

Widely regarded as the greatest Romanian novel of the twentieth century, Mateiu Caragiale's *Rakes of the Old Court* (*Craii de Curtea-Veche*) follows four characters through the bars and brothels of Bucharest. Guided by an amoral opportunist, the shadowy narrator and his two affluent friends drink and gamble their way through a city built on the ruins of crumbled castles and bygone empires. The novel's shimmering, spectacular prose describes gripping vignettes of love, ambition, and decay.

Originally published in 1929, *Rakes of the Old Court* is considered a jewel of Romanian modernism. Devoted "Mateists" have long read, memorized, and reenacted the novel, and after the Romanian Revolution, it became part of the high school curriculum. Now canonical, Mateiu's work has been celebrated for its opulent literary style and enigmatic tone.

MATEIU CARAGIALE (1885–1936) was a Romanian writer of fiction and poetry. The illegitimate son of prominent playwright Ion Luca Caragiale, Mateiu had a contentious relationship with his family. Heavily influenced by Edgar Allan Poe, his works describe characters of uncertain ancestry, airs of fog and mystery, and plots of decadence and abasement.

SEAN COTTER is a professor of literature and translation studies at the University of Texas at Dallas.

ALSO OF INTEREST

*Judgment: A Novel*

David Bergelson

PAPER: 978-0-8101-3591-8

\$18.95

The Pleasure Marriage

A Novel

Tahar Ben Jelloun

Translated from the French by Rita S. Nezami

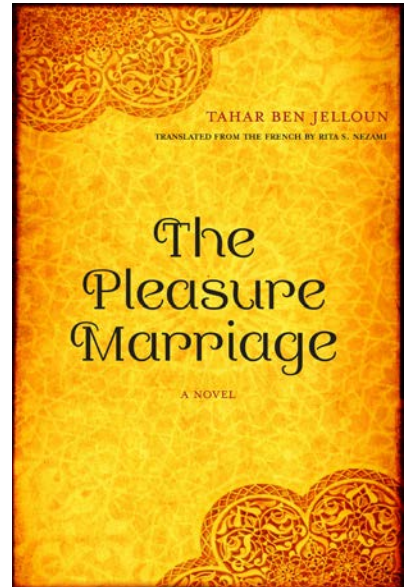
With moral acuity, a foremost storyteller weaves a tale of interracial marriage and the tragic consequences of racism

In *The Pleasure Marriage*, Tahar Ben Jelloun tells the epic story of a romance that explores desire and the intolerance for interracial marriage in Moroccan society. Amir is a prosperous merchant based in Fez, where he has a wife and four children. On one of his annual business trips to Senegal, he enters into a “pleasure marriage”—a temporary union permitted by Islamic law—with the alluring Nabou. Overcome by her passion and sensuality, he falls in love, with repercussions for three generations scarred by racism, immigration, and deportation.

Nabou returns to Fez as Amir’s second wife, weathering the jealous cruelty of Lalla Fatma, his first partner. Isolated within her new home, Nabou gives birth to twin sons, one black and one white, who come of age on the opposite sides of racial, social, and political chasms and who chart vastly different courses. *The Pleasure Marriage* showcases Ben Jelloun’s mastery of metaphor and lyrical narrative as he continues to take us into the worlds of Moroccan culture through his exquisite language and literary genius.

TAHAR BEN JELLOUN is an acclaimed Moroccan-born French novelist, poet, essayist, and intellectual. As a young man, Ben Jelloun spent time in a Moroccan army camp for taking part in a student demonstration. He sought exile in Paris in 1971 and has since become one of France’s most celebrated authors, awarded the Prix Goncourt in 1987 for *The Sacred Night* and the International Impac Dublin Literary Award in 2004 for *This Blinding Absence of Light*.

RITA S. NEZAMI teaches in the Program in Writing and Rhetoric at Stony Brook University, where her teaching and research interests include the rhetorics of global issues, creative nonfiction, visual rhetoric, and postcolonial Anglophone and Francophone literatures. Northwestern University Press published her translation of Ben Jelloun’s *By Fire: Writings on the Arab Spring* in 2016.



JUNE

160 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4359-3 \$18.95

ALSO OF INTEREST



By Fire: Writings on the Arab Spring

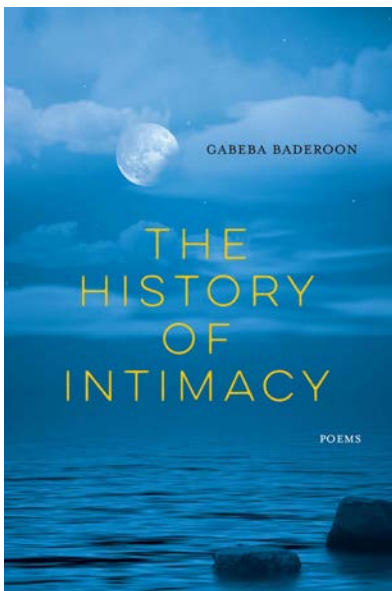
Tahar Ben Jelloun

PAPER: 978-0-8101-3339-6

\$16.95



Curbstone

**JUNE**

72 PAGES, 6 × 9 INCHES

NAM, FIRST PUBLICATION

PAPER 978-0-8101-4360-9 \$16.00

Port Jackson, Cape Town

Alien wattle, quick-growing
firewood of the poor, bitter smoke
that reddens the sunsets.

In wattle fields, twenty boys lie
and women weep every year
on the day and the hour
their sons disappeared.

ALSO OF INTEREST

*Mother Tongues: Poems*

Tsitsi Ella Jaji

PAPER: 978-0-8101-4135-3

\$16.95

The History of Intimacy

Poems

Gabea Baderoon

An award-winning collection by one of South Africa's most celebrated poets

Gabea Baderoon's *The History of Intimacy* is a tender, tangled account of the heady days in South Africa following Nelson Mandela's release from prison. This award-winning poetry collection portrays the innovative forms of music, kinship, and even self in "the new, intricate country / we understood / was impossible." Gazing at black-and-white photos from back home, a woman who has moved to the United States realizes, "memory doesn't come to me straight." Conversations overheard in line at the DMV reveal the complex nature of identity. When asked to name the color of her skin, a girl confides, "It was the first time I admitted to myself / I loved the skin of white boys." The poems are also light-hearted. In "Ghost Technologies," about romance in the early days of the internet, the speaker recalls "when we loved / each other on dial-up." The collection begins and ends with poems on writing, paying tribute to poets such as Keorapetse Kgotsile and Archie Markham who taught her that "a border / is a place of yielding or refusing to yield, / for after refusal might lie a new country."

Born on the coastal shores of Port Elizabeth, Baderoon is one of South Africa's most acclaimed literary voices. In *The History of Intimacy*—originally published by Kwela Books—she crafts resonant poems about a writer's beginnings, love across boundaries, and "how not to be alone."

GABEBA BADEROON is the author of three poetry collections, including *A hundred silences*, a finalist for the University of Johannesburg Prize and the Olive Schreiner Award, and *The Dream in the Next Body*, which received the Daimler Chrysler Award for South African Poetry. She is an associate professor of women's, gender, and sexuality studies and African studies at Penn State University.

**TriQuarterly Books**

The Monster I Am Today

Leontyne Price and a Life in Verse

Kevin Simmonds

A lyrical portrait of one of history's greatest opera singers and a self-portrait of the author, who "discovered in her whirling howl my human noise"

Leontyne Price remains one of the twentieth century's most revered opera singers and, notably, the first African American to achieve such international acclaim. In movements encompassing poetry and prose, writer and musician Kevin Simmonds explores Price as an icon, a diva, a woman, and a patriot—and himself as a fan, a budding singer, and a gay man—through passages that move polyphonically through the contested spaces of Black identity, Black sound, Black sensibility, and Black history.

Structured operatically into overture, acts, and postlude, *The Monster I Am Today* guides the reader through associative shifts from arias like "weather events" and Price's forty-two-minute final ovation to memories of Simmonds's coming of age in New Orleans. As he melds lyric forms with the biography of one of classical music's greatest virtuosos, Simmonds composes a duet that spotlights Price's profound influence on him as a person and an artist: "That's how I hear: Her."

KEVIN SIMMONDS is a musician and writer originally from New Orleans. He studied music at Vanderbilt University and the University of South Carolina. He is the author of two poetry collections, *Mad for Meat* and *Bend to It*, and the editor of *Collective Brightness: LGBTIQ Poets on Faith, Religion and Spirituality* and *Ota Benga under My Mother's Roof*, a posthumously published collection by Carrie Allen McCray.

acousmatic blackness: that which signifies—earnest or otherwise—a particular sound—

emancipated or emaciated (depending on one's discriminating faculties)—

drawn from coon songs field hollers vaudeville work songs ring shouts or spirituals—

in this case *notatable* and *singable*
by gowned recitalists



TriQuarterly Books

in the bends of pianos
but oftentimes bulging through

the delicate skins of European art song
and the operatic aria



JULY

160 PAGES, 6 X 9 INCHES

WORLD FIRST PUBLICATION

PAPER 978-0-8101-4374-6 \$20.00

E-BOOK 978-0-8101-4375-3 \$20.00

"In the urgent spirit of those who have sought to unearth and celebrate the combined wealth of archived, preserved, and inherited histories of African American lives, Kevin Simmonds has produced an intimate, iconic, and wonderfully lyrical accounting of the life and art of Leontyne Price. Simmonds's gift of well-developed emotional and intellectual artistry allows him, in this collection of luminous poems and revealing prose, to produce a work of great importance and power. By laying bare his own admiration of Price, and by doing so with emotional and intellectual honesty and intimacy, Simmonds tells us why we should value Price. Price is an American treasure of genius and humanity, and in *The Monster I Am Today*, Simmonds reminds us of his own singular value to American letters." —Kwame Dawes, author of *Nebraska: Poems*

ALSO OF INTEREST



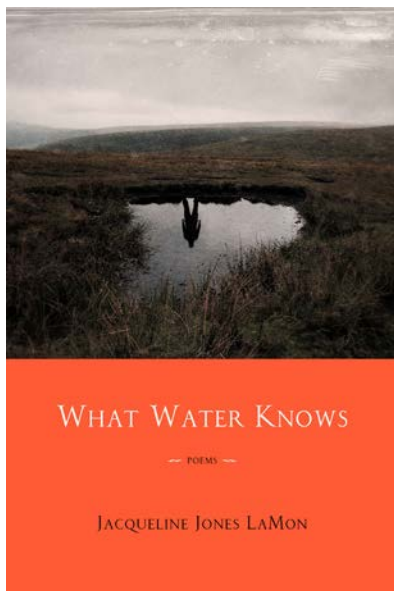
City of Bones:

A Testament

Kwame Dawes

PAPER: 978-0-8101-3462-1

\$24.95

**JUNE**

88 PAGES, 6 x 9 INCHES

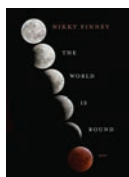
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4384-5 \$17.00

E-BOOK 978-0-8101-4385-2 \$17.00

"Such a vibrant and beautiful book. I truly read it with my heart in my throat. LaMon speaks a language at once as familiar and foreign as love itself—with so much love. There is such a deep quietude to this book. She takes us beneath the covers of what it means to be a woman, to be a mother, to be Black, to be trapped—and finally, what it means to be free. I cannot wait for this book in the world. Everything I needed right now." —Jacqueline Woodson, National Book Award winner and the author of *Red at the Bone: A Novel*

ALSO OF INTEREST

*The World Is Round: Poems*

Nikky Finney

PAPER: 978-0-8101-5233-5

\$16.95

**TriQuarterly Books**

What Water Knows

Poems

Jacqueline Jones LaMon

An award-winning poet explores the risk and sustenance of water

Jacqueline Jones LaMon delivers a stunning third collection that shows the elements of life that both unite us and create our greatest distances. *What Water Knows* transports the reader from drought to drowning, from the transatlantic Middle Passage to the breaking of water, from water wielded as a weapon to used as a reward. LaMon offers a labyrinth to understanding how we are all connected—through vibrant, searing images depicting the core of racism, betrayal, addiction, loss, climate change, and the ever-changing world in which we live.

LaMon's skillful embodiment of character and her signature use of personae invite the reader to experience the unfathomable. Prepare to go over Niagara Falls in a barrel. Prepare to feel the force of a fire hose on your bare legs. Prepare to experience what happens when greed gets in the way of reason. *What Water Knows* is a canonical poetic achievement that will remind us of what it means to be human in a world that often forgets.

JACQUELINE JONES LAMON is the author of two award-winning collections of poetry, *Last Seen and Gravity, U.S.A.*, as well as a novel, *In the Arms of One Who Loves Me*. Vice President of Diversity, Equity, and Inclusion at Adelphi University, she has served as president of the Cave Canem Foundation. She lives in New York City.

WHAT TO DO WHEN EVERYTHING GETS TOSSED FROM THE VESSEL

I never expected to love it so much—to drift in a canoe with that paddle in my hands, life jacket tight around my torso. I'd just learned to swim, and here I was, in line with all who had taken the course and passed along

with me. We were now all safety certified, allowed to work our way down this river without any other in tow. We could handle the currents. We could flip ourselves over and find our way up. We could swim back

to shore, in our minds. All of this, a theory, what we practiced to remember. No one could see beyond the last curve of the day—the sunset in our eyes, the boulders just beneath the wild surface, the rapids the only sound left to hear.

Cover your faces. Only breathe out. Dream you are floating away.

Migrant Psalms

Poems

Darrel Alejandro Holnes

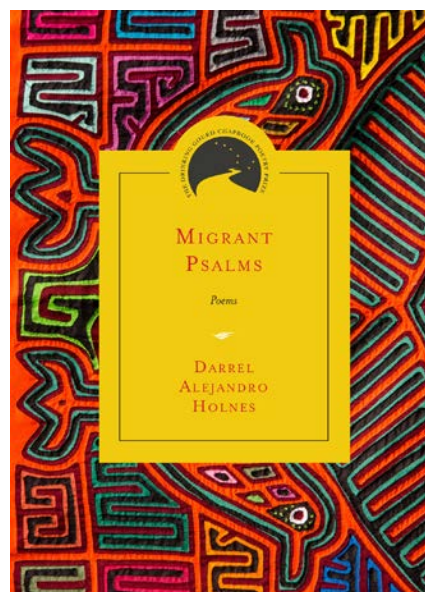
Winner of the Drinking Gourd Chapbook Poetry Prize

Migrant Psalms prays for a way to make sense of immigration to the United States—now that we realize the American Dream was always an impossible one. Both reverent and daring, this verse interrogates religion, race, class, family, and sexuality. Written as a call to action, the collection pulls together prayer, popular culture, and technology to tell a twenty-first-century migrant story.

Migrant Psalms gives us a rare look inside a Panamanian experience of migration, describing the harsh realities of mothers, children, and teens who entered the United States—or tried to do so. Holnes's poems find the universal through specificity; their exploration of expatriation, assimilation, and naturalization transcends the author's personal experience to speak to what it means to be "other" anywhere.

The collection begins with "Kyrie," a coming-to-America chronicle that spans three years in Texas, modeled after the liturgical Christian prayer Kyrie Eleison (Lord, have mercy). Other poems experiment with macaronic language and form to parallel shifts in the speaker's status from immigrant to citizen, ending with "The 21st Century Poem," which probes what's "real" in today's New York City. Through the speaker's quest to become an American, this collection asks: Who are we becoming as individuals, as a society, as a nation, as a world? And is faith enough to enact change? Or is it just the first step?

DARREL ALEJANDRO HOLNES is the recipient of a National Endowment for the Arts Literature Fellowship in Creative Writing (Poetry). His poems have previously appeared in the *American Poetry Review*, *Poetry* magazine, *Callaloo*, *Best American Experimental Writing*, and elsewhere. Holnes is a Cave Canem and CantoMundo fellow who has earned scholarships to the Bread Loaf Writers' Conference, Fine Arts Work Center in Provincetown, Postgraduate Writers Conference at Vermont College of Fine Arts, and residencies nationwide, including a residency at MacDowell. His poem "Praise Song for My Mutilated World" won the C. P. Cavafy Poetry Prize from Poetry International. He is an assistant professor of English at Medgar Evers College, a senior college of the City University of New York (CUNY), where he teaches creative writing and playwriting, and a faculty member of the Gallatin School of Individualized Study at New York University.



APRIL

36 PAGES, 5 x 7 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4358-6 \$12.00 (S)

ALSO OF INTEREST



Blood of the Air: Poems

Ama Codjoe

PAPER: 978-0-8101-4171-1

\$9.95 (S)

Excerpt from *Kyrie*

It's 2005 and the pope is dead.
You don't care but I do because I'm Catholic.
Bush has just been re-elected.
I am new to Texas and America.
Houston is in the Bible Belt
my father used to beat me with when I was bad.
I am scared to pull Christ through my belt loops,
he never kept my pants up back home.



The Drinking Gourd Chapbook Poetry Prize

Series Editors: Chris Abani, John Alba Cutler, Reginald Gibbons, Susannah Young-ah Gottlieb, Ed Roberson, and Natasha Trethewey



AUGUST

200 PAGES, 6 x 9 INCHES

WORLDWIDE, NEW EDITION

PAPER 978-0-8101-4392-0 \$18.00

E-BOOK 978-0-8101-4393-7 \$18.00

“Stielstra’s *Once I Was Cool* isn’t just edgy, funny, surprising, a ricochet of wow. It’s practically actionable. The words reach out from the page. They direct us to look, to think, to ask.” —Beth Kephart, *Chicago Tribune*

ALSO OF INTEREST



Act Like You're Having a Good Time: Essays

Michele Weldon

PAPER: 978-0-8101-4294-7

\$22.95

Once I Was Cool

Personal Essays

Megan Stielstra

A celebrated essay collection chronicles the tangled dreams and truths of adulthood with humor, self-awareness, and clear-eyed optimism

Once I Was Cool contrasts past aspirations with the mess and magic of the present. In her younger days, essayist Megan Stielstra saw Jane’s Addiction at the Aragon Ballroom and fantasized about living on the same block, right in the thick of music and revelry. As an adult, she lives in a turreted condo across the street, with her husband, a child, and an onerous mortgage. It’s just the home her young, cool self imagined. And it isn’t what she expected, either.

With conversational flourishes and on-the-mark descriptions, Stielstra’s essays evoke the richness of her everyday life and the memories that are never far away. She remembers learning how to shoot a gun, a cancer scare, and—in a piece that was anthologized in *The Best American Essays 2013*—the time she eavesdropped on another new mother using her son’s baby monitor. “I shouldn’t have listened,” she writes. “But it was the first time since my son was born that I didn’t feel alone.” Combining footnotes, electric sentences, and uproariously funny anecdotes (have you ever run into an ex while rolling on ecstasy?), Stielstra shows us that maturity is demanding, but its rewards are a gift.

MEGAN STIELSTRA is the author of *The Wrong Way to Save Your Life*, winner of the 2017 Book of the Year Award from the *Chicago Review of Books*, as well as *Everyone Remain Calm* and *Once I Was Cool* (both reissued by Northwestern University Press). Her work has appeared in *The Best American Essays 2013*, the *New York Times*, *The Believer*, *Poets & Writers*, *Longreads*, *Tin House*, and elsewhere. A longtime company member with 2nd Story, she has told stories for National Public Radio, the Museum of Contemporary Art Chicago, the Goodman Theatre, and with *The Paper Machete* live news magazine at the Green Mill. She teaches creative nonfiction at Northwestern University and is a mentor editor with the OpEd Project supporting women’s voices in public discourse.

Everyone Remain Calm

Stories

Megan Stielstra

A story collection that zigzags between fantasy and realism in pursuit of the narratives we tell ourselves

The stories in *Everyone Remain Calm* reveal landscapes where the surreal and the familiar clash, to visceral effect. A woman yearns for—and dreads—the snowfall that arrives whenever her ex-boyfriend returns to the home she shares with their son. Another character has red-blooded rebound sex with the Incredible Hulk. Marching bands blare all the way from New Orleans to the Midwest. There are wild shootouts, rising tides, and perils embedded in the act of storytelling itself. “There are words that can kill you if you’re not careful,” Stielstra writes. And the stories we tell ourselves are the most fantastic tales of all. *Everyone Remain Calm* is eerie, hilarious, moving, and down to earth, even as its characters defy the rules—sometimes in the ways we wish we could.

MEGAN STIELSTRA is the author of *The Wrong Way to Save Your Life*, winner of the 2017 Book of the Year Award from the *Chicago Review of Books*, as well as *Everyone Remain Calm* and *Once I Was Cool* (both reissued by Northwestern University Press). Her work has appeared in *The Best American Essays 2013*, the *New York Times*, *The Believer*, *Poets & Writers*, *Longreads*, *Tin House*, and elsewhere. A longtime company member with 2nd Story, she has told stories for National Public Radio, the Museum of Contemporary Art Chicago, the Goodman Theatre, and with *The Paper Machete* live news magazine at the Green Mill. She teaches creative nonfiction at Northwestern University and is a mentor editor with the OpEd Project supporting women’s voices in public discourse.



AUGUST

136 PAGES, 6 x 9 INCHES

WORLDWIDE, NEW EDITION

PAPER 978-0-8101-4394-4 \$18.00

E-BOOK 978-0-8101-4395-1 \$18.00

“Stielstra writes beautifully and kinetically. Her work possesses a rare aural quality, no doubt the result of spending so much time onstage, or even in front of a classroom . . . In *Everyone Remain Calm*, she gleefully tests the boundaries of the short-story form.”

—*Time Out Chicago*

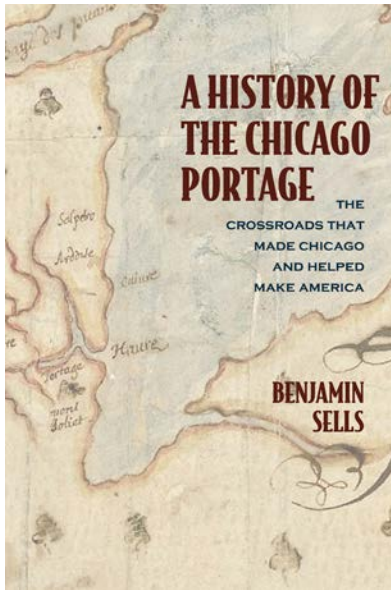


My Life as an Animal:
Stories

Laurie Stone

PAPER: 978-0-8101-3428-7

\$21.95

**AUGUST**

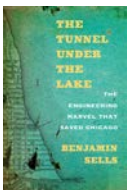
272 PAGES, 6 x 9 INCHES, 47 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4390-6 \$21.95

E-BOOK 978-0-8101-4391-3 \$21.95

"There is a place for this book on the Chicago History shelf." —Theodore Karamanski, author of *Civil War Chicago: Eyewitness to History*

ALSO OF INTEREST

*The Tunnel under the Lake:
The Engineering Marvel That Saved
Chicago*

Benjamin Sells

PAPER: 978-0-8101-3474-4

\$24.95

**Second to None: Chicago Stories****Harvey Young, Series Editor**

A History of the Chicago Portage

The Crossroads That Made Chicago and Helped Make America

Benjamin Sells**Seven muddy miles transformed a region and a nation**

This fascinating account explores the significance of the Chicago Portage, one of the most important—and neglected—sites in early US history. A seven-mile-long strip of marsh connecting the Chicago and Des Plaines Rivers, the portage was inhabited by the earliest indigenous people in the Midwest and served as a major trade route for Native American tribes. A link between the Mississippi River and the Atlantic Ocean, the Chicago Portage was a geopolitically significant resource that the French, British, and US governments jockeyed to control. Later, it became a template for some of the most significant waterways created in the nineteenth and twentieth centuries. The portage gave Chicago its name and spurred the city's success—and is the reason why the metropolis is located in Illinois, not Wisconsin.

A History of the Chicago Portage: The Crossroads That Made Chicago and Helped Make America is the definitive story of a national landmark.

BENJAMIN SELLS is the author of the *The Tunnel under the Lake: The Engineering Marvel that Saved Chicago*, also published by Northwestern University Press. His other books include *The Soul of the Law*, which was recently reissued in a twentieth-anniversary edition; *The Essentials of Style: A Handbook for Seeing and Being Seen*; *Order in the Court: Crafting a More Just World in Lawless Times*; and *The Soul of Sailing*.

Makeshift Chicago Stages

A Century of Theater and Performance

Edited by Megan E. Geigner, Stuart J. Hecht, and Jasmine Jamillah Mahmoud

A new anthology delves into experimental theater, improvised performances, and marginalized spaces in the “city on the make”

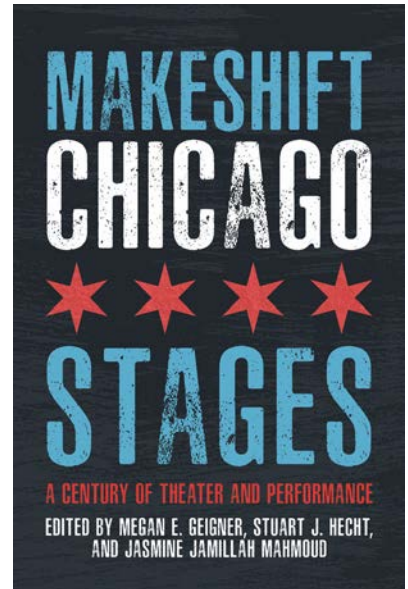
Since Chicago’s founding, theater has blossomed in the city’s makeshift spaces, from taverns to parks, living rooms to storefronts. *Makeshift Chicago Stages* brings together leading historians to share the history of theater and performance in the Second City. The essays collected here theorize a regional theater history and aesthetic that are inherently improvisational, rough-and-tumble, and marginal, reflecting the realities of a hypersegregated city and its neighborhoods. Space and place have contributed to Chicago’s reputation for gritty, ensemble-led work, part of a makeshift ethos that exposes the policies of the city and the transgressive possibilities of performance.

This book examines the rise and proliferation of Chicago’s performance spaces, which have rooted the city’s dynamic, thriving theater community. Chapters cover well-known, groundbreaking, and understudied theatrical sites, ensembles, and artists, including the 1893 Columbian Exposition Midway Plaisance, the 57th Street Artist Colony, the Fine Arts Building, the Goodman Theatre, the Federal Theatre Project, the Kingston Mines and Body Politic Theaters, ImprovOlympics (later iO), Teatro Vista, Theater Gates, and the Chicago Home Theater Festival. By putting space at the center of the city’s theater history, the authors in *Makeshift Chicago Stages* spotlight the roles of neighborhoods, racial dynamics, atypical venues, and borders as integral to understanding the work and aesthetics of Chicago’s artists, ensembles, and repertoires, which have influenced theater practices worldwide. Featuring rich archival work and oral histories, this anthology will prove a valuable resource for theater historians, as well as anyone interested in Chicago’s cultural heritage.

MEGAN E. GEIGNER is an assistant professor of instruction in the Cook Family Writing Program at Northwestern University.

STUART J. HECHT is an associate professor of theater at Boston College.

JASMINE JAMILLAH MAHMOUD is an assistant professor of arts leadership at Seattle University.



JULY

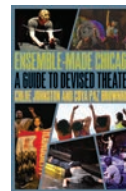
280 PAGES, 6 x 9 INCHES, 23 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4381-4 \$34.95 (S)

CLOTH 978-0-8101-4382-1 \$99.95 (S)

E-BOOK 978-0-8101-4383-8 \$34.95 (S)

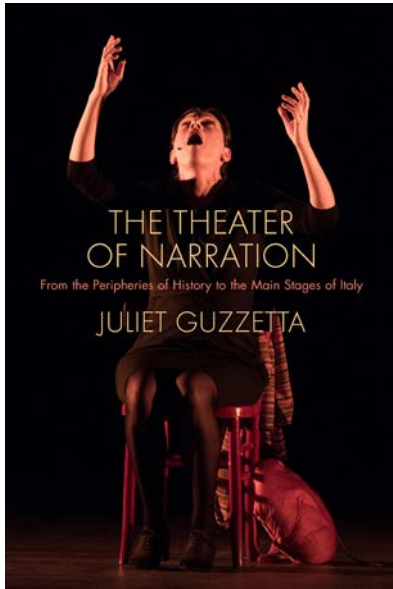
ALSO OF INTEREST



*Ensemble-Made Chicago:
A Guide to Devised Theater*
Chloe Johnston and Coya Paz Brownrigg
PAPER: 978-0-8101-3878-0
\$19.95

Contributors:

Rosemarie K. Bank, Aymar Jean Christian, Shannon Epplett, Cat Gleason, Aaron Krall, LaRonika Marie Thomas, Laley Lippard, Laura A. Lodewyck, Meida McNeal, Travis Stern, Irina Zadov

**AUGUST**

264 PAGES, 6 × 9 INCHES, 21 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4386-9 \$34.95 (S)

CLOTH 978-0-8101-4387-6 \$99.95 (S)

E-BOOK 978-0-8101-4388-3 \$34.95 (S)

"Guzzetta's history is an important study, introducing English-language readers to a genre that changes the shape of our conversations around historiographic theater and theater of the real. Unpacking a form with the intimate storytelling of Spalding Gray and the fearless national soul-searching of the best documentary theater, *The Theater of Narration* shows us new ways of feeling the past through performance." — Ryan Claycomb, author of *Lives in Play: Autobiography and Biography on the Feminist Stage*

ALSO OF INTEREST

Necropolitical Theater: Race and Immigration on the Contemporary Spanish Stage

Jeffrey K. Coleman

PAPER: 978-0-8101-4185-8

\$34.95 (S)

The Theater of Narration

From the Peripheries of History to the Main Stages of Italy

Juliet Guzzetta

The first book in English to spotlight a provocative Italian theater practice that dramatizes the intersection of narrative and history, public and private life, evidence and imagination

This book examines the theater of narration, an Italian performance genre and aesthetic that revisits historical events of national importance from local perspectives, drawing on the rich relationship between personal experiences and historical accounts. Incorporating original research from the private archives of leading narrators—artists who write and perform their work—Juliet Guzzetta argues that the practice teaches audiences how ordinary people aren't simply witnesses to history but participants in its creation.

The theater of narration emerged in Italy during the labor and student protests, domestic terrorism, and social progress of the 1970s. Developing Dario Fo and Franca Rame's style of political theater, influenced by Jerzy Grotowski and Bertolt Brecht, and following in the freewheeling actor-author traditions of the *commedia dell'arte*, narrators created a new form of popular theater that grew in prominence in the 1990s and continues to gain recognition. Guzzetta traces the history of the theater of narration, contextualizing its origins—both political and intellectual—and centers the contributions of Teatro Settimo, a performance group overlooked in previous studies. She also examines the genre's experiments in television and media.

The first full-length book in English on the subject, *The Theater of Narration* leverages close readings and a wealth of primary sources to examine the techniques used by narrators to remake history—a process that reveals the ways in which history itself is a theater of narration.

JULIET GUZZETTA is an assistant professor with joint appointments in the Department of English and the Department of Romance and Classical Studies at Michigan State University.

Staging Lives in Latin American Theater

Bodies, Objects, Archives

Paola S. Hernández

Transforming private and public memories onstage through site specificity, autobiography, photographs, and more

Staging Lives in Latin American Theater: Bodies, Objects, Archives examines twenty-first-century documentary theater in Latin America, focusing on important plays by the Argentine director Vivi Tellas, the Argentine playwright and director Lola Arias, the Mexican theater collective Teatro Línea de Sombra, and the Chilean playwright and director Guillermo Calderón. Paola S. Hernández demonstrates how material objects and archives—photographs, videos, and documents such as witness reports, legal briefs, and letters—come to life onstage. Hernández argues that present-day, live performances catalog these material archives, expanding and reinterpreting the objects' meanings. These performances produce an affective relationship between actor and audience, visualizing truths long obscured by repressive political regimes and transforming theatrical spaces into sites of witness. This process also highlights the liminality between fact and fiction, questioning the veracity of the archive.

Richly detailed, nuanced, and theoretically wide-ranging, *Staging Lives in Latin American Theater* reveals a range of interpretations about how documentary theater can conceptualize the idea of self while also proclaiming a new mode of testimony through theatrical practices.

PAOLA S. HERNÁNDEZ is a professor in the Department of Spanish and Portuguese and in the Interdisciplinary Theater Studies program at the University of Wisconsin–Madison, where she is also director of the Center for Visual Cultures. She is the author of *El teatro de Argentina y Chile: Globalización, resistencia y desencanto* and the coeditor of two volumes, *Imagining Human Rights in the Twenty-First Century Theater: Global Perspectives* and *Biodrama: Proyecto Archivos; Seis documentales escénicos*.



APRIL

224 PAGES, 6 × 9 INCHES, 13 B/W IMAGES
WORLDWIDE FIRST PUBLICATION

PAPER 978-0-8101-4336-4 \$34.95 (S)

CLOTH 978-0-8101-4337-1 \$99.95 (S)

E-BOOK 978-0-8101-4338-8 \$34.95 (S)

"In *Staging Lives in Latin American Theater* Paola S. Hernández offers a remarkable account of the emergence of new documentary theater in Latin America. Through meticulous analysis of object-props, autobiographical performance, and reenactment practices, Hernández shows how archives come to life onstage and participate in reshaping notions of the self and the real. *Staging Lives in Latin American Theater* is an essential read for understanding how documentary theater contributes to redefining the archive and related concepts of truth-telling, testimony, and evidence in Latin America." —Brenda Werth, author of *Theatre, Performance and Memory Politics in Argentina*

ALSO OF INTEREST

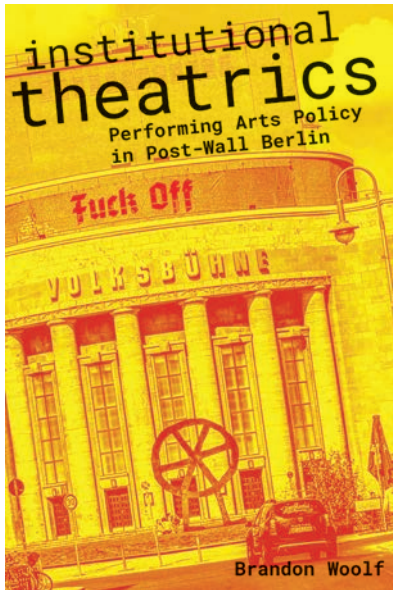


Encounters on Contested Lands: Indigenous Performances of Sovereignty and Nationhood in Québec

Julie Burelle

PAPER: 978-0-8101-3896-4

\$34.95 (S)



JUNE

280 PAGES, 6 × 9 INCHES, 24 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

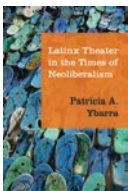
PAPER 978-0-8101-4355-5 \$34.95 (S)

CLOTH 978-0-8101-4356-2 \$99.95 (S)

E-BOOK 978-0-8101-4357-9 \$34.95 (S)

"Brandon Woolf's study is a landmark analysis of post-1989 Berlin theater. It is by turns an exciting and impeccably researched story well told, a theoretically astute discussion of cultural policy, and a groundbreaking study interweaving institutional and aesthetic critique. Its cast of larger-than-life characters and theaters—the liquidation of the Schiller Theater in 1993, the rise and decline of the Volksbühne under Frank Castorf, Brecht's Berliner Ensemble, and a motley assortment of politicians—quite literally haunt the pages of this highly readable book." —Christopher Balme, author of *The Theatrical Public Sphere*

ALSO OF INTEREST



Latinx Theater in the Times of Neoliberalism

Patricia A. Ybarra

PAPER: 978-0-8101-3645-8

\$34.95 (S)

Institutional Theatrics

Performing Arts Policy in Post-Wall Berlin

Brandon Woolf

In a city struggling to determine just how neoliberal it can afford to be, what kinds of performing arts practices and institutions are necessary—and why?

Since the fall of the Berlin Wall, political and economic agendas in the reunified German capital have worked to dismantle long-standing traditions of state-subsidized theater even as the city has redefined itself as a global arts epicenter. *Institutional Theatrics* charts the ways theater artists have responded to these shifts and crises both on-and offstage, offering a method for rethinking the theater as a vital public institution.

What is the future of the German theater, grounded historically in large ensembles, extensive repertoires, and auteur directors? Examining the restructuring of Berlin's theatrical landscape and most prominent performance venues, Brandon Woolf argues that cultural policy is not simply the delegation and distribution of funds. Instead, policy should be thought of as an artistic practice of institutional imagination. Woolf demonstrates how performance can critique its patron institutions in order to transform the relations between the stage and the state, between the theater and the infrastructures of its support. Bold, nuanced, and rigorously documented, *Institutional Theatrics* offers new insights about art, its administration, and the forces that influence cultural production.

BRANDON WOOLF is a clinical associate professor and the director of the Program in Dramatic Literature at New York University.



Patrick Anderson and Nicholas Ridout, Series Editors

Senegalese Stagecraft

Decolonizing Theater-Making in Francophone Africa

Brian Valente-Quinn

A rigorous and accessible study fills a gap in existing scholarship about Senegalese performance and popular culture

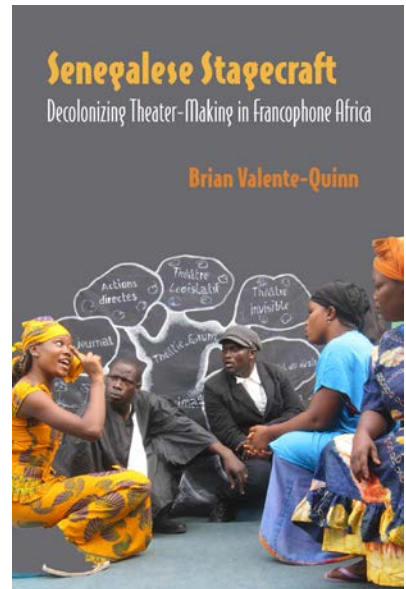
Senegalese Stagecraft explores the theatrical stage in Senegal as a site of poetic expression, political activism, and community engagement. In their responses to the country's colonial heritage, as well as through their innovations on the craft of theater-making, Senegalese performers have created an array of decolonizing stage spaces that have shaped the country's theater history. Their work has also addressed a global audience, experimenting with international performance practices while proposing new visions of the role of culture and stagecraft in society.

Through a study of the innovative work of Senegalese theater-makers from the 1930s onward, *Senegalese Stagecraft* explores a wide range of historical contexts and themes, including French colonial education, cultural Pan-Africanism, West African Sufism, uses of television and mass media, and popular theater and activism. Using a multidisciplinary approach that includes field, archival, and literary methods, Valente-Quinn offers a fresh look at performance cultures of West Africa and the Global South in a book that will interest students and scholars in African, Francophone, and performance studies.

BRIAN VALENTE-QUINN is an assistant professor of French at the University of Colorado Boulder.



Patrick Anderson and Nicholas Ridout, Series Editors



JULY

208 PAGES, 6 x 9 INCHES, 9 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

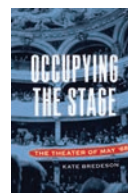
PAPER 978-0-8101-4365-4 \$34.95 (S)

CLOTH 978-0-8101-4366-1 \$99.95 (S)

E-BOOK 978-0-8101-4367-8 \$34.95 (S)

"This is an outstanding book on a much neglected topic in the literature on performance and popular culture in Africa. To my knowledge, there is no other book on theater in Africa that is so well researched, and that approaches the topic using such a range of perspectives: historical, ethnographic, aesthetic, and performative."
—Hélène Neveu Kringelbach, author of *Dance Circles: Movement, Morality and Self-fashioning in Urban Senegal*

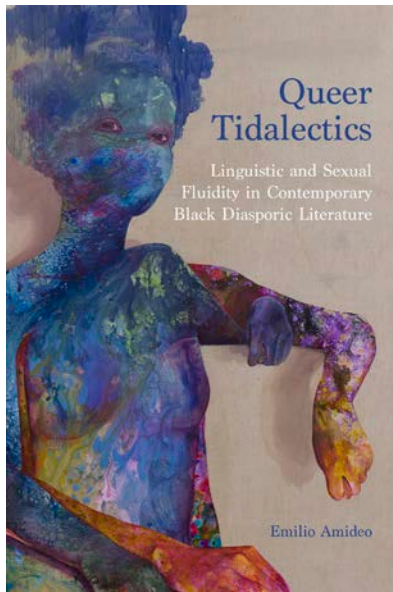
ALSO OF INTEREST



*Occupying the Stage:
The Theater of May '68*

Kate Bredeson

PAPER: 978-0-8101-3815-5
\$34.95 S

**JUNE**

304 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4369-2 \$34.95 (S)

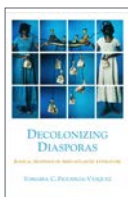
CLOTH 978-0-8101-4370-8 \$99.95 (S)

E-BOOK 978-0-8101-4371-5 \$34.95 (S)

“Queer Tidalectics is an ambitious synthesis of contemporary theories of diaspora and Black queer studies and postcolonial ecocriticism, as well as affect theory. It powerfully argues for the presence of gender and sexual fluidity in queer Black Atlantic literature, mapping a twentieth- and twenty-first-century archive of water. Tracing the submerged histories and expressions of Black queer desire in the Black Atlantic as sites of political potential, this book queers Oceanic studies as much as it expands the gendered and sexual dimensions of the Black Diaspora.”

—Samantha Pinto, author of *Difficult Diasporas: The Transnational Feminist Aesthetic of the Black Atlantic*

ALSO OF INTEREST



*Decolonizing Diasporas:
Radical Mappings of Afro-Atlantic
Literature*

Yomaira C. Figueroa-Vásquez

PAPER: 978-0-8101-4242-8

\$34.95 (S)

Queer Tidalectics

Linguistic and Sexual Fluidity in Contemporary Black Diasporic Literature

Emilio Amideo

An aesthetic trope resists the erasure of Black queer desire by favoring movement over stasis, fluidity over fixed identity, and circularity over linearity

In *Queer Tidalectics*, Emilio Amideo investigates how Anglophone writers James Baldwin, Jackie Kay, Thomas Glave, and Shani Mootoo employ the trope of fluidity to articulate a Black queer diasporic aesthetics. Water recurs as a figurative and material site to express the Black queer experience within the diaspora, a means to explore malleability and overflowing sexual, gender, and racial boundaries. Amideo triangulates language, the aquatic, and affect to delineate a Black queer aesthetics, one that uses an idiom of fluidity, slipperiness, and opacity to undermine and circumvent gender normativity and the racialized heteropatriarchy embedded in English. The result is an outline of an ever-expanding affective archive of experiential knowledge.

Amideo engages and extends the work of Black queer studies, Oceanic studies, ecocriticism, phenomenology, and new materialism through the theorizations of Sara Ahmed, Omise'ke Natasha Tinsley, M. Jacqui Alexander, Édouard Glissant, José Esteban Muñoz, and Edward Kamau Brathwaite, among others. Ambitious in scope and captivating to read, *Queer Tidalectics* brings Caribbean writers like Glissant and Brathwaite into queer literary analysis—a major scholarly contribution.

EMILIO AMIDEO is a research fellow in English language and translation at the University of Naples “L’Orientale.”

**Critical Insurgencies****Michelle M. Wright****and Jodi A. Byrd,****Series Editors**

Pink Revolutions

Globalization, Hindutva, and Queer Triangles in Contemporary India

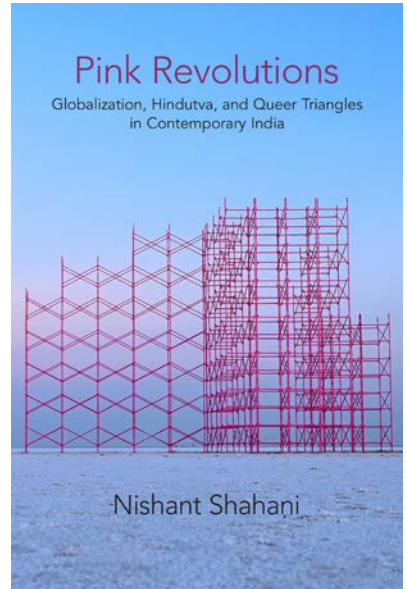
Nishant Shahani

A timely and incisive study analyzes the role of queer politics within a denationalized economy and a renationalized culture

Pink Revolutions describes how queer politics in India occupies an uneasy position between the forces of neoliberal globalization, on the one hand, and the nationalist Hindu fundamentalism that has emerged since the 1990s, on the other. While neoliberal forces use queerness to highlight India's democratic credentials and stature within a globalized world, nationalist voices claim that queer movements in the country pose a threat to Indian national identity. Nishant Shahani argues that this tension implicates queer politics within messy entanglements and knotted ideological triangulations, geometries of power in which local understandings of "authentic" nationalism brush up against global agendas of multinational capital.

Eschewing structures of absolute complicity or abject alterity, *Pink Revolutions* pays attention to the logics of triangulation in various contexts: gay tourism, university campus politics, diasporic cultural productions, and AIDS activism. The book articulates a framework through which queer politics can challenge rather than participate in neoliberal imperatives, an approach that will interest scholars engaged with queer studies and postcolonial scholarship, as well as activists and academics wrestling with global capitalism and right-wing regimes around the world.

NISHANT SHAHANI is an associate professor in the Program in Women's, Gender, and Sexuality Studies at Washington State University. He is the author of *Queer Retrosexualities: The Politics of Reparative Return* and a coeditor of *AIDS and the Distribution of Crises*.



JULY

320 PAGES, 6 × 9 INCHES, 3 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4362-3 \$34.95 (S)
CLOTH 978-0-8101-4363-0 \$99.95 (S)
E-BOOK 978-0-8101-4364-7 \$34.95 (S)

"In this extremely insightful book, Nishant Shahani takes us on a journey through the rapidly changing terrains of queer politics and modernity in the era of fraying democratic rights in India. Placing the production of local hetero-authenticity in relation to the global marketability of queer rights, Shahani offers a clear and timely analysis of Hindutva's global capitalist ambitions as necrocapitalist logics. This book is absolutely essential reading for anyone seeking to understand the intertwined fortunes of queer rights and antidemocratic governance." —Svati P. Shah, author of *Street Corner Secrets: Sex, Work, and Migration in the City of Mumbai*

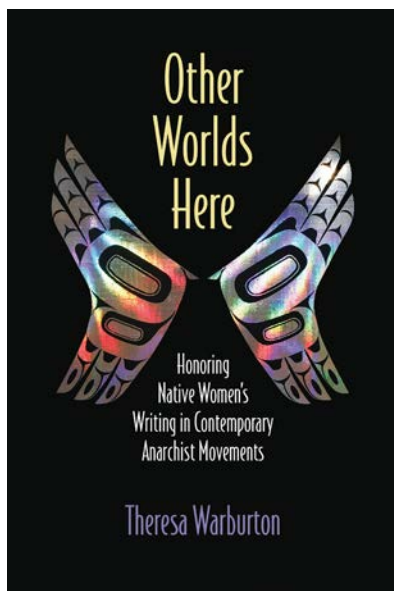
ALSO OF INTEREST



Identity, Mediation, and the Cunning of Capital
Ani Maitra
PAPER: 978-0-8101-4179-7
\$34.95 (S)



Critical Insurgencies
Michelle M. Wright
and Jodi A. Byrd,
Series Editors



APRIL

320 PAGES, 6 × 9 INCHES, 4 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4345-6 \$34.95 (S)

CLOTH 978-0-8101-4346-3 \$99.95 (S)

E-BOOK 978-0-8101-4347-0 \$34.95 (S)

Other Worlds Here

Honoring Native Women's Writing in Contemporary Anarchist Movements

Theresa Warburton

Drawing on literature by Native women to envision a world without the state

Other Worlds Here: Honoring Native Women's Writing in Contemporary Anarchist Movements examines the interaction of literature and radical social movement, exploring the limitations of contemporary anarchist politics through attentive engagement with Native women's literatures. Tracing the rise of New Anarchism in the United States following protests against the World Trade Organization in 1999, interdisciplinary scholar Theresa Warburton argues that contemporary anarchist politics have not adequately accounted for the particularities of radical social movement in a settler colonial society. As a result, activists have replicated the structure of settlement within anarchist spaces.

All is not lost, however. Rather than centering a critical indictment of contemporary anarchist politics, *Other Worlds Here* maintains that a defining characteristic of New Anarchism is its ability to adapt and transform. Through close readings of texts by Native women authors, Warburton argues that anarchists must shift the paradigm that another world is possible to one that recognizes other worlds already here: stories, networks, and histories that lay out methods of building reciprocal relationships with the land and its people. Analyzing memoirs, poetry, and novels by writers including Deborah Miranda, Elissa Washuta, Heid E. Erdrich, Janet Rogers, and Leslie Marmon Silko, *Other Worlds Here* extends the study of Native women's literatures beyond ethnographic analysis of Native experience to advance a widely applicable, contemporary political critique.

THERESA WARBURTON is an associate professor of English at Western Washington University. She is the coeditor of *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*.

ALSO OF INTEREST



Violence and Indigenous Communities: Confronting the Past and Engaging the Present
 Edited by Susan Sleeper-Smith, Jeffrey Ostler,
 and Joshua L. Reid
 PAPER: 978-0-8101-4296-1
 \$34.95 (S)



Critical Insurgencies
Michelle M. Wright
and Jodi A. Byrd,
Series Editors

Thinking the US South

Contemporary Philosophy from Southern Perspectives

Edited by Shannon Sullivan

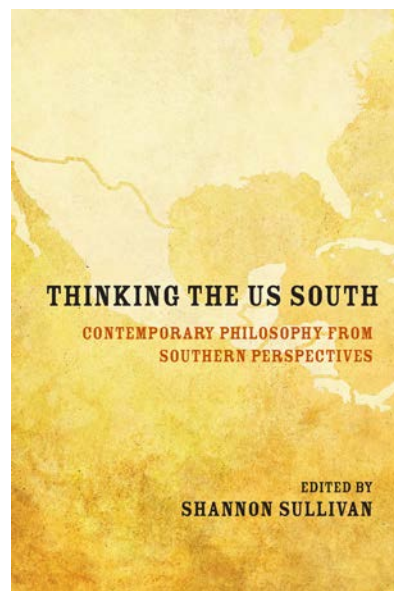
Looking at the US South as an identity, an idea, and a site of knowledge production

Knowledge emerges from contexts, which are shaped by people's experiences. The varied essays in *Thinking the US South: Contemporary Philosophy from Southern Perspectives* demonstrate that Southern identities, borders, and practices play an important but unacknowledged role in ethical, political, emotional, and global issues connected to knowledge production. Not merely one geographical region among others, the US South is sometimes a fantasy and other times a nightmare, but it is always a prominent component of the American national imaginary. In connection with the Global North and Global South, the US South provides a valuable perspective from which to explore race, class, gender, and other inter- and intra-American differences. The result is a fresh look at how identity is constituted; the role of place, ancestors, and belonging in identity formation; the impact of regional differences on what counts as political resistance; the ways that affect and emotional labor circulate; practices of boundary policing, deportation, and mourning; issues of disability and slowness; racial and other forms of suffering; and above all, the question of whether and how doing philosophy changes when done from Southern standpoints. Examining racist tropes, Indigenous land claims, Black Southern philosophical perspectives, migrant labor, and more, this incisive anthology makes clear that roots matter.

SHANNON SULLIVAN is a professor of philosophy and health psychology at the University of North Carolina at Charlotte. She is the author of *Living Across and Through Skins: Transactional Bodies, Pragmatism, and Feminism*; *Revealing Whiteness: The Unconscious Habits of Racial Privilege*; *Good White People: The Problem with Middle-Class White Anti-Racism*; *The Physiology of Sexist and Racist Oppression*; and *White Privilege*.

Contributors:

Linda M. Alcoff, Shiloh Whitney, Lucius Outlaw, Mariana Ortega, Michael J. Monahan, Ladelle McWhorter, Lindsey Stewart, Devonya Havis, Kim Hall, Arnold Farr



MARCH

224 PAGES, 6 × 9 INCHES, 10 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

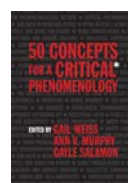
PAPER 978-0-8101-4330-2 \$34.95 (S)

CLOTH 978-0-8101-4331-9 \$99.95 (S)

E-BOOK 978-0-8101-4332-6 \$34.95 (S)

"This anthology, like the one Sullivan coedited with Nancy Tuana nearly two decades ago, launches yet another disciplinary paradigm shift, a geographical relocation, that will transform not just what philosophy is done and how it is done but also what kinds of themes, questions, and figures philosophy in the US will have to take up henceforth. Sullivan has done it again. Here is a book that will be indispensable and inevitable as we aim to 'achieve our country' in James Baldwin's inspirational words." —Eduardo Mendieta, coeditor of *Decolonizing Ethics: Enrique Dussel's Ethics of Liberation*

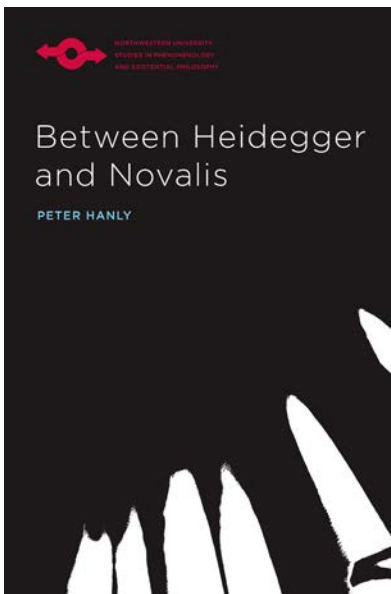
ALSO OF INTEREST



50 Concepts for a Critical Phenomenology

Edited by Gail Weiss, Ann V. Murphy, and Gayle Salamon

PAPER: 978-0-8101-4114-8
\$40.00 (X)

**MARCH**

216 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

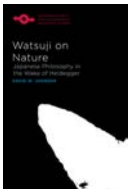
PAPER 978-0-8101-4324-1 \$34.95 (S)

CLOTH 978-0-8101-4325-8 \$99.95 (S)

E-BOOK 978-0-8101-4326-5 \$34.95 (S)

"This book is more than a book—it is a work of thinking attentive to the relational force of existence, to the in-between acting rather as a verb than as substantive. Peter Hanly's study opens paths not only to read anew Novalis, Heidegger, and the relation between both but to think our present, so much in the need of poetical and philosophical precision in times of ambiguity and bare reasonings."

—Marcia Sá Cavalcante Schuback, author of *Time in Exile: In Conversation with Heidegger, Blanchot, and Lispector*

ALSO OF INTEREST

Watsuji on Nature: Japanese Philosophy in the Wake of Heidegger

David W. Johnson

PAPER: 978-0-8101-4046-2

\$34.95 (S)

Between Heidegger and Novalis

Peter Hanly

An inventive study of relation, based in highly original readings of two influential German thinkers

This book brings a central figure of the early German Romantic movement—the poet and philosopher Novalis—into dialogue with the work of Martin Heidegger. Looking beyond the question of direct influence, the book demonstrates that Novalis and Heidegger pursued complementary endeavors as thinkers of relation. Implicitly operative in their thinking, Peter Hanly argues, is an excavation of the Greek conception of *harmonia* found in the fragments of the pre-Socratic thinker Heraclitus. This is a conception that understands harmony not as concordance but as primal dissonance. It is this experience of *harmonia*, Hanly proposes, that allows both Novalis and Heidegger to think relation in terms of dynamic and contradictory energies of separation and convergence. *Between Heidegger and Novalis* thus is a study of the “in-between,” associated in Novalis with energies of fertility and productivity and in Heidegger with energies of agonistic difference.

An entirely new approach to both Novalis and Heidegger, this book will interest scholars and students engaged with continental philosophy and the legacy of German Romanticism.

PETER HANLY teaches philosophy at Boston College.



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor

Hegel's *Anthropology*

Life, Psyche, and Second Nature

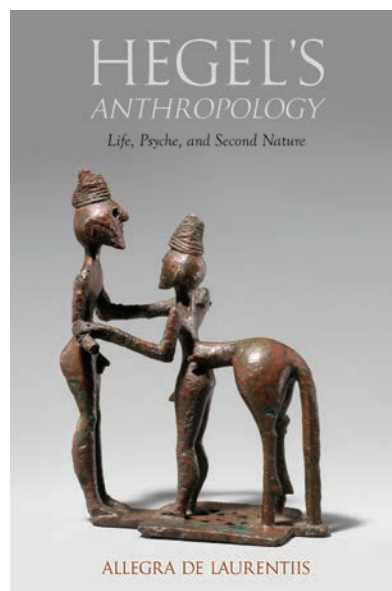
Allegra de Laurentiis

A major work of Hegel scholarship reevaluates a largely overlooked text

This book provides a critical analysis of Hegel's *Anthropology*, a long-neglected treatise dedicated to the psyche, or "soul," that bridges Hegel's philosophy of organic nature with his philosophy of subjective spirit. Allegra de Laurentiis recuperates this overlooked text, guiding readers through its essential arguments and ideas. She shows how Hegel conceives of the "sublation" of natural motion, first into animal sentience and then into the felt presentiment of selfhood, all the way to the threshold of self-reflexive thinking. She discusses the *Anthropology* in the context of Hegel's mature system of philosophy (the *Encyclopaedia*) while also exposing some of the scientific and philosophical sources of his conceptions of unconscious states, psychosomatism, mental pathologies, skill formation, memorization, bodily habituation, and the self-conditioning capacities of our species. This treatise on the becoming of *anthropos*, she argues, displays the power and limitations of Hegel's idealistic "philosophy of the real" in connecting such phenomena as erect posture, a discriminating hand, and the forward gaze to the emergence of the human ego, or the structural disintegration of the social world to the derangement of the individual mind.

A groundbreaking contribution to scholarship on Hegel and nineteenth-century philosophy, this book shows that the *Anthropology* is essential to understanding Hegel's concept of spirit, not only in its connection with nature but also in its more sophisticated realizations as objective and absolute spirit. Future scholarship on this subject will recount—and build upon—de Laurentiis's innovative study.

ALLEGRA DE LAURENTIIS is a professor of philosophy at Stony Brook University. She is the author of *Subjects in the Ancient and Modern World: On Hegel's Theory of Subjectivity*, the editor of *Hegel and Metaphysics: On Logic and Ontology in the System*, and the coeditor of *The Bloomsbury Companion to Hegel*.



AUGUST

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"Many scholars would like to ignore Hegel's *Anthropology* because it does not accord with their view of what he *ought* to have said. But not Allegra de Laurentiis, who reveals that the *Anthropology* is far from being an embarrassment; it contains profound reflections that illuminate many aspects of Hegel's philosophy. This important book makes clear that the *Anthropology* is not just a Hegelian cabinet of curios, but an integral part of Hegel's system that has been unduly neglected. In particular, de Laurentiis's discussion of Hegel's fascinating treatment of madness is the clearest, and the most interesting, that I have read." —Glenn Alexander Magee, author of *Hegel and the Hermetic Tradition*

ALSO OF INTEREST

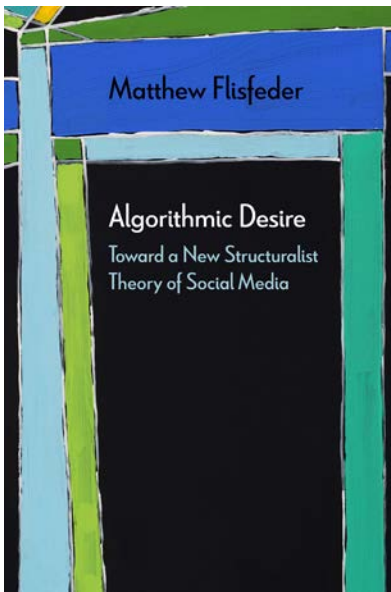


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"*Algorithmic Desire* is not theorizing some trivial TikTok influencers. The internet does not merely transport news, selfies, and emojis; it embodies a new totality. Flisfeder takes us on a voyage around his library, investigating social media as a transcending historical force. His conclusion: the revolution will not be a trending topic."

—Geert Lovink, author of *Sad by Design: On Platform Nihilism*

ALSO OF INTEREST

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Thomas J. Connelly

PAPER: 978-0-8101-3921-3

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Algorithmic Desire

Toward a New Structuralist Theory of Social Media

Matthew Flisfeder

A look at what social media reveals about dominant capitalist ideologies

In *Algorithmic Desire*, Matthew Flisfeder shows that social media is a metaphor that reveals the dominant form of contemporary ideology: neoliberal capitalism. The preeminent medium of our time, social media's digital platform and algorithmic logic shape our experience of democracy, enjoyment, and desire. Weaving between critical theory and analyses of popular culture, Flisfeder uses examples from *The King's Speech*, *Black Mirror*, *Gone Girl*, *The Circle*, and *Arrival* to argue that social media highlights the antisocial dimensions of twenty-first-century capitalism. He counters leading critical theories of social media—such as new materialism and accelerationism—and thinkers such as Gilles Deleuze and Michel Foucault, proposing instead a new structuralist account of the ideology and metaphor of social media. Emphasizing the structural role of crises, gaps, and negativity as central to our experiences of reality, Flisfeder interprets the social media metaphor through a combination of dialectical, Marxist, and Lacanian frameworks to show that algorithms may indeed read our desire, but capitalism, not social media, truly makes us antisocial. Wholly original in its interdisciplinary approach to social media and ideology, Flisfeder's conception of "algorithmic desire" is timely, intriguing, and sure to inspire debate.

MATTHEW FLISFEDER is an associate professor of rhetoric and communications at the University of Winnipeg. He is the author of *Postmodern Theory and "Blade Runner"* and *The Symbolic, the Sublime, and Slavoj Žižek's Theory of Film*.

**Diaeresis****Slavoj Žižek, Adrian Johnston, and Todd****McGowan, Series Editors**

Hegel's Energy

A Reading of *The Phenomenology of Spirit*

Michael Marder

A highly original reinterpretation of a major philosophical text

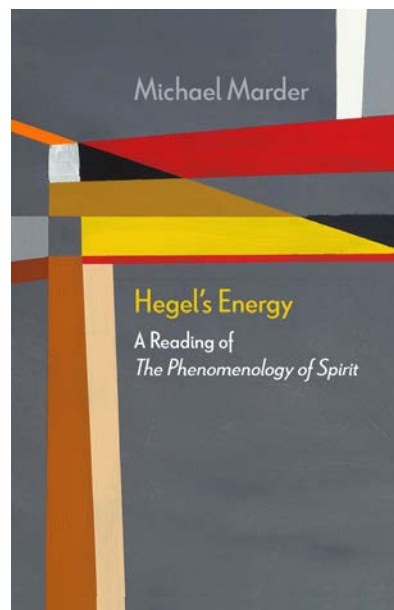
Hegel's *The Phenomenology of Spirit* has been one of the most important works of philosophy since the nineteenth century, while the question of energy has been crucial to life in the twenty-first century. In this book, Michael Marder integrates the two, narrating a story about the trials and tribulations of energy embedded in Hegel's dialectics. Through an original interpretation of actuality (*Wirklichkeit*) as energy in the Hegelian corpus, the book provides an exciting lens for understanding the dialectical project and the energy-starved condition of our contemporaneity. To elaborate this theory, Marder undertakes a meticulous rereading of major parts of the *Phenomenology*, where the energy deficit of mere consciousness gives way to the energy surplus of self-consciousness and its self-delimitation in the domain of reason. In so doing, he denounces the current understanding of energy as pure potentiality, linking this mindset to pollution, profit-driven economies, and environmental crises. Surprising and deeply engaged with its contemporary implications, this book doesn't simply illuminate aspects of *The Phenomenology of Spirit*—it provides an entirely new understanding of Hegel's ideas.

MICHAEL MARDER is Ikerbasque Research Professor in the Department of Philosophy at the University of the Basque Country (UPV-EHU), Vitoria-Gasteiz. He is the author of fourteen books, including *Heidegger: Phenomenology, Ecology, Politics*; *Energy Dreams: Of Actuality*; and, with Luce Irigaray, *Through Vegetal Being: Two Philosophical Perspectives*.



Diaeresis

Slavoj Žižek, Adrian Johnston, and Todd McGowan, Series Editors



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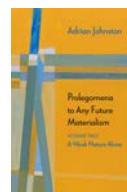
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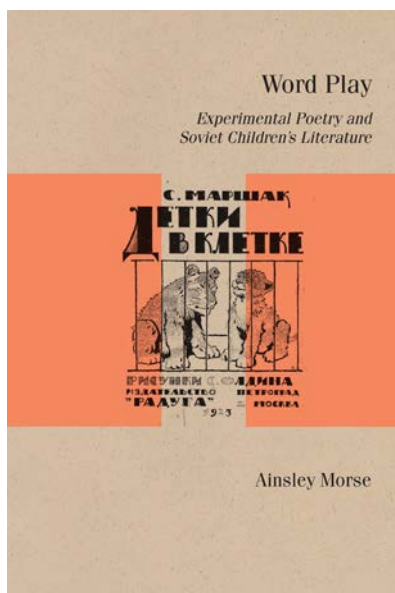
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"In *Word Play*, Ainsley Morse expands the traditional understanding of Russian children's poetry to include poetry written for adults, but with a childlike aesthetic. Combining cultural history with insightful analyses of the poetry itself, she covers both well-known and less celebrated poets from the last century, some of whose work has rarely been studied even in Russia. Morse's idiomatic translations and lucid discussions make this important book accessible to a wide range of readers." — Michael Wachtel, author of *The Cambridge Introduction to Russian Poetry*

ALSO OF INTEREST



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Word Play

Experimental Poetry and Soviet Children's Literature

Ainsley Morse

Tracing the surprising contributions Soviet experimental writers made to children's literature—and vice versa

Word Play traces the history of the relationship between experimental aesthetics and Soviet children's books, a relationship that persisted over the seventy years of the Soviet Union's existence. From the earliest days of the Soviet project, children's literature was taken unusually seriously—its quality and subject matter were issues of grave political significance. Yet, it was often written and illustrated by experimental writers and artists who found the childlike aesthetic congenial to their experiments in primitivism, minimalism, and other avant-garde trends. In the more repressive environment following Stalin's rise to power, experimental aesthetics were largely relegated to unofficial and underground literature, but unofficial writers continued to author children's books, which were often more appealing than adult literature of the time.

Word Play focuses on poetry as the primary genre for both children's and unofficial literature throughout the Soviet period. Five case studies feature poets-cum-children's writers—Leonid Aronzon, Oleg Grigoriev, Igor Kholin, Vsevolod Nekrasov, and Dmitri Prigov—whose unpublished work was not written for children but features lexical and formal elements, abundant humor, and childlike lyric speakers that are aspects of the childlike aesthetic. The book concludes with an exploration of the legacy of this aesthetic in Russian poetry today. Drawing on rich primary sources, *Word Play* joins a growing literature on Russian children's books, connecting them to avant-garde poetics in fresh, surprising ways.

AINSLEY MORSE is an assistant professor of Russian at Dartmouth College.

SRLT

Studies in Russian Literature and Theory**Gary Saul Morson, Founding Editor**

How to Read a Moment

The American Novel and the Crisis of the Present

Mathias Nilges

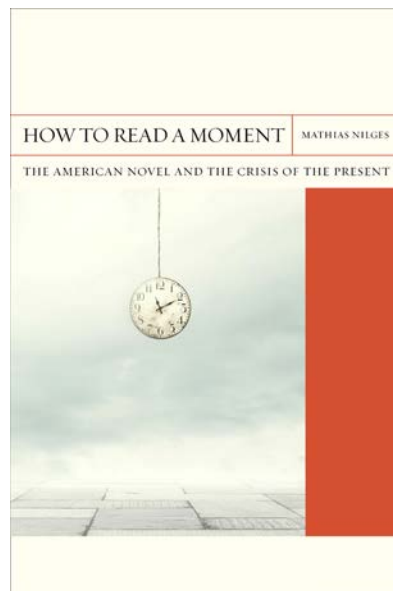
How the contemporary American novel helps us think past the present and imagine a complex, contradictory way of existing in time

In *How to Read a Moment*, Mathias Nilges shows that time is inseparable from the stories we tell about it, demonstrating that the contemporary American novel offers new ways to make sense of the temporality that governs our present.

"Time is a thing that grows scarcer every day," observes one of Don DeLillo's characters. "The future is gone," *The Baffler* argues. "Where's my hoverboard!?" a meme demands. Contemporary capitalism, a system that insists that everything happen at once, creates problems for social thought and narrative alike. After all, how does one tell the time of instantaneity? In this moment of on-demand service and instant trading, it has become difficult to imagine the future.

The novel emerged as the art form of a rapidly changing modern world, a way of telling time in its progress. Nilges argues that this historical mission is renewed today through works that understand contemporaneity as a form of time shaping that props up our material world and cultural imagination. But the contemporary American novel does not simply associate our present with a crisis of futurity. Through analyses of works by authors such as DeLillo, Jennifer Egan, Charles Yu, and Colson Whitehead, Nilges illustrates that the novel presents ways to make sense of the temporality that controls our purportedly fully contemporary world. In so doing, the novel recovers a sense of possibility and hope, forwarding a dazzling argument for its own importance today.

MATHIAS NILGES is a professor of English at St. Francis Xavier University. He is the author of *Right-Wing Culture in Contemporary Capitalism: Regression and Hope in a Time Without Future*.



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"This book constitutes a comprehensive study of the image of suicide in Israeli literature. It demonstrates, through a close reading of major texts, how critical stances are produced by literary images, and reveals the debate on Israeli masculinity as it intertwines with issues such as militarism and nationalism, the body, gender issues, intergenerational relations, and the Israeli landscape." —*Israel Studies Review*

ALSO OF INTEREST



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An Ideological Death

Suicide in Israeli Literature

Rachel S. Harris

Israeli writers wrestle with a country's insoluble expectations

An Ideological Death: Suicide in Israeli Literature explores literary challenges to Israel's national narratives. Many prominent Israeli writers use their fiction to confront the centrality of the army, the mythology of the "new Jew," the positioning of Tel Aviv as the first Israeli city, and the very process by which a nation's history is constructed.

Yehudit Katzir, Etgar Keret, Amos Oz, Yaakov Shabtai, Benjamin Tammuz, and A. B. Yehoshua are among the writers who engage with depictions of suicide in a critical and rhetorical process that reconsiders myths at the heart of the Zionist project. In Israeli literature, suicide is linked to a society's compulsion to create impossible ideals that leave its populace disappointed and deluded. Yet, as Rachel S. Harris shows, even at their harshest these writers also acknowledge the idealism that helped build Israel as a modern nation-state.

RACHEL S. HARRIS is an assistant professor of Israeli literature and culture at the University of Illinois, Urbana-Champaign.

Knocking Down Barriers

My Fight for Black America

Truman K. Gibson Jr. with Steve Huntley

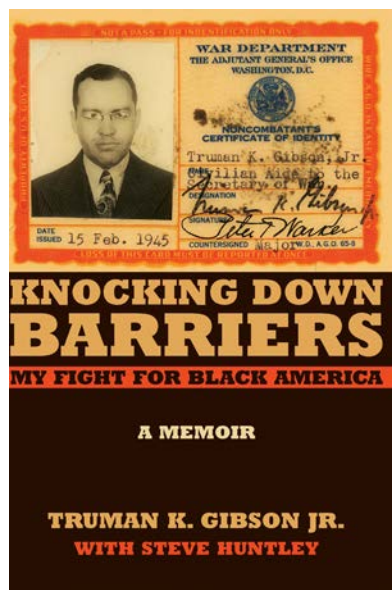
The award-winning memoir of a trailblazing attorney who pushed to integrate the military—and whose career led him from Washington, DC, to the world of professional boxing

Knocking Down Barriers is the memoir of a life spent making a difference. In 1940, when Truman Gibson reported for duty at the War Department, Washington was like a southern city in its seemingly unalterable segregation and oppressive summer heat. Gibson had no illusions about the nation's racism, but as a Chicagoan who'd enjoyed the best of the vibrant Black culture of prewar America, he was shocked to find the worst of the Jim Crow South in the capital.

A University of Chicago Law School graduate, Gibson took his fight for racial justice to the corridors of power, arguing against restrictive real estate covenants before the US Supreme Court, opposing such iconic military figures as Generals Dwight D. Eisenhower and George C. Marshall to demand the integration of the armed forces, and challenging white control of professional sports by creating a boxing empire that made television history. Filled with firsthand details and little-known stories about key advancements in race relations in the worlds of law, the military, sports, and entertainment, Gibson's memoir is also an engaging recollection of encounters with the likes of Thurgood Marshall, W. E. B. Du Bois, Eleanor Roosevelt, George Patton, Jackie Robinson, and Joe Louis. Winner of the 2006 Illinois State Historical Society Book Award Certificate of Excellence, *Knocking Down Barriers* illuminates social milestones that continue to shape race in the United States today.

TRUMAN K. GIBSON JR. (1912–2005) was the civilian aide to the secretary of war during World War II, a member of two presidential advisory committees, and the president of the International Boxing Club. Gibson was the first African American to be awarded the Presidential Medal of Merit.

STEVE HUNTLEY is a former editorial page editor and metropolitan editor of the *Chicago Sun-Times*. He currently writes columns for the newspaper.



AUGUST

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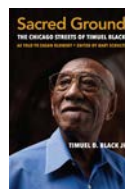
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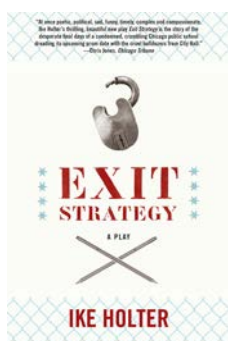
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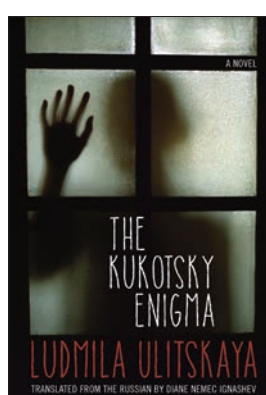
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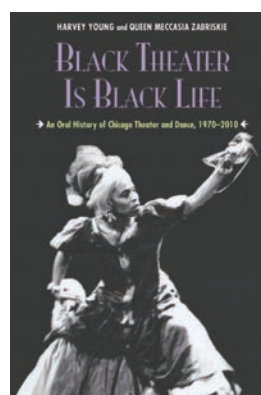
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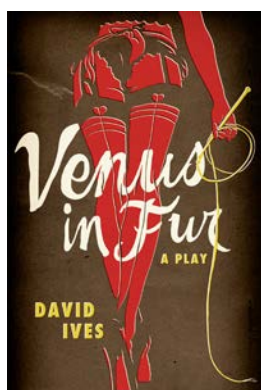
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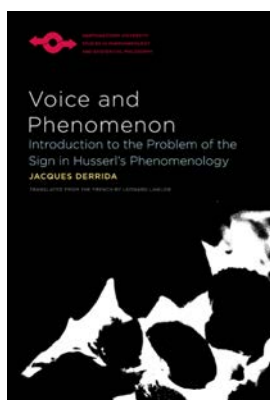
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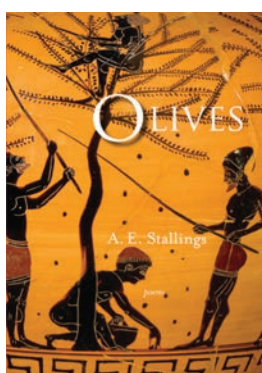
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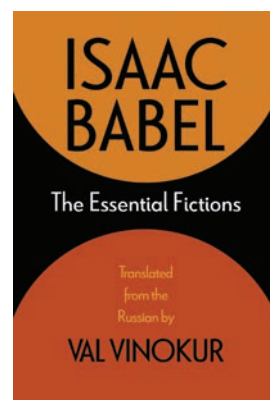
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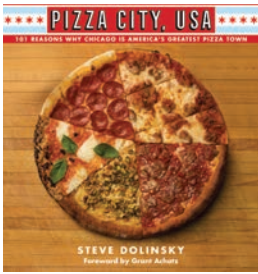
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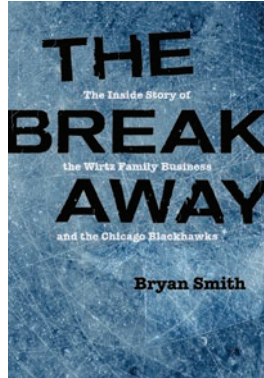


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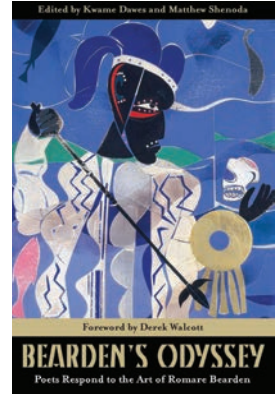
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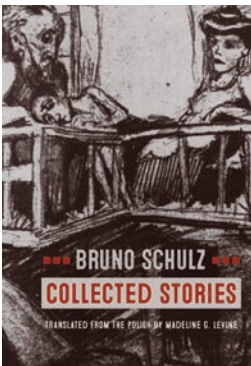
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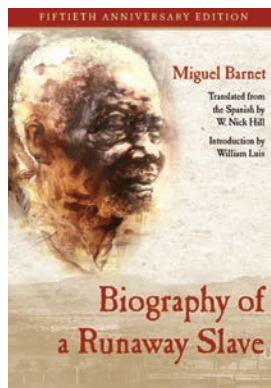
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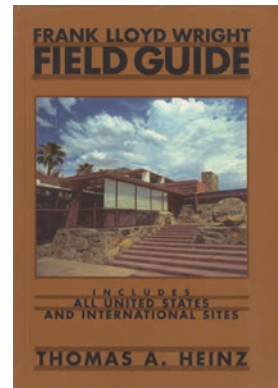
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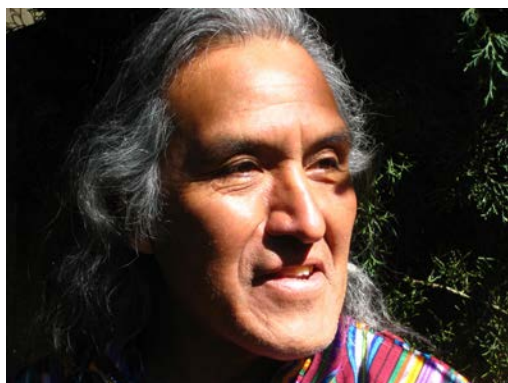
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The bats and I

The bats and I
waiting on the arrival
of the night
to play with the stars
in the courtyard of the
moon.



Founded in 1989 by Luis J. Rodríguez in Chicago, **Tia Chucha Press** is one of the country's leading cross-cultural small presses. It is the publishing wing of Tia Chucha's Centro Cultural & Bookstore in the San Fernando Valley section of Los Angeles.

In the Courtyard of the Moon

Selected Poems

Humberto Ak'abal

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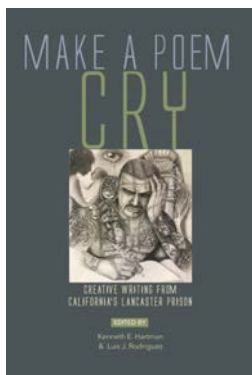
A multilingual collection by one of Guatemala's most celebrated poets.

Born from dreams, from stones that speak, from ordinary words (found not in the dictionaries but in the marketplaces), from the wrinkles of a grandmother's face, from the laughter of the rain, the poems of Humberto Ak'abal bring us to a different way of listening to the world.

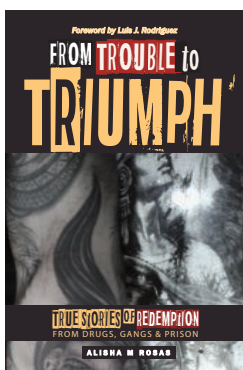
With a simple and direct touch, Ak'abal—writing in Maya K'iché—gathers the beauty, pain, sadness, and anger that is felt in contemporary Guatemala. His poetry, presented here in Spanish and English, also provides a bridge across a cultural divide that has plagued the Americas since the conquest, giving Indigenous peoples, who have lived in the shadows for centuries, a voice.

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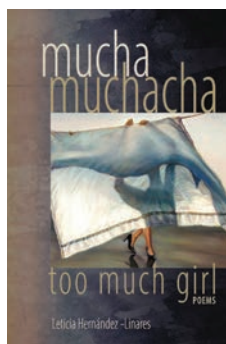
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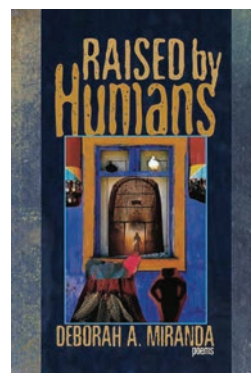
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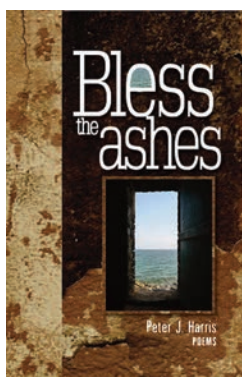
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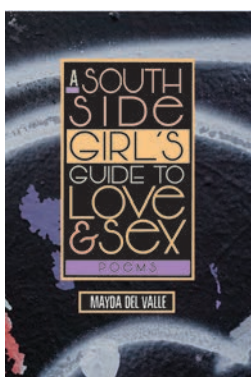
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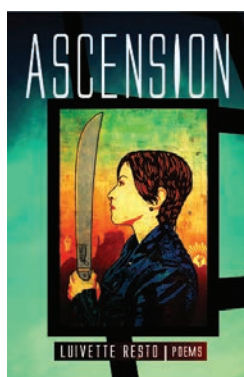
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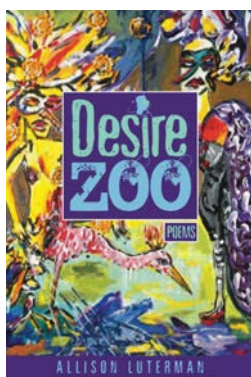
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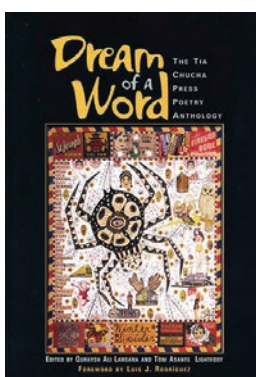
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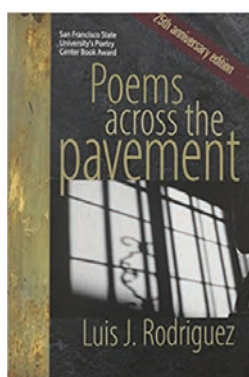
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