

Sweet Tea

A Play

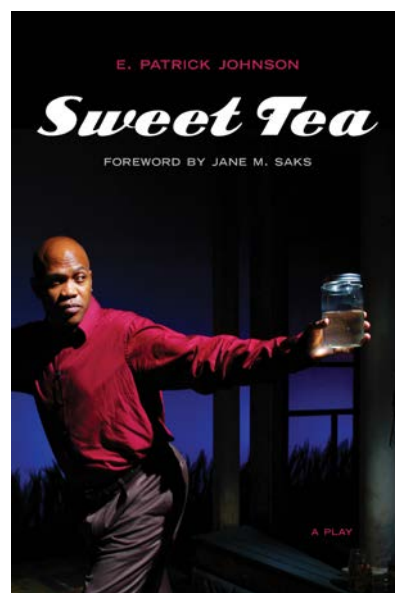
E. Patrick Johnson

With a foreword by Jane M. Saks

This book is the stage version of E. Patrick Johnson's *Sweet Tea: Black Gay Men of the South—An Oral History*, a groundbreaking text for the fields of black studies, queer studies, and Southern oral history and ethnography. Between 2004 and 2006, Johnson edited a series of narratives from black gay men who were born and raised in the South and have continued to live there. While the scholarly text of *Sweet Tea* has enjoyed wide circulation, Johnson knew that the stories of these individuals weren't able to come fully alive on the page. He transformed the text into a theatrical performance, which originally toured the country as *Pourin' Tea: Black Gay Men of the South Tell Their Tales*. The oral history has also been adapted into a documentary, *Making Sweet Tea*.

Based on several mounted tours and individual stagings, *Sweet Tea: A Play* provides an opportunity for readers, students, theater practitioners, and audiences from different backgrounds to engage with the lives of these incredible characters.

E. PATRICK JOHNSON is the Carlos Montezuma Professor of Performance Studies and a professor of African American studies at Northwestern University, where he is the founder and director of the Black Arts Initiative. *Sweet Tea: Black Gay Men of the South—An Oral History* was published in 2008 and has won many awards, as have his books *Black. Queer. Southern. Women.—An Oral History* and *Appropriating Blackness: Performance and the Politics of Authenticity*. He is also the author of *Honeypot: Black Southern Women Who Love Women* and the editor or coeditor of several volumes, including *No Tea, No Shade: New Writings in Black Queer Studies*, *Black Queer Studies—A Critical Anthology* (with Mae G. Henderson), and *solo/black/woman: scripts, interviews, and essays* (with Ramón H. Rivera-Servera, published by Northwestern University Press).



AUGUST

80 PAGES, 6 × 9 INCHES, 7 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4240-4 \$16.00

E-BOOK 978-0-8101-4241-1 \$16.00

"Sweet Tea takes on some complicated subject matters—a father's recounting of coming out to his four-year-old son is particularly moving—but overall its tone feels more personal than provocative. When he is telling his story through his own eyes rather than the eyes of those he's interviewed, it's a pleasure to get to know Johnson himself..."

—Missy Frederick, *Washingtonian*

ALSO OF INTEREST



Sovereignty: A Play

Mary Kathryn Nagle

PAPER: 978-0-8101-4140-7

\$16.00

Author of *Head Off & Split*, Winner of the National Book Award for Poetry

HOTBED
22

Her faith is see-through. The root cellar is stacked with glass jars of all sizes. Faces and limp bodies of okra, tomatoes, firestone peaches, grown on her backdoor land, now frozen in brine or sugarcane with nowhere left to go but down our hungry throats. Five years before the day she dies, at one hundred, she calls me home to her kitchen table. The different-size jars, all with airtight caps, are lined up like see-through bank vaults. One hundred dimes sit in one, circa 1910 or before; in another, rows of heavy Kennedy half dollars and Eisenhower silver, double etched with 1964, 1968, and 1971. In the last see-through, the metallic stare of the flattened faces of nickel buffalos that have been run off a cliff to their death. Near the jars waits one two-gallon plastic kerosene jug filled to the lip and ready for any surprise inflammation of any grandchild's future winter sore throat. Her face is the Book of Beulah and I have read it right to left and north to south since the day my eyes first opened: *Sit down, sensitive child born of the starlit blue gardens of Africans who refused to die. This is your inheritance.* ■

Excerpt from the poem *Maven*

Imagine, hatch, comprehend, apprehend:
Know the inside and the out. You are just
a girl when your mother dies. Left to tend
the rest of the flock, you, the oldest,
the one most like your father, taught
to leave no stone unturned, marry thrift
and industry, while burying your head
in the stacks. Sangfroid but never
silent. Inquire, picture, ponder, think
over, think and think again. Giddy
with your own mind. MASTER EVERYTHING
is the family crest, no veil feigning, faking
guise, masquerade, or fanfare. There is
a right way and a wrong. When you give
your hand to the world, your responsibility:
To have a mind, keep a mind, change
a mind—and be the last to die.



Love Child's Hotbed of Occasional Poetry Poems & Artifacts

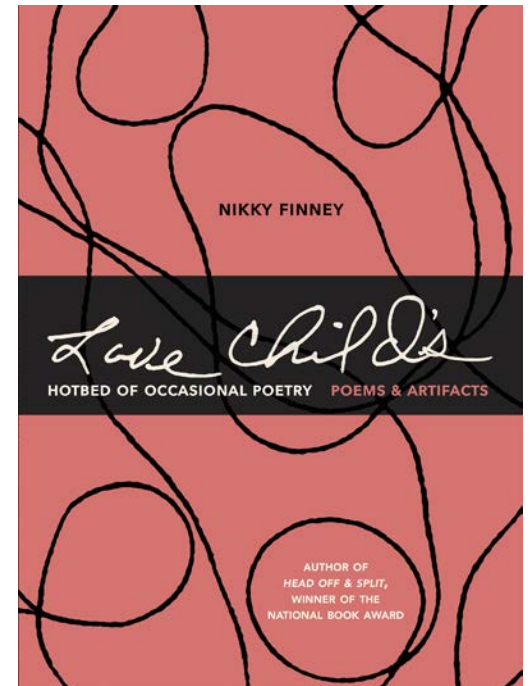
Nikky Finney

Love Child's Hotbed of Occasional Poetry is a twenty-first-century paean to the sterling love songs humming throughout four hundred years of black American life. National Book Award winner Nikky Finney's fifth collection contains lighthouse poems, narrative hotbeds, and treasured artifacts—copper coins struck from a new matrix for poetry, one that testifies from the witness stand and punctuates the occasional lyric within a new language of “docu-poetry.”

The ancestors arise and fly, and the black female body is the “insurgent sensualist,” hunted but fighting to live and love in the ways it wants and knows best: “I loved being / a black girl but had not yet learned / to play dead . . .”

The tenderness of a father's handwritten notes shadows the collection like a ghost, while the treasured, not-for-sale interiority of a black girl's fountainhead takes over every page. “One yellow gal with an all-black tongue has gone missing.” Finney has composed a new black spiritual, and one of the great voices of our time again stamps her singular sound into the new day.

NIKKY FINNEY is the author of four books of poetry, including *Head Off & Split* (Northwestern University Press, 2011), winner of the National Book Award for Poetry. She is the John H. Bennett, Jr., Chair in Creative Writing and Southern Letters at the University of South Carolina. Finney has received the Art for Change Fellowship from the Ford Foundation and currently serves as an ambassador for the University of Arizona Poetry Center's Art for Justice Project.



APRIL

272 PAGES, 7 × 9 1/2 INCHES, 34 COLOR AND
11 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION
CLOTH 978-0-8101-4201-5 \$29.95

“A paean to the culture of African Americans and their history and culture of survival through creativity—in your face, loud, emotional, outrageous truth.”

—Ed Roberson, author of *To See the Earth Before the End of the World*

ALSO OF INTEREST



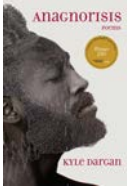
Head Off & Split: Poems
Nikky Finney
PAPER: 978-0-8101-5216-8
\$16.95

 **TriQuarterly Books**



MAY
96 PAGES, 6 × 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4209-1 \$17.00
E-BOOK 978-0-8101-4210-7 \$17.00

ALSO OF INTEREST



Anagnorisis: Poems
Kyle Dargan
PAPER: 978-0-8101-3784-4
\$18.00



Tapping Out
Poems

Nandi Comer

The relentless motions and blinding colors of lucha libre, the high-flying wrestling sport, are the arresting backdrop to Nandi Comer’s collection *Tapping Out*. Mexican freestyle wrestling becomes the poet’s lyrical motif, uncovering what is behind the intricate masks we wear in society and our search for place within our personal histories. Comer’s poetic narratives include explorations of violence, trauma, and identity. The exquisite complications of the black experience in settled and unsettled spaces propel her linear explorations, which challenge the idea of metaphor and cadence.

The harsh realities of being migrant and immigrant, being birthright and oppressed, are as hard-pressed as the *plancha* move to the body. Each poem in *Tapping Out* is a “freestyle movement” of language and complexity put on full display, under the bright lights and roars of survival. Comer’s splendid and barbed, Detroit style of language melts the masks with searing words.

NANDI COMER received a joint M.F.A./M.A. in poetry and African American and African diaspora studies at Indiana University Bloomington. She has received fellowships from the Callaloo Creative Writing Workshop, Cave Canem, Vermont Studio Center, and the Virginia Center for the Arts. She has been named a Kresge Artist Fellow and her poems have appeared or are forthcoming in the *Blueshift Journal*, *Crab Orchard Review*, *Green Mountains Review*, *pluck!*, *Prairie Schooner*, and *Southern Indiana Review*.

The Idol’s Mask

Rendered cloth and sparkle
matching cape and boot
When I am tacked to his face
I am the winner. No small feature
framed without my lace-tightened grip
holding his role. The crowd
remembers how my studded mouth
curves around his lips, how I keep
my place despite the sweaty slipping
pull and fight. When he leaves the ring
he can take out another face,
he can go back to claiming
his uncloaked name
Here, in this ring,
I am his camouflage,
his veil.

Central Air
Poems

Mike Puican

Set in the urban Chicago landscape, *Central Air* explores the human challenge of living with strong desires, limited knowledge, and no saving direction. The voices in this mix of elegies and soft litanies negotiate lives within the strangeness and unpredictability of each moment. In every case, language is a swift prayer, ode, and lyric. Chicago is an intensely experienced, blue-collar homeplace where injustice is a given. The poems are stern, compressed, and unsentimental. But they are also empathic to human shortcomings and doubts, scored in unobtrusive consistency in both voice and language.

Puican’s focus on the city, its people and underbellied spaces, pays homage in the tradition of the great Chicago masters: Carl Sandburg, Gwendolyn Brooks, and Campbell McGrath. This contemporary Chicago son finds his own place with lyrical integrity.

MIKE PUICAN has published poems in *Poetry*, *Bloomsbury Review*, *Crab Orchard Review*, and *New England Review*, among others. His work has also been featured on WBEZ, Chicago’s NPR affiliate. Puican was a member of the 1996 Chicago Slam Team and holds an M.F.A. in poetry from Warren Wilson College. As a longtime board member of the Guild Literary Complex in Chicago, he has been deeply involved in supporting and promoting other Chicago writers. He also leads poetry workshops at St. Leonard’s House for formerly incarcerated men and at the federal Metropolitan Correctional Center in Chicago.

Sudden Rain

As I write this, the snow melts; the landscape
regains its dignity. One by one

the street lights spark and ignite.
A sudden rain becomes a layer of darkness

the world moves through. A darkness,
not like one I’ve known.

The moon rises over an open field, soybeans
sprout in all directions, birds perch in trees,

grackles and skycatchers mostly,
their small beaks aimed for a few seconds

at Mars. In the distance a tangled string
of commuter traffic eventually

unties. There is contained in this moment
some possibility the last one did not have.

Step aside, Lord, step aside . . .



AUGUST
72 PAGES, 6 × 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4207-7 \$16.00
E-BOOK 978-0-8101-4208-4 \$16.00

“In Mike Puican’s striking debut, *Central Air*, poems not only question our surroundings but allow our surroundings to question us—Chicago becoming as central a character as any other. With vivid imagery and a fine control of rhetoric, Puican’s poems are as strong giving life to a bar joke as they are representing the challenges of addressing the divine.”

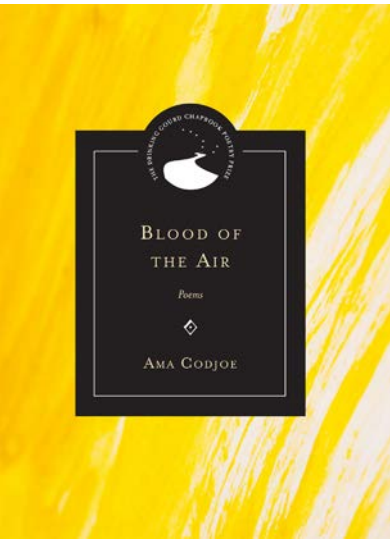
—C. Dale Young, author of *The Affliction: A Novel in Stories*

ALSO OF INTEREST



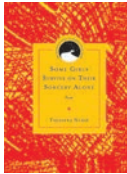
Secret History: Poems
David Barber
PAPER: 978-0-8101-4122-3
\$17.00





MARCH
48 PAGES, 6 × 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4171-1 \$9.95 (S)

ALSO OF INTEREST



Some Girls Survive on Their Sorcery Alone: Poems
Thiahera Nurse
PAPER: 978-0-8101-4019-6
\$9.95 (S)



The Drinking Gourd Chapbook Poetry Prize
Series Editors:
Chris Abani, John Alba Cutler,
Reginald Gibbons,
Susannah Young-ah Gottlieb,
Ed Roberson, and Natasha Trethewey

Blood of the Air Poems

Ama Codjoe

Blood of the Air creates a new mythology, repurposing spectacle, stereotype, and song. Inspired by the fictions and frictions of the past, each poem in this collection complicates the next. Lush lyrical moments give way to fracture, vulnerability, and reinvention. The title poem—one of several found poems—calls attention to stories told in the wake of sexual violence. In “She Said,” the collection’s longest piece, language culled from the transcript of a seventeenth-century rape trial feels eerily familiar. Formally dexterous and refreshingly bold, the poems in *Blood of the Air* are urgent, moving, and fiercely imagined. Though blood can flow from the site of a wound, Codjoe seems to say, blood is also a sign of life.

AMA CODJOE has been awarded support from the Cave Canem, Saltonstall, Jerome, and Robert Rauschenberg Foundations as well as from the Callaloo Creative Writing Workshop, Crosstown Arts, Hedgebrook, and the MacDowell Colony. Her recent poems have appeared in *The Common*, *Massachusetts Review*, *Southern Indiana Review*, and elsewhere. Codjoe is the recipient of a 2017 Rona Jaffe Writer’s Award, the *Georgia Review*’s 2018 Loraine Williams Poetry Prize, a 2019 DISQUIET Literary Prize, and a 2019 NEA Creative Writing Fellowship.

The Collected Poems of Sterling A. Brown

Sterling A. Brown
Edited by Michael S. Harper
With a new foreword by Cornelius Eady

Sterling A. Brown was renowned for his prolific poetry and scholarship on African American folklife. A contemporary of Langston Hughes, Claude McKay, and Jean Toomer and the first poet laureate of the District of Columbia, Brown gained acclaim for blues, jazz, and southern folklore. His celebrated works, including *Southern Road*, are collages of narrative and dialect expressing an unflinching poetic voice.

Edited by the late distinguished poet Michael S. Harper, this new edition includes a foreword by award-winning poet Cornelius Eady and introductory texts by James Weldon Johnson and Sterling Stuckey. The result is a tour de force by one of the most distinctive poets in American letters.

STERLING A. BROWN (1901–1989) was one of the most important and influential figures in the development of African American literature and criticism in the twentieth century. Born in Washington, D.C., he became not only a poet but a folklorist, anthologist, critic, and reviewer. Brown was a professor at Howard University for forty years.

MICHAEL S. HARPER (1938–2016) was a celebrated poet and professor. The first poet laureate of Rhode Island, he taught at Brown University from 1970 to 2013.

CORNELIUS EADY is the author of numerous books of poetry, including *Hardheaded Weather* and *The Gathering of My Name*. He is the cofounder of Cave Canem.

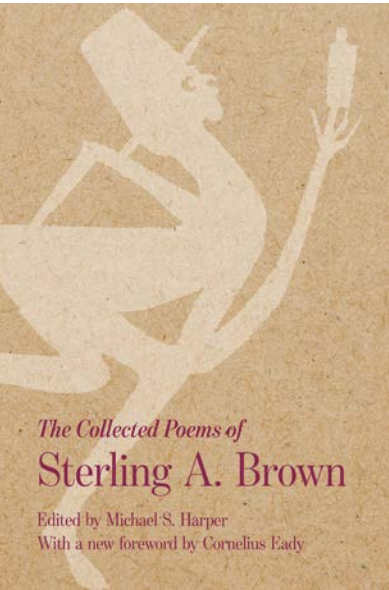
Bessie

Who will know Bessie now of those who loved her;
Who of her gawky pals could recognize
Bess in this woman, gaunt of flesh and painted,
Despair deep bitten in her soft brown eyes?

Would the lads who walked with her in dusk-cooled byways
Know Bessie now should they meet her again?
Would knowing men of Fifth St. think that Bessie ever
Was happy-hearted, brave-eyed as she was then?

Bessie with her plaited hair, Bessie in her gingham,
Bessie with her bird voice, and laughter like the sun,
Bess who left behind the stupid, stifling shanties,
And took her to the cities to get her share of fun. . . .

Her mammy and her dad for whom she was a darling,
Who talked of her at night, and dreamt dreams so—
They wouldn’t know her now, even if they were knowing,
And it’s well for them they went just as soon as they did go.



JULY
288 PAGES, 6 × 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4238-1 \$24.95
E-BOOK 978-0-8101-4239-8 \$24.95

“Sterling Brown’s poetry should be in print in perpetuity. Its meanings, legends, melodies, and mythologies could only have been shaped by a Black American throat. Sterling Brown’s poems have the power of revival music, the declaration of great oratory, and the sonorous crooning of a young man in love.”

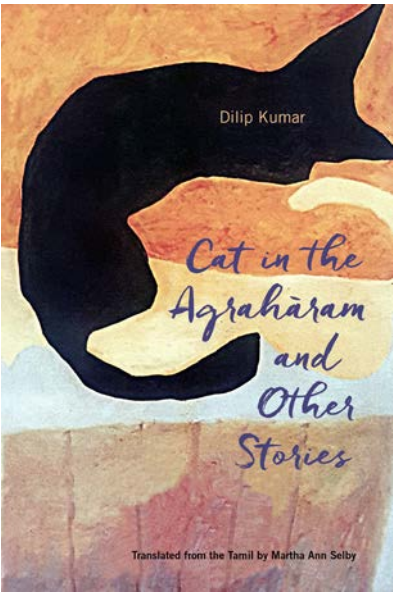
—Maya Angelou

ALSO OF INTEREST



Pardon My Heart: Poems
Marcus Jackson
PAPER: 978-0-8101-3691-5
\$16.95





MARCH

184 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4155-1 \$18.95

E-BOOK 978-0-8101-4156-8 \$18.95

“These stories carry you sweetly into intimate feelings and dialogues about death, love, sickness, frailty, longing, failure, hunger, poverty, community, and family in a worn-down neighborhood of Chennai . . . Only astutely observant family members could create the subtle, caring relationships that emerge between readers and the humane narrators who live in this book thanks to the poignant Tamil prose of Dilip Kumar and loving translations by his friend and co-storyteller, Martha Ann Selby.”

—David Ludden, author of *Peasant History in South India*

ALSO OF INTEREST



The Tale of the Missing Man: A Novel
Manzoor Ahtesham
PAPER: 978-0-8101-3758-5
\$19.95

Cat in the Agrahāram and Other Stories

Dilip Kumar
Translated from the Tamil by Martha Ann Selby

This collection of stories from celebrated author Dilip Kumar offers a distinct perspective on everyday life in the South Indian cities of Coimbatore and Chennai. The stories set in the Sowcarpet neighborhood of Chennai give readers a glimpse into the orthodox world of Gujarati Vaishnavas, transplants from the northwestern region of Kutch, who find themselves living usually at odds—and occasionally in harmony—with the Tamil-speaking community.

The volume is introduced by its award-winning translator, Martha Ann Selby, who worked closely with the author. The universal appeal of these stories is rooted in their utterly truthful local specificity as they explore complex themes of abduction and restoration, humiliation and despair, and related issues of identity and wholeness. Known by Tamil readers for his description and detail, Kumar also writes with humor and a deep compassion for his characters, highlighting their strengths in the face of degradation and strife. His perspective and insight build on his own status as a northerner in this southern setting for whom Tamil is a second language—much like his characters.

DILIP KUMAR is an award-winning Tamil-language writer and editor. He has published three short-story collections and a critical work and has edited two anthologies, *Contemporary Tamil Short Fiction* and *The Tamil Story: Through the Times, through the Tides*.

MARTHA ANN SELBY is a professor of South Asian studies in the Department of Asian Studies at the University of Texas, Austin. She is the translator of *Grow Long, Blessed Night: Love Poems from Classical India*; *The Circle of Six Seasons: Poems from Sanskrit, Prakrit, and Old Tamil*; and *Tamil Love Poetry: The Five Hundred Short Poems of the “Ainkurunuru.”*

Chasing Dragonflies

A Natural, Cultural, and Personal History

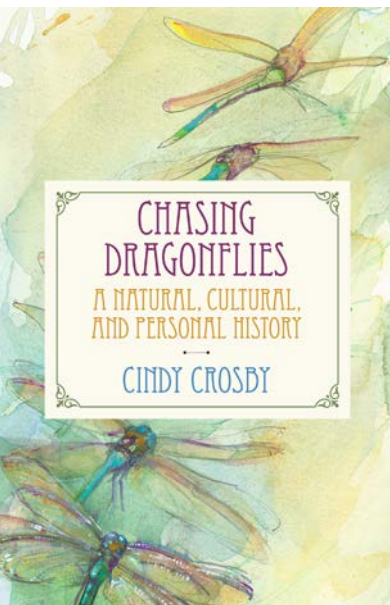
Cindy Crosby
Illustrations by Peggy Macnamara

Chasing Dragonflies: A Natural, Cultural, and Personal History is an engaging, beautifully illustrated introduction to these remarkable insects. Drawing on her experiences as a natural history instructor, dragonfly monitor, cancer survivor, grandmother, and steward, Crosby tells the stories of dragonflies: their roles in poetry and art, their fascinating sex life—unique within the animal kingdom—and their evolution from dark-water dwellers to denizens of the air. We follow Crosby and other citizen-scientists into the prairies, wetlands, and woodlands of the Midwest, where they observe the environment and chronicle dragonfly populations and migration to decipher critical clues about our changing waterways and climate.

Woven throughout are personal stories: reflections on the author’s cancer diagnosis and recovery, change, loss, aging, family, joy, and discovering what it means to be at home in the natural world. Crosby draws an intimate portrait of a landscape teeming with variety and mystery, one that deserves our attention and conservation. As warm as it is informative, this book will interest gardeners, readers of literary nonfiction, and anyone intrigued by transformation, whether in nature or our personal lives.

CINDY CROSBY is the author of *The Tallgrass Prairie: An Introduction* (Northwestern University Press, 2017). She is a natural history instructor in the Chicago region who coordinates dragonfly monitoring programs at the Morton Arboretum and Nachusa Grasslands, a Nature Conservancy site.

PEGGY MACNAMARA is the artist in residence at Chicago’s Field Museum of Natural History.



JUNE

206 PAGES, 5 × 8 INCHES, 20 COLOR IMAGES

WORLDWIDE, FIRST PUBLICATION

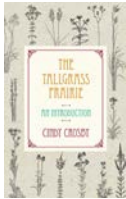
PAPER 978-0-8101-4230-5 \$24.95

E-BOOK 978-0-8101-4231-2 \$24.95

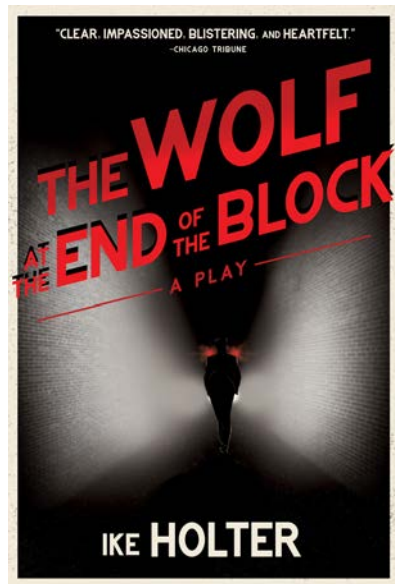
"*Chasing Dragonflies* is an engaging introduction to the Lilliputian world of these ancient creatures. Cindy Crosby reverently weaves their natural history into our modern lives, providing the reader with a better sense of self and place. Her writing is as delightful, and as fresh, as a teneral damselfly."

—Marla Garrison, McHenry County College

ALSO OF INTEREST



The Tallgrass Prairie: An Introduction
Cindy Crosby
PAPER: 978-0-8101-3547-5
\$19.95



MARCH

88 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4160-5 \$15.00

E-BOOK 978-0-8101-4161-2 \$15.00

“The beauty of Ike Holter’s play is how deftly Holter turns a sensational incident into the catalyst for a complex morality tale . . . all the performances in this fine production reveal the full power and grace in Holter’s story. From the first moments of the play we are pulled in, and we remain enthralled throughout.”

—Jack Helbig, *Chicago Reader*

ALSO OF INTEREST



Sender: A Play

Ike Holter

PAPER: 978-0-8101-4017-2

\$15.00

The Wolf at the End of the Block

A Play

Ike Holter

Ike Holter’s taut and fast-paced *The Wolf at the End of the Block* tells the story of a young Latino named Alejandro, known as Abe, who seeks justice after being beaten by a Chicago policeman. A mystery that envelops Abe, his protective sister, and his boss, as well as the police department and a zealous investigative reporter, the play slowly discloses the hidden motives of the characters and the nature of a community long subjected to institutionalized oppression and neglect.

The Wolf at the End of the Block complicates and illuminates this urgent and timely story of police violence by avoiding the clichés of faultless victims and two-dimensional villains. Praised for its power and grace, the play is one of Holter’s most unforgettable.

The Wolf at the End of the Block is one of seven plays in Holter’s Rightlynd Saga, set in Chicago’s fictional fifty-first ward. The other plays in the cycle are *Rightlynd*, *Exit Strategy*, *Sender*, *Prowess*, *Red Rex*, and *Lottery Day*.

IKE HOLTER is a resident playwright at Victory Gardens Theater and the artistic director of The Roustabouts. His plays have been produced at the Steppenwolf Garage, the Philadelphia Theatre Company, Off-Broadway at Barrow Street Theatre and Cherry Lane Theatre, and elsewhere. He is the 2017 winner of the Windham-Campbell Literature Prize for drama.

Underground, Monroe, and The Mamalogues

Three Plays

Lisa B. Thompson

Foreword by E. Patrick Johnson

Interview with Joan Morgan

This book features new plays by Lisa B. Thompson, author of *Single Black Female*. In these three plays, the black feminist playwright and scholar thoughtfully explores themes such as the black family, motherhood, migration, racial violence, and trauma and its effect on black people from the early twentieth century to the present. The works showcase Thompson’s subversive humor and engagement with black history and culture through the lens of the black middle class.

The thriller *Underground* explores the challenges of radical black politics among the black middle class in the post-Obama era. *Monroe*, a period drama about the Great Migration, depicts the impact of a lynching on a family and community in 1940s Louisiana. *The Mamalogues*, a satirical comedy, focuses on three middle-class black single mothers as they lean in, stress out, and guide precocious black children from diapers to college in a dangerous world. This collection will be compelling to readers interested in African American studies; drama, theater, and performance; feminist and gender studies; popular culture and media studies; and American studies.

LISA B. THOMPSON is an award-winning playwright whose work has been produced across the United States and internationally. Her work has been produced by Crossroads Theatre Company, New Professional Theatre, Brava Theater Center, Theatre Rhinoceros, The Vortex, New African Grove Theatre Company, Black Spectrum Theatre, Austin Playhouse, the Out of Ink Festival, and the National Black Theatre Festival. Thompson is also a professor of African and African diaspora studies at the University of Texas at Austin and the author of *Beyond the Black Lady: Sexuality and the New African American Middle Class*.

E. PATRICK JOHNSON is Carlos Montezuma Professor of Performance Studies and African American Studies at Northwestern University.

JOAN MORGAN is a writer, a scholar, a cultural critic, and a feminist.



AUGUST

208 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4227-5 \$35.00

E-BOOK 978-0-8101-4228-2 \$35.00

“*Underground* is more than a play. It’s a powerful weapon of change—a truth bomb that will get conversations started.”

—T. Lynn Mikeska, *Austin Chronicle*

ALSO OF INTEREST

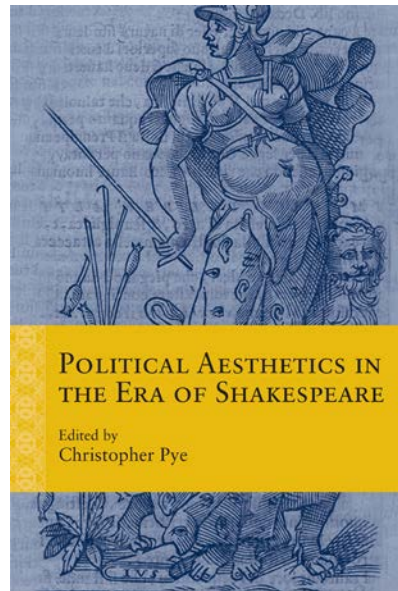


solo/black/woman: scripts, interviews, and essays

Edited by E. Patrick Johnson and Ramón M. Rivera-Servera

PAPER: 978-0-8101-2947-4

\$34.95 (X)

**JUNE**

296 PAGES, 6 × 9 INCHES, 2 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4217-6 \$34.95 (S)

CLOTH 978-0-8101-4218-3 \$99.95 (S)

E-BOOK 978-0-8101-4219-0 \$34.95 (S)

“This is an excellent collection of essays by some of the most interesting scholars working early modern studies today. The essays collected here demonstrate why the aesthetic remains a fundamental topic of critical inquiry for early modern studies. Extending well beyond formalist analysis with which it is most often associated, this volume helps us understand how the aesthetic is foundational to any understanding of social being, political community, and the environment.”

—Graham Hammill, author of *The Mosaic Constitution: Political Theology and Imagination from Machiavelli to Milton*

ALSO OF INTEREST

Distributions of the Sensible: Rancière, between Aesthetics and Politics
Edited by Scott Durham and Dilip Gaonkar
PAPER: 978-0-8101-4027-1
\$39.95 (S)

Political Aesthetics in the Era of Shakespeare

Edited by Christopher Pye

This book examines the relationship between art and politics in the work of William Shakespeare and others in the early modern era, with a focus on the relation between aesthetics and sensory experience. From the 1980s, the turn to political concerns in Renaissance studies was dictated by forms of cultural materialism that staked their claims against the aesthetic dimension of the work. Recently, however, the more robustly political conception of the aesthetic formulated by theorists such as Theodor Adorno and Jacques Rancière has revitalized political aesthetics generally and early modern studies in particular. For these theorists, aesthetics forms the crucial link between politics and the most fundamental phenomenological organization of the world, what Rancière terms the “distribution of the sensible.”

Taking up this expansive conception of aesthetics, *Political Aesthetics in the Era of Shakespeare* suggests that the political stakes of the literary work—and Shakespeare’s work in particular—extend from the most intimate dimensions of affective response to the problem of the grounds of political society as such. The approaches to aesthetic thought included in this volume explore the intersections between the literary work and the full range of concerns animating the field today: political philosophy, affect theory, and ecocritical analysis of environs and habitus. At the same time, political aesthetics holds its own distinctive promise for reopening the question of the relation between art and the political domain. This collection will be an important resource for students of Shakespeare and the Renaissance and for those interested in the promise of current political and aesthetic theory.

CHRISTOPHER PYE is the Class of 1924 Professor of English at Williams College.



Rethinking the Early Modern

Marcus Keller, Ellen McClure, and Feisal Mohamed,
Series Editors

Renaissance Invention Stradanus’s *Nova Reperta*

Edited by Lia Markey

This book is the first full-length study of the *Nova Reperta* (*New Discoveries*), a renowned series of prints designed by Johannes Stradanus during the late 1580s in Florence. Reproductions of the prints, essays, conversations from a scholarly symposium, and catalogue entries complement a Newberry Library exhibition that tells the story of the design, conception, and reception of Stradanus’s engravings.

Renaissance Invention: Stradanus’s “Nova Reperta” seeks to understand why certain inventions or novelties were represented in the series and how that presentation reflected and fostered their adoption in the sixteenth century. What can Stradanus’s prints tell us about invention and cross-cultural encounter in the Renaissance? What was considered “new” in the era? Who created change and technological innovation?

Through images of group activities and interactions in workshops, Stradanus’s prints emphasize the importance of collaboration in the creation of new things, dispelling traditional notions of individual genius. The series also dismisses the assumption that the revival of the wonders of the ancient world in Italy was the catalyst for transformation. In fact, the Latin captions on the prints explain how contemporary inventions surpass those of the ancients. Together, word and image foreground the global nature of invention and change in the early modern period even as they promote specifically Florentine interests and activities.

LIA MARKEY is the director of the Center of Renaissance Studies at the Newberry Library.

**MARCH**

272 PAGES, 12 × 9 INCHES, 147 COLOR IMAGES

WORLDWIDE, FIRST PUBLICATION

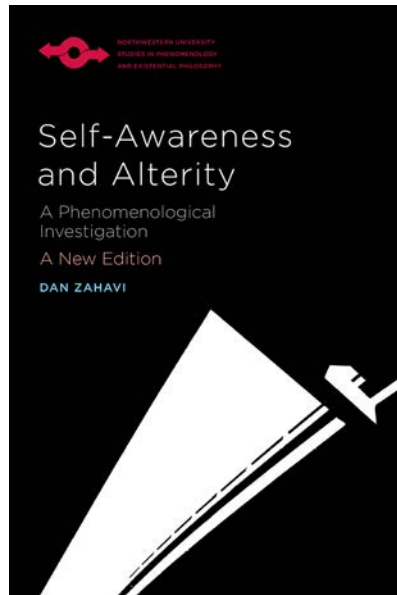
PAPER 978-0-8101-4202-2 \$49.95 (S)

“Lia Markey has assembled an excellent team of scholars to guide us through a close, careful, and well contextualized reading of Johannes Stradanus’s series of prints from the late 1580s known as the *Nova Reperta*, some of the most evocative and emblematic images of the early modern era.”

—Paula Findlen, author of *Empires of Knowledge: Scientific Networks in the Early Modern World*

ALSO OF INTEREST

Feeling Faint: Affect and Consciousness in the Renaissance
Giulio J. Pertile
PAPER: 978-0-8101-3918-3
\$34.95 (S)



JULY

344 PAGES, 6 × 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4220-6 \$34.95 (S)

CLOTH 978-0-8101-4221-3 \$99.95 (S)

E-BOOK 978-0-8101-4222-0 \$34.95 (S)

"The first edition of *Self-Awareness and Alterity* was ahead of its time; twenty years later, the second edition is timely indeed. The arguments in Zahavi's book, which have been updated and revised throughout, are as fresh and provocative as ever, and the book remains a 'must read' for anyone interested in the way phenomenological and analytic approaches to the philosophy of mind can enrich one another."

—Steven Crowell, author of *Normativity and Phenomenology in Husserl and Heidegger*

ALSO OF INTEREST



Merleau-Ponty's Developmental Ontology

David Morris

PAPER: 978-0-8101-3792-9

\$34.95 (S)

Self-Awareness and Alterity

A Phenomenological Investigation

A New Edition

Dan Zahavi

In the rigorous and highly original *Self-Awareness and Alterity*, Dan Zahavi provides a sustained argument that phenomenology, especially in its Husserlian version, can make a decisive contribution to discussions of self-awareness. Engaging with debates within both analytic philosophy (Elizabeth Anscombe, John Perry, Sydney Shoemaker, Héctor-Neri Castañeda, David Rosenthal) and contemporary German philosophy (Dieter Henrich, Manfred Frank, Ernst Tugendhat), Zahavi argues that the phenomenological tradition has much more to offer when it comes to the problem of self-awareness than is normally assumed.

As a contribution to the current philosophical debate concerning self-awareness, the book presents a comprehensive reconstruction of Husserl's theory of pre-reflective self-awareness, thereby criticizing a number of prevalent interpretations. In addition, Zahavi also offers a systematic discussion of a number of phenomenological insights related to the issue of self-awareness, including analyses of the temporal, intentional, reflexive, bodily, and social nature of the self.

The new edition of this prize-winning book has been updated and revised, and all quotations have been translated into English. It also contains a new preface in which Zahavi traces the developments of the debates around self-awareness over the last twenty years and situates this book in the context of his subsequent work.

DAN ZAHAVI is a professor of philosophy and the director of the Center for Subjectivity Research at the University of Copenhagen and a professor of philosophy at the University of Oxford. He is the author of many books, including *Husserl's Phenomenology*, *Subjectivity and Selfhood: Investigating the First-Person Perspective*, *Self and Other: Exploring Subjectivity, Empathy, and Shame*, *Husserl's Legacy: Phenomenology, Metaphysics, and Transcendental Philosophy*, and *Phenomenology: The Basics*.



Studies in Phenomenology and Existential Philosophy

Anthony J. Steinbock, Series Editor

Husserl and the Idea of Europe

Timo Miettinen

Husserl and the Idea of Europe argues that Edmund Husserl's late reflections on Europe should not be read either as departures from his early transcendental phenomenology or as simple exercises of cultural criticism but rather as systematic phenomenological reflections on generativity and historicity. Timo Miettinen shows that Husserl's reflections on Europe contain his most compelling and radical interpretation on the intersubjective, communal, and historical dimensions of phenomenology.

Husserl and his generation worked in the aftermath of World War I, as Europe struggled to redefine itself, and he penned his late writings as the clouds of World War II gathered. Decades later, the fall of the Soviet Union again altered the continent's identity and its political and economic divisions. Miettinen writes as a European involved in the question of Europe, and many of the recent authors and critics he addresses in this work—such as Michel Foucault, Jacques Derrida, and Giorgio Agamben—likewise deeply engaged with this new problem of European identity.

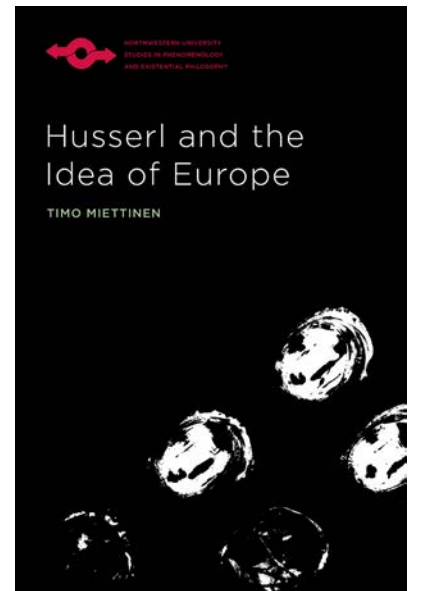
Husserl and the Idea of Europe interprets key concepts of Husserl's late philosophy in new, compelling ways. The book illuminates the multifaceted problem of the idea of European rationality, and it defends novel conceptions of universalism and teleology as necessary components of radical philosophical reflection.

TIMO MIETTINEN is a university researcher at the University of Helsinki.



Studies in Phenomenology and Existential Philosophy

Anthony J. Steinbock, Series Editor



MARCH

240 PAGES, 6 × 9 INCHES

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E-BOOK 978-0-8101-4150-6 \$34.95 (S)

"Miettinen's book is a masterful exposition and defense of Husserl's idea of Europe. He follows Husserl's reflections on the classical sources of Europe's identity and considers its past, its present, and its future. In the end, Miettinen's book is a deeply erudite reflection not only on Husserl but on the idea of Europe itself. At a moment when Europe's identity and self-understanding are in crisis, as they were in Husserl's time, this book is timely indeed."

—David Carr, author of *Phenomenology and the Problem of History*

ALSO OF INTEREST

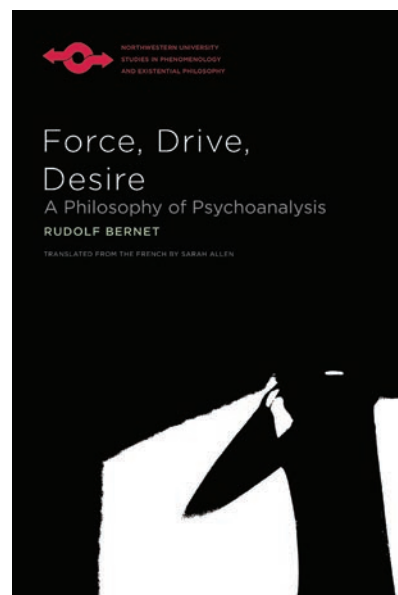


Political Anthropology

Helmuth Plessner

PAPER: 978-0-8101-3800-1

\$34.95 (S)



FEBRUARY

440 PAGES, 6 × 9 INCHES

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PAPER 978-0-8101-4223-7 \$39.95 (S)

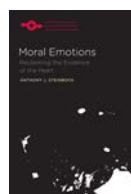
CLOTH 978-0-8101-3998-5 \$99.95 (S)

E-BOOK 978-0-8101-4224-4 \$39.95 (S)

“Rudolf Bernet’s *Force, Drive, Desire* is a highly welcome contribution to contemporary philosophy. Bernet offers an impressive, multifaceted account of the fundamental forces that move human beings, individually and collectively. This is crucial not just to phenomenology and psychoanalysis but also to political philosophy, ontology, and metaphysics.”

—Sara Heinämaa, author of *Toward a Phenomenology of Sexual Difference*

ALSO OF INTEREST



*Moral Emotions:
Reclaiming the Evidence of the Heart*
Anthony J. Steinbock.
PAPER: 978-0-8101-2956-6
\$34.95 (X)

Force, Drive, Desire A Philosophy of Psychoanalysis

Rudolf Bernet

Translated from the French by Sarah Allen

In *Force, Drive, Desire*, Rudolf Bernet develops a philosophical foundation of psychoanalysis focusing on human drives. Rather than simply drawing up a list of Freud’s borrowings from Schopenhauer and Nietzsche, or Lacan’s from Hegel and Sartre, Bernet orchestrates a dialogue between philosophy and psychoanalysis that goes far beyond what these eminent psychoanalysts knew about philosophy. By relating the writings of Freud, Lacan, and other psychoanalysts to those of Aristotle, Leibniz, Schopenhauer, Nietzsche, Husserl, Heidegger, and, more tacitly, Bergson and Deleuze, Bernet brings to light how psychoanalysis both prolongs and breaks with the history of Western metaphysics and philosophy of nature.

Rereading the long history of metaphysics (or at least a few of its key moments) in light of psychoanalytic inquiries into the nature and function of drive and desire also allows for a rewriting of the history of philosophy. Specifically, it allows Bernet to bring to light a different history of metaphysics, one centered less on Aristotelian substance (*ousia*) and more on the concept of *dunamis*—a power or potentiality for a realization toward which it strives with all its might. Relating human drives to metaphysical forces also bears fruit for a renewed philosophy of life and subjectivity.

RUDOLF BERNET is a professor emeritus of philosophy at the University of Leuven in Belgium and former director of the Husserl Archives. He is the editor of Edmund Husserl’s *Texte zur Phänomenologie des inneren Zeitbewusstseins* (*The Phenomenology of Internal Time-Consciousness*) and *Die Bernauer Manuskripte über das Zeitbewusstsein* (*The Bernau Manuscripts on Time-Consciousness*), the coauthor of *An Introduction to Husserlian Phenomenology*, and the author of *La vie du sujet: Recherches sur l’interprétation de Husserl dans la phénoménologie* (*The Life of the Subject: Investigations on the Interpretation of Husserl in Phenomenology*) and *Conscience et existence: Perspectives phénoménologiques* (*Consciousness and Existence: Phenomenological Perspectives*).



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor

On Emotional Presentation

Alexius Meinong, translated from the German by Marie-Luise Schubert Kalsi and with a new foreword by John J. Drummond

On Emotional Presentation, first published in German in 1917, contains the Austrian philosopher Alexius Meinong’s clearest and most developed account of the emotions and their relation to values. In this work, written toward the end of his life, Meinong argues that values are given in and through emotions but are also ontologically independent of these emotions or any subjective attitude.

Available again in English, with a new foreword by John J. Drummond that situates Meinong’s account within contemporary discussions of the emotions, this translation will be welcome to those interested in Meinong and his theory of objects as well as those interested in the philosophy of the emotions and values.

ALEXIUS MEINONG (1853–1920) was an Austrian philosopher whose work was influential on both early analytic and continental philosophy. A student of Franz Brentano, he worked in the field of descriptive psychology. His most important contribution to philosophy is his theory of objects.

JOHN J. DRUMMOND is the Robert Southwell, S.J. Distinguished Professor of Philosophy and the Humanities at Fordham University. He is the author of *Husserlian Intentionality and Non-Foundational Realism: Noema and Object* and *Historical Dictionary of Husserl’s Philosophy*, as well as numerous articles on phenomenology and the emotions.



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor

Laughing and Crying A Study of the Limits of Human Behavior

Helmuth Plessner

Translated from the German by James Spencer Churchill and Marjorie Grene and with a new foreword by J. M. Bernstein

First published in German in 1940 and widely recognized as a classic of philosophical anthropology, *Laughing and Crying* is a detailed investigation of these two particularly significant types of expressive behavior, both in themselves and in relation to human nature. Elaborating the philosophical account of human life he developed in *Levels of Organic Life and the Human: An Introduction to Philosophical Anthropology*, Plessner suggests that laughing and crying are expressions of a crisis brought about in certain situations by the relation of a person to their body.

With a new foreword by J. M. Bernstein that situates the book within the broader framework of Plessner’s philosophical anthropology and his richly suggestive and powerful account of human bodily life, *Laughing and Crying* is essential reading for anyone interested in the philosophy of the body, emotions, and human behavior.

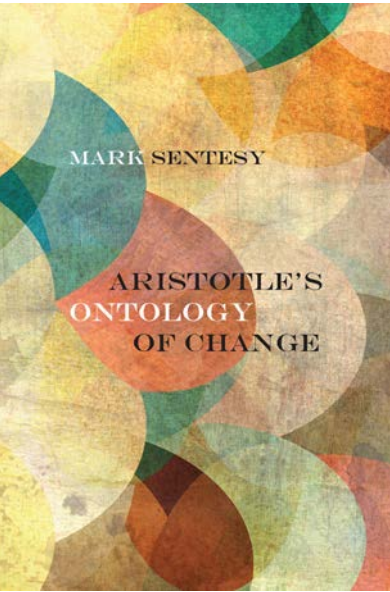
HELMUTH PLESSNER (1892–1985) was a leading figure in the field of philosophical anthropology. He was the author of more than thirteen books, including *The Limits of Community: A Critique of Social Radicalism*, *Levels of Organic Life and the Human: An Introduction to Philosophical Anthropology*, and *Political Anthropology*.

J. M. BERNSTEIN is Distinguished Professor of Philosophy at the New School for Social Research. He is the author of *Torture and Dignity: An Essay on Moral Injury*.



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor

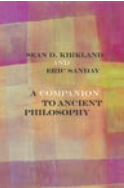


APRIL
224 PAGES, 6 × 9 INCHES
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CLOTH 978-0-8101-4189-6 \$99.95 (S)
E-BOOK 978-0-8101-4190-2 \$34.95 (S)

“Mark Sentesy’s book presents an original and comprehensive reexamination of Aristotle’s concept of change and of the relation of change to being. Sentesy demonstrates that Aristotle’s concept of change is instrumental in leading to his analyses of such metaphysical concepts as matter, potency, actuality, and teleology. Sentesy’s work is groundbreaking and opens a new horizon within which Aristotle’s thought can be reanimated in a way that is both rigorous and comprehensive.”

—John Sallis, author of *Being and Logos: Reading the Platonic Dialogues*

ALSO OF INTEREST



A Companion to Ancient Philosophy
Edited and with an introduction by
Sean D. Kirkland and Eric Sanday
PAPER: 978-0-8101-3786-8
\$39.95 (S)

Aristotle’s Ontology of Change

Mark Sentesy

This book investigates what change is, according to Aristotle, and how it affects his conception of being. Mark Sentesy argues that change leads Aristotle to develop first-order metaphysical concepts such as matter, potency, actuality, sources of being, and the teleology of emerging things. He shows that Aristotle’s distinctive ontological claim—that being is inescapably diverse in kind—is anchored in his argument for the existence of change.

Aristotle may be the only thinker to have given a noncircular definition of change. When he gave this definition, arguing that change is real was a losing proposition. To show that it exists, he had to rework the way philosophers understood reality. His groundbreaking analysis of change has long been interpreted through a Platonist lens, however, in which being is conceived as unchanging. Offering a comprehensive reexamination of the relationship between change and being in Aristotle, Sentesy makes an important contribution to scholarship on Aristotle, ancient philosophy, the history and philosophy of science, and metaphysics.

MARK SENTESY is an assistant professor of philosophy at Penn State University.



Rereading Ancient Philosophy
John Russon, Series Editor

Theatermachine

Tadeusz Kantor in Context

Edited by Magda Romanska and Kathleen Cioffi

Theatermachine: Tadeusz Kantor in Context is an in-depth, multidisciplinary compendium of essays about one of the most influential theater artists of the twentieth century. Hans-Thies Lehmann’s theory of postdramatic theater and developments in critical theory—particularly Bill Brown’s thing theory, Bruno Latour’s actor-network theory, and posthumanism—serve to provide a previously unavailable vocabulary for discussion of Kantor’s theater.

Drawing on diverse approaches, the contributors write about Kantor from both global and local perspectives: as an exemplar of “postdramatic tragedy”; in relationship to Jewish culture and Yiddish theater; through the prism of postmemory and trauma theory; and in relation to Japanese, German, French, Polish, and American avant-garde theater. This comprehensive anthology arrives at a time when we grapple with the materiality of our modern lives—AI, technobjects, and algorithms—and might thus also be better poised to understand the materiality that permeates Kantor’s theater.

Theatermachine argues that while confronting the twentieth century’s most pressing, but least comfortable, questions—those of a human’s worth, dignity, essence, and purpose—Kantor might also have been, unwittingly, a harbinger of the twenty-first century’s political, ethical, aesthetic, and critical discourse.

MAGDA ROMANSKA is an associate professor in the Department of Performing Arts at Emerson College and the author of *Post-traumatic Theatre of Grotowski and Kantor*.

KATHLEEN CIOFFI is a theater historian who specializes in Polish theater. She is the author of *Alternative Theatre in Poland, 1954–1989*.



APRIL
336 PAGES,, 6 X 9 INCHES , 14 B/W IMAGES
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PAPER 978-0-8101-4024-0 \$34.95 (S)
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E-BOOK 978-0-8101-4026-4 \$34.95 (S)

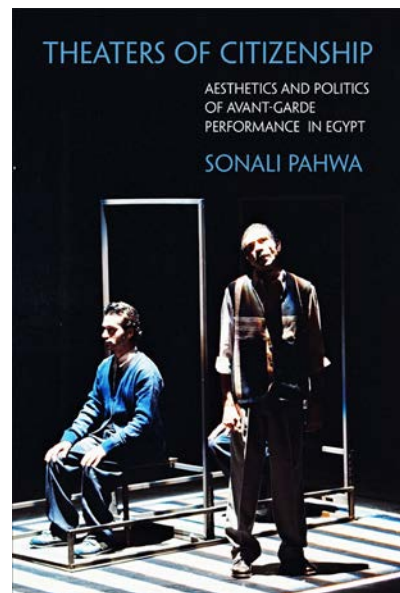
“This groundbreaking collection of beautifully edited essays is impressive in both scope and depth. The book deftly interweaves Kantor’s Polish, Jewish, international, and theoretical roots, thus illuminating essential connections between each in thrilling new ways.”

—Dassia Posner, Northwestern University,
author of *The Director’s Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*

ALSO OF INTEREST



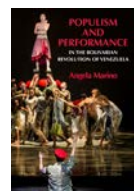
Diary 1954
Leopold Tyrmand
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182 PAGES, 6 × 9 INCHES, 16 B/W IMAGES
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 CLOTH 978-0-8101-4176-6 \$99.95 (S)
 E-BOOK 978-0-8101-4177-3 \$34.95 (S)

“Through the lens of theater practice, this insightful book explores Egyptian responses to a range of modern phenomena, from the rise of neoliberal politics, with its doctrine of self-help, to trends in Arab feminism and the rethinking of Arab masculinities. *Theaters of Citizenship* is a highly valuable addition to the growing literature on Arab identity formation and political action in the cultural spheres.”

—Edward Ziter, author of *Political Performance in Syria: From the Six-Day War to the Syrian Uprising*

ALSO OF INTEREST

Populism and Performance in the Bolivarian Revolution of Venezuela
 Angela Marino
 PAPER: 978-0-8101-3673-1
 \$34.95 (S)

Theaters of Citizenship

Aesthetics and Politics of Avant-Garde Performance in Egypt

Sonali Pahwa

Theaters of Citizenship investigates independent Egyptian performance practices from 2004 to 2014 to demonstrate how young dramatists staged new narratives of citizenship outside of state institutions, exploring rights claims and enacting generational identity. Using historiography, ethnography, and performance analysis, the book traces this avant-garde from the theater networks of the late Hosni Mubarak era to productions following the Egyptian revolution of 2011.

In 2004, independent cultural institutions were sites for more democratic forms of youth organization and cultural participation than were Egyptian state theaters. Sonali Pahwa looks at identity formation within this infrastructure for new cultural production: festivals, independent troupes, workshops, and manifesto movements. Bringing institutional changes in dialogue with new performance styles on stages and streets, Pahwa conceptualizes performance culture as a school of citizenship. Independent theater incubated hope in times of despair and pointed to different futures for the nation's youth than those seen in television and newspapers. Young dramatists countered their generation's marginalization in the neoliberal economy, media, and political institutions as they performed alternative visions for the nation. An important contribution to the fields of anthropology and performance studies, Pahwa's analysis will also interest students of sociology and Egyptian history.

SONALI PAHWA is an assistant professor in the Department of Theatre Arts and Dance at the University of Minnesota.



Patrick Anderson and Nicholas Ridout, Series Editors

The Necropolitical Theater

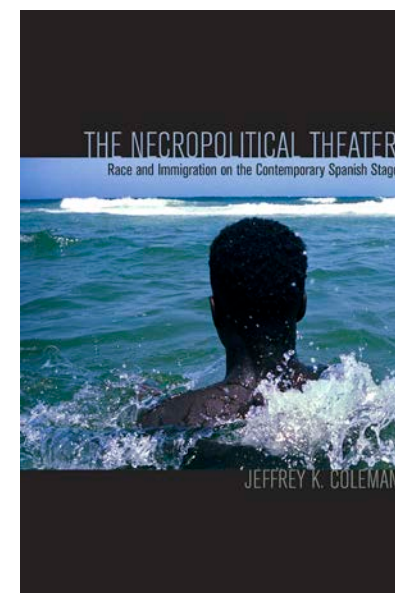
Race and Immigration on the Contemporary Spanish Stage

Jeffrey K. Coleman

The Necropolitical Theater: Race and Immigration on the Contemporary Spanish Stage demonstrates how theatrical production in Spain since the early 1990s has reflected national anxieties about immigration and race. Jeffrey K. Coleman argues that Spain has developed a “necropolitical theater” that casts the non-European immigrant as fictionalized enemy—one whose nonwhiteness is incompatible with Spanish national identity and therefore poses a threat to the very Europeanness of Spain. The fate of the immigrant in the necropolitical theater is death, either physical or metaphysical, which preserves the status quo and provides catharsis for the spectator faced with the notion of racial diversity. Marginalization, forced assimilation, and physical death are outcomes suffered by Latin American, North African, and sub-Saharan African characters, respectively, and in these differential outcomes determined by skin color Coleman identifies an inherent racial hierarchy informed by the legacies of colonization and religious intolerance.

Drawing on theatrical texts, performances, legal documents, interviews, and critical reviews, this book challenges Spanish theater to develop a new theatrical space. Coleman proposes a “convivial theater” that portrays immigrants as contributors to the Spanish state and better represents the multicultural reality of the nation today.

JEFFREY K. COLEMAN is an assistant professor of Spanish at Marquette University.

**MAY**

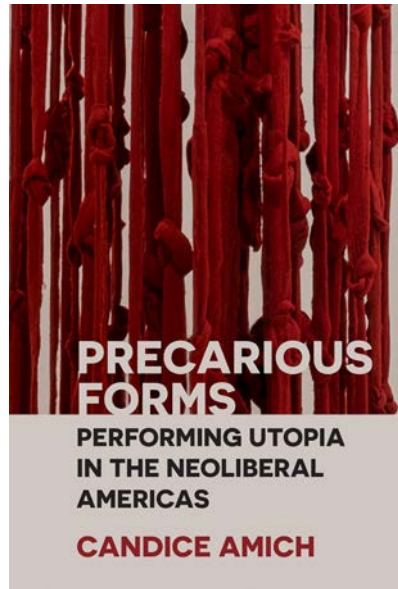
152 PAGES, 6 × 9 INCHES
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4185-8 \$34.95 (S)
 CLOTH 978-0-8101-4186-5 \$99.95 (S)
 E-BOOK 978-0-8101-4187-2 \$34.95 (S)

“*The Necropolitical Theater* offers an insightful and accessible critique of contemporary Spanish plays dealing with migration to Spain in the last three decades. This is the first book devoted to the complex intersection of theater and migration. With it Coleman makes a significant contribution to discussions of migration, race and national identity, and the role theater plays in either humanizing the immigrant's experience and generating audiences' awareness and affect, or reifying nativist anxieties.”

—Isolina Ballesteros, author of *Immigration Cinema in the New Europe*

ALSO OF INTEREST

Aesthetic Citizenship: Immigration and Theater in Nineteenth-Century Paris
 Emine Fisek
 PAPER: 978-0-8101-3566-6
 \$34.95 (S)

**MAY**

207 PAGES, 6 × 9 INCHES, 16 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4182-7 \$34.95 (S)
CLOTH 978-0-8101-4183-4 \$99.95 (S)
E-BOOK 978-0-8101-4184-1 \$34.95 (S)

"*Precarious Forms* is an arresting study of how performance and poetry have pierced the 'neoliberal sensorium' of U.S. hegemony in the Americas, from the 1973 imposition of neoliberal order in Chile, through the Central American wars and NAFTA, to the present. Through an immersive reading of critically important works, Amich powerfully weaves together two central strands of contemporary aesthetic and social thought: precarity as an embodied structure of feeling foundational to neoliberalism, and utopia, understood in its performative, political dimensions."

—Jill Lane, author of *Blackface Cuba, 1840–1895*

ALSO OF INTEREST

Latinx Theater in the Times of Neoliberalism
Patricia A. Ybarra
PAPER: 978-0-8101-3645-8
\$34.95 (S)

Precarious Forms

Performing Utopia in the Neoliberal Americas

Candice Amich

Precarious Forms: Performing Utopia in the Neoliberal Americas explores how performance art and poetry convey utopian desires even in the bleakest of times. Candice Amich argues that utopian longing in the neoliberal Americas paradoxically arises from the material conditions of socioeconomic crisis. Working across national, linguistic, and generic boundaries, Amich identifies new political and affective modes of reception in her examination of resistant art forms. She locates texts in the activist struggles of the Global South, where neoliberal extraction and exploitation most palpably reanimate the colonial and imperial legacies of earlier stages of capitalism.

The poets and artists surveyed in *Precarious Forms* enact gestures of solidarity and mutual care at sites of neoliberal dispossession. In her analysis of poems, body art, and multimedia installations that illuminate the persistence of a radical utopian imaginary in the Americas, Amich engages critical debates in performance studies, Latin American cultural studies, literature, and art history.

CANDICE AMICH is an assistant professor of English at Vanderbilt University.

The Nigrescent Beyond

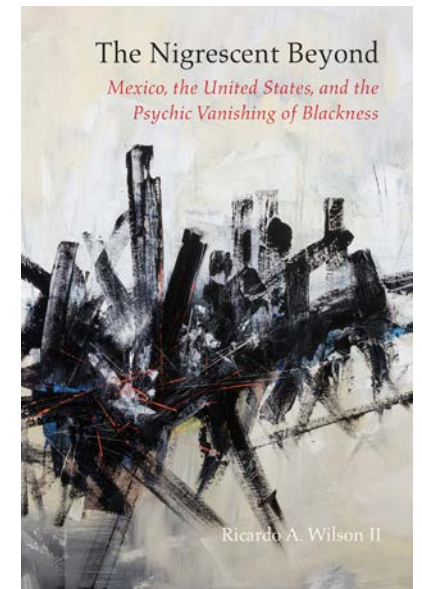
Mexico, the United States, and the Psychic Vanishing of Blackness

Ricardo A. Wilson II

Despite New Spain's significant participation in the early transatlantic slave trade, the collective imagination of the Mexican nation evolved in the nineteenth and twentieth centuries to understand itself as devoid of a black presence. In *The Nigrescent Beyond*, Ricardo Wilson proposes a framework for understanding this psychic vanishing of blackness and thinks through how it can be used to both productively unsettle contemporary multicultural and postracial discourses within the United States and further the interrogations of being and blackness within the larger field of black studies.

Pushing against the reflex to catalog the essence of these vanishings with the aim of restoring an imagined community, Wilson models a practice of reading that instead honors the disruptive possibilities offered by an ever-present awareness of that which lies, irretrievable, beyond the horizon of vanishing itself. In doing so, he engages with historical accounts detailing maroon activities in early New Spain, contemporary coverage of the push to make legible Afro-Mexican identities, and the work of Carlos de Sigüenza y Góngora, Octavio Paz, Ivan Van Sertima, Miguel Covarrubias, Steven Spielberg, and Colson Whitehead, among others. Nigrescence, the process of becoming dark, is mobilized to articulate the contours of a barrier at the limits of a collective imagination, beyond which radical black matter has become and is becoming unreadable even as we read.

RICARDO A. WILSON II is an assistant professor of English and Africana Studies at Washington and Lee University.

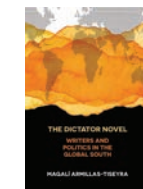
**JULY**

160 PAGES, 6 × 9 INCHES, 7 B/W IMAGES
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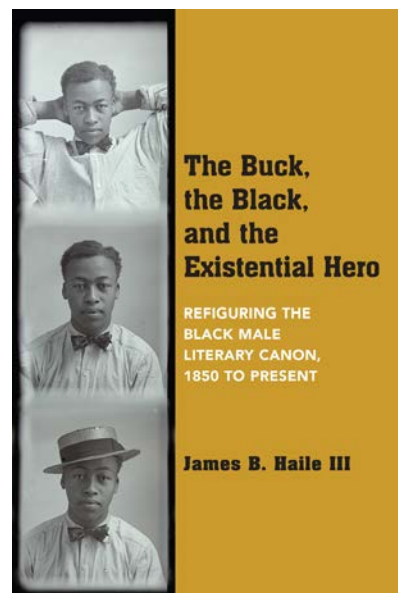
PAPER 978-0-8101-4204-6 \$34.95 (S)
CLOTH 978-0-8101-4205-3 \$99.95 (S)
E-BOOK 978-0-8101-4206-0 \$34.95 (S)

"With *The Nigrescent Beyond: Mexico, the United States, and the Psychic Vanishing of Blackness* we are at once given a subtle new radical voice in thought and a sustained and necessary new exposure to the emplacement of matters of 'Blackness' across the hemisphere, by way of a wholly other experience of all that is Mexico."

—Nahum Dimitri Chandler, author of *Toward an African Future: Of the Limit of World*

ALSO OF INTEREST

Dictator Novel: Writers and Politics in the Global South
Magalí Armillas-Tiseyra
PAPER: 978-0-8101-4040-0
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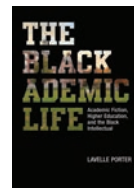
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“James B. Haile III has fashioned a penetrating lens through which to examine the African American male subject in literature, as well as how this subject is conventionally discussed within literary criticism and philosophy. His introduction of the visual and the theatrical as avenues into thinking about Douglass and, especially, Ellison is exciting in its ability to encourage associations that more conventional ways of approaching such well-known figures leave unnoticed. This will be an important work.”

—Anthony Stewart, author of *George Orwell, Doubtless, and the Value of Decency*

ALSO OF INTEREST

The Blackademic Life:
Academic Fiction, Higher Education,
and the Black Intellectual

Lavelle Porter

PAPER: 978-0-8101-4099-8

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The Buck, the Black, and the Existential Hero

Refiguring the Black Male Literary Canon, 1850 to Present

James B. Haile III

The Buck, the Black, and the Existential Hero: Refiguring the Black Male Literary Canon, 1850 to Present combines philosophy, literary theory, and jazz studies with Africana studies to develop a theory of the black male literary imagination. In doing so, it seeks to answer fundamental aesthetic and existential questions: How does the experience of being black and male in the modern West affect the telling of a narrative, the shape or structure of a novel, the development of characters and plot lines, and the nature of criticism itself?

James B. Haile argues that, since black male identity is largely fluid and open to interpretation, reinterpretation, and misinterpretation, the literature of black men has developed flexibility and improvisation, termed the “jazz of life.” Our reading of this literature requires the same kind of flexibility and improvisation to understand what is being said and why, as well as what is not being said and why. Finally, the book attempts to offer this new reading experience by placing texts by well-known authors, such as Frederick Douglass, Ralph Ellison, and Colson Whitehead, in conversation with texts by those who are less well known and those who have, for the most part, been forgotten, in particular, Cecil Brown. Doing so challenges the reader to visit and revisit these novels with a new perspective about the social, political, historical, and psychic realities of black men.

JAMES B. HAILE III is an assistant professor of philosophy at the University of Rhode Island.

Tarell Alvin McCraney

Theater, Performance, and Collaboration

Edited by Sharrell D. Luckett, David Román, and
Isaiah Matthew Wooden

Featuring an interview with Tarell Alvin McCraney

This is the first book to dedicate scholarly attention to the work of Tarell Alvin McCraney, one of the most significant writers and theater-makers of the twenty-first century. Featuring essays, interviews, and commentaries by scholars and artists who span generations, geographies, and areas of interest, the volume examines McCraney’s theatrical imagination, his singular writerly voice, his incisive cultural critiques, his stylistic and formal creativity, and his distinct personal and professional trajectories.

Contributors consider McCraney’s innovations as a playwright, adapter, director, performer, teacher, and collaborator, bringing fresh and diverse perspectives to their observations and analyses. In so doing, they expand and enrich the conversations on his much-celebrated and deeply resonant body of work, which includes the plays *Choir Boy*, *Head of Passes*, *Ms. Blakk for President*, *The Breach*, *Wig Out!*, and the critically acclaimed trilogy *The Brother/Sister Plays: In the Red and Brown Water*, *The Brothers Size*, and *Marcus; Or the Secret of Sweet*, as well as the Oscar Award–winning film *Moonlight*, which was based on his play *In Moonlight Black Boys Look Blue*.

SHARRELL D. LUCKETT is the director of the Helen Weinberger Center for Drama and Playwriting and an associate professor of drama and performance studies at the University of Cincinnati. She is the lead editor of *Black Acting Methods: Critical Approaches*.

DAVID ROMÁN is a professor of English and American studies and ethnicity at the University of Southern California. He is the author of several books on American theater, including *Performance in America: Contemporary U.S. Culture and the Performing Arts*.

ISAIAH MATTHEW WOODEN is a director-dramaturg and an assistant professor of theater arts at Brandeis University.

**JUNE**

264 PAGES, 6 × 9 INCHES, 8 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

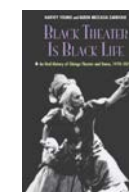
PAPER 978-0-8101-4194-0 \$34.95 (S)

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E-BOOK 978-0-8101-4196-4 \$34.95 (S)

“This critical anthology provides a compelling and comprehensive view into the work of one of the most significant and exciting voices in contemporary American theater. What makes this anthology especially distinctive is its effective conjunction of critical engagement and theatrical practice. The volume’s integration of theory and practice provides a particularly insightful approach to McCraney’s theatrically dynamic dramaturgy. It is an immensely valuable read for scholars, teachers, and students as well as theater practitioners.”

—Harry J. Elam, author of *The Past as Present in the Drama of August Wilson*

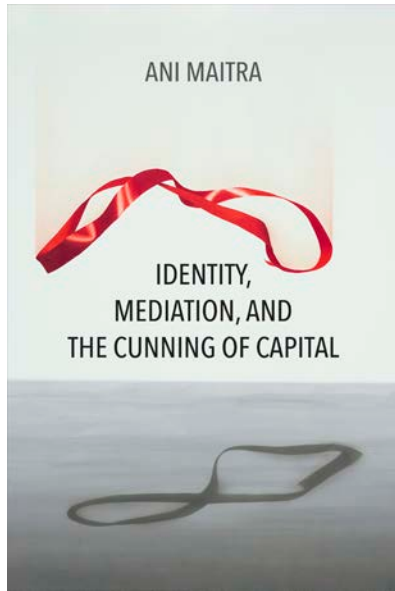
ALSO OF INTEREST

Black Theater Is Black Life:
An Oral History of Chicago Theater
and Dance, 1970–2010

Edited by Harvey Young and

Queen Meccasia Zabriske

PAPER: 978-0-8101-2942-9



MAY

304 PAGES, 6 × 9 INCHES, 17 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4179-7 \$34.95 (S)

CLOTH 978-0-8101-4180-3 \$99.95 (S)

E-BOOK 978-0-8101-4181-0 \$34.95 (S)

“As invigorating and imaginative as it is informative, Maitra’s argument is one with which all those working in identity, media, race, and postcolonial studies will have to reckon.”

—Rey Chow, author of *Not Like a Native Speaker: On Language as a Postcolonial Experience*

ALSO OF INTEREST



*Citizen of the World:
The Late Career and Legacy of W. E. B. Du Bois*
Edited by Phillip Luke Sinitiere
PAPER: 978-0-8101-4032-5
\$39.95 (S)

Identity, Mediation, and the Cunning of Capital

Ani Maitra

In *Identity, Mediation, and the Cunning of Capital*, Ani Maitra calls for an urgent reevaluation of identity politics as an aesthetic maneuver regulated by capitalism. A dominant critical trend in the humanities, Maitra argues, is to dismiss or embrace identity through the formal properties of a privileged aesthetic medium like literature, cinema, or even the performative body. In contrast, he demonstrates that identity politics becomes unavoidably real and material only because the minoritized subject is split between multiple sites of mediation—visual, linguistic, and sonic—while remaining firmly tethered to capitalism’s hierarchical logic of value production. Only in the interstices of media can we track the aesthetic conversion of identitarian difference into value, marked by the inequities of race, class, gender, and sexuality.

Maitra’s archive is transnational and multimodal. Moving from anticolonial polemics to psychoanalysis to diasporic experimental literature to postcolonial feminist and queer media, he lays bare the cunning through which capitalism produces and fragments identity through an intermedial “aesthetic dissonance” with the commodity form. Maitra’s novel contribution to theories of identity and to the concept of mediation will interest a wide range of scholars in media studies, critical race and postcolonial studies, and critical aesthetics.

ANI MAITRA is an assistant professor of film and media studies at Colgate University.



Critical Insurgencies

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

Solidarity with the Other Beings on the Planet

Alice Walker, Ecofeminism, and Animals in Literature

Pamela B. June

For decades, Pulitzer Prize–winning author and activist Alice Walker has spoken out in defense of the oppressed. Her writings address the intersections of racist, sexist, heterosexist, classist, and, increasingly, speciesist oppressions, and she has made clear the importance of reducing violence and creating peace where possible. In light of Walker’s call to action, this book analyzes seven of her novels to offer a fresh reading situated at the complex intersection of critical race studies and critical animal studies.

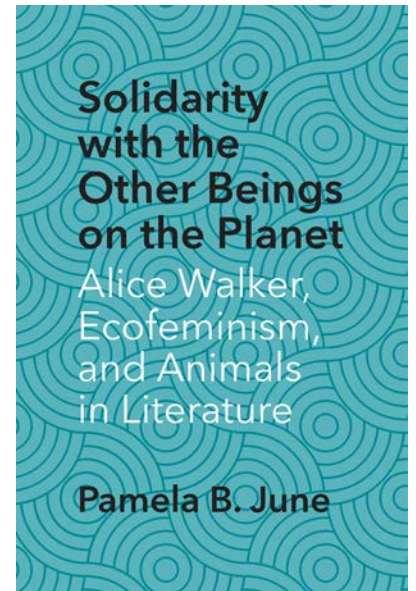
Grounded in ecofeminist theory, this literary analysis examines Walker’s evolving views on animals in relation to her discussions of other oppressed groups. Pamela B. June argues that Walker’s fiction can help readers understand and perhaps challenge American culture’s mistreatment of nonhuman animals. Walker has withstood criticism for her decision to abandon vegetarianism, and this book also problematizes the slippery territory of viewing writers as moral guides. *Solidarity with the Other Beings on the Planet* will appeal to readers in literary studies, ecofeminist studies, African American studies, and critical animal studies.

PAMELA B. JUNE is an associate professor of English at Ohio University, Eastern Campus.



Critical Insurgencies

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



APRIL

216 PAGES, 6 × 9 INCHES
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PAPER 978-0-8101-4168-1 \$34.95 (S)

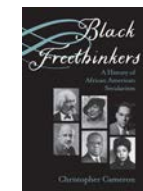
CLOTH 978-0-8101-4169-8 \$99.95 (S)

E-BOOK 978-0-8101-4170-4 \$34.95 (S)

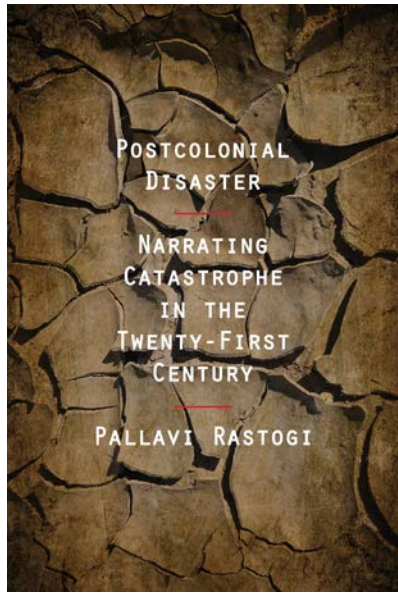
“Pamela B. June’s writing on the life and works of Alice Walker exemplifies the power and importance of exploring the many perplexing complications that shape the lives and works of complex thinkers and writers.”

—Lisa Kemmerer, author of *Sister Species: Women, Animals, and Social Justice*

ALSO OF INTEREST



*Black Freethinkers :
A History of African American
Secularism*
Christopher Cameron
PAPER: 978-0-8101-4078-3
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APRIL
290 PAGES, 6 × 9 INCHES
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E-BOOK 978-0-8101-4174-2 \$34.95 (S)

“Articulating a persuasive theory of the disaster unconscious, Pallavi Rastogi’s narratology of postcolonial disaster fiction highlights the ways in which literary texts attempt to redress disasters on both aesthetic and pedagogical registers. Through a set of close readings that revivify some of the foundational concerns of postcolonial theory—including the centrality of the nation-state—this book at the same time retools postcolonial studies to address newly emerging challenges. A must-read.”

—Gaurav Desai, author of *Commerce with the Universe: Africa, India and the Afrasian Imagination*

ALSO OF INTEREST



Assembling Ethnicities in Neoliberal Times: Ethnographic Fictions and Sri Lanka’s War
Nimanthi Perera-Rajasingham
PAPER: 978-0-8101-4074-5
\$34.95 (S)

Postcolonial Disaster

Narrating Catastrophe in the Twenty-First Century

Pallavi Rastogi

Postcolonial Disaster studies literary fiction about crises of epic proportions in contemporary South Asia and Southern Africa: the oceanic disaster in Sri Lanka, the economic disaster in Zimbabwe, the medical disaster in South Africa and Botswana, and the geopolitical disaster in India and Pakistan. Pallavi Rastogi argues that postcolonial fiction about catastrophe is underpinned by a Disaster Unconscious, a buried but mobile agenda that forces disastrous events to narrate themselves. She writes that in disaster fiction, a literary Story and its real-life Event are in constant dialectic tension. In recent disasters, Story and Event are tied together as the urgency to circulate information and rebuild in the aftermath of the disaster dictates the flow of the narrative. As the Story acquires temporal distance from the Event, such as the seventy-three years since the partition of India in 1947, it plays more with form and theme, to expand beyond a tale about an all-consuming tragedy. Story and Event are in a constant dance with each other, and the Disaster Unconscious plays the tune to which they move.

Rastogi creates a narratology for postcolonial disaster fiction and brings concepts from Disaster Studies into the realm of literary analysis.

PALLAVI RASTOGI is an associate professor of English at Louisiana State University. She is the author of *Afrindian Fictions: Diaspora, Race, and National Desire in South Africa*.



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

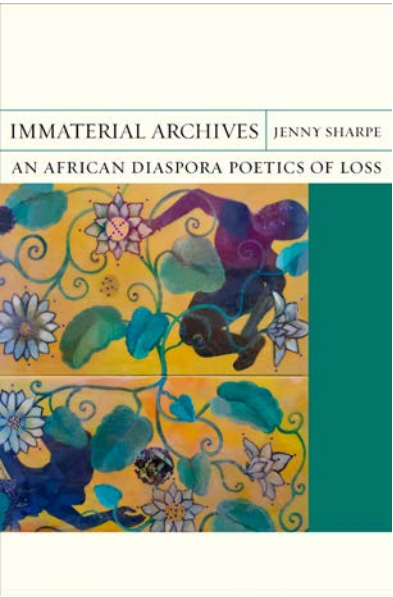
Immaterial Archives

An African Diaspora Poetics of Loss

Jenny Sharpe

In this innovative study, Jenny Sharpe moves beyond the idea of art and literature as an alternative archive to the historical records of slavery and its aftermath. *Immaterial Archives* explores instead the intangible phenomena of affects, spirits, and dreams that Caribbean artists and writers introduce into existing archives. Through an attention to the transformative powers of African diaspora cultures, Sharpe examines how the visual art of Frantz Zéphirin and Edouard Duval-Carrié, and literary writings of M. NourbeSe Philip, Erna Brodber, and Kamau Brathwaite rework the conventions of archival knowledge. Through these works, *Immaterial Archives* explores silence as a black female space, Afro-Creole sacred worlds as diasporic cartographies, and the imaginative conjoining of spirits with industrial technologies as disruptions of enlightened modernity. Organized around the categories of “Silence,” “The Invisible,” “Word Holes,” and “DreamStories,” which are derived from the creative works themselves, *Immaterial Archives* contends with our understanding of the archive as written record, visual image, sound recording, and digitized copy. This book is essential reading for scholars and students in black cultural studies, Caribbean studies, feminist studies, and postcolonial studies.

JENNY SHARPE is a professor of English, comparative literature, and gender studies at the University of California, Los Angeles. She is the author of *Ghosts of Slavery: A Literary Archeology of Black Women’s Lives* and *Allegories of Empire: The Figure of Woman in the Colonial Text*.



MARCH
216 PAGES, 6 × 9 INCHES, 18 B/W IMAGES
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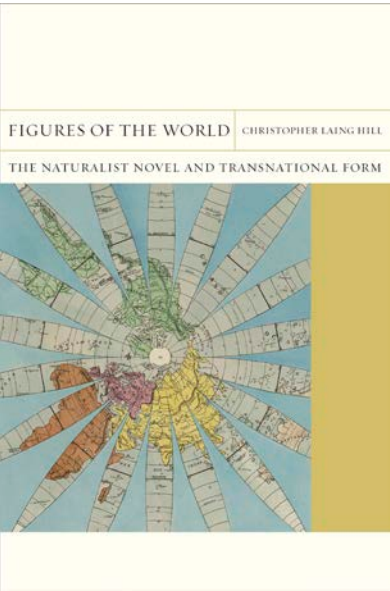
“Jenny Sharpe’s *Immaterial Archives* pushes us to resist the archival impulse to connect fragments and close silences. Instead, she counsels us to follow the lead of the Caribbean literary and visual artists she reads. Through literature and art, we discover new ways of engaging with our collective pasts—and to appreciate the aesthetic imagination of enslaved human beings who invented their own futures beyond the epistemological frame of their European oppressors. As relevant for reading the social past as for producing the social and political today.”

—Angela Y. Davis, author of *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*

ALSO OF INTEREST



When the Pipirite Sings: Selected Poems
Jean Métellus
PAPER: 978-0-8101-3978-7
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JULY
296 PAGES, 6 × 9 INCHES
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CLOTH 978-0-8101-4215-2 \$99.95 (S)
E-BOOK 978-0-8101-4216-9 \$34.95 (S)

“*Figures of the World: The Naturalist Novel and Transnational Form* is an incredibly impressive book. The combination of Hill’s clear, elegant style with the depth and complexity of his background work, on one hand, and the fine-grained quality of his close readings, on the other, make this a model for all literary critical work of its type.”

—Eric Hayot, author of *On Literary Worlds*

ALSO OF INTEREST



Cosmopolitan Desires: Global Modernity and World Literature in Latin America
Mariano Siskind
PAPER: 978-0-8101-2990-0
\$45.00 (S)

Figures of the World

The Naturalist Novel and Transnational Form

Christopher Laing Hill

Figures of the World: The Naturalist Novel and Transnational Form overturns Eurocentric genealogies and globalizing generalizations about “world literature” by examining the complex, contradictory history of naturalist fiction. Christopher Laing Hill follows naturalism’s emergence in France and circulation around the world from North and South America to East Asia. His analysis shows that transnational literary studies must operate on multiple scales, combine distant reading with close analysis, and investigate how literary forms develop on the move.

The book begins by tracing the history of naturalist fiction from the 1860s into the twentieth century and the reasons it spread around the world. Hill explores the development of three naturalist figures—the degenerate body, the self-liberated woman, and the social milieu—through close readings of fiction from France, Japan, and the United States. Rather than genealogies of European influence or the domination of cultural “peripheries” by the center, novels by Émile Zola, Tayama Katai, Frank Norris, and other writers reveal conspicuous departures from metropolitan models as writers revised naturalist methods to address new social conditions. Hill offers a new approach to studying culture on a large scale for readers interested in literature, the arts, and the history of ideas.

CHRISTOPHER LAING HILL is an assistant professor of Asian languages and cultures at the University of Michigan and the author of *National History and the World of Nations*.



Capital Letters

Hugo, Baudelaire, Camus, and the Death Penalty

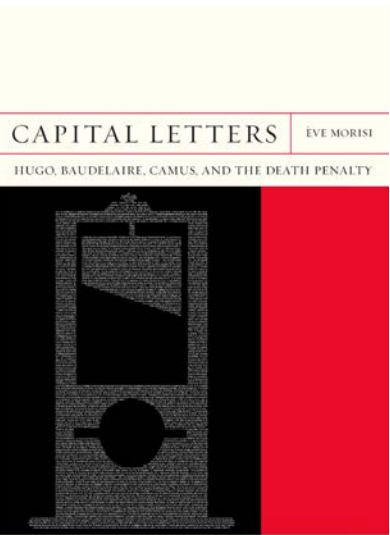
Ève Morisi

Capital Letters sheds new light on how literature has dealt with society’s most violent legal institution, the death penalty. It investigates this question through the works of three major French authors with markedly distinct political convictions and literary styles: Victor Hugo, Charles Baudelaire, and Albert Camus.

Working at the intersection of poetics, ethics, and law, Ève Morisi uncovers an unexpected transhistorical dialogue between the modern death penalty and the ends and means of literature after the French Revolution. Through close textual analysis, careful contextualization, and the critique of violence forged by Giorgio Agamben, Michel Foucault, and René Girard, Morisi reveals that, despite their differences, Hugo, Baudelaire, and Camus converge in questioning France’s humanitarian redefinition of capital punishment dating from the late eighteenth century.

Conversely, capital justice leads all three writers to interrogate the functions, tools, and limits of their art. *Capital Letters* shows that the key modern debate on the political and moral responsibility, or autonomy, of literature crystallizes around the death penalty. Inflecting traditional modes of representation and writing self-reflexively and/or self-critically, Hugo, Baudelaire, and Camus unsettle the commonly accepted divide between strictly aesthetic and politically committed writing. Form, rather than overtly political argument, at once conveys an ethical critique of justice and reflects on the possibilities, and duties, of literature.

ÈVE MORISI is an associate professor of French and Francophone literature at the University of Oxford.



MARCH
280 PAGES, 6 × 9 INCHES, 5 B/W IMAGES
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PAPER 978-0-8101-4151-3 \$34.95 (S)
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E-BOOK 978-0-8101-4153-7 \$34.95 (S)

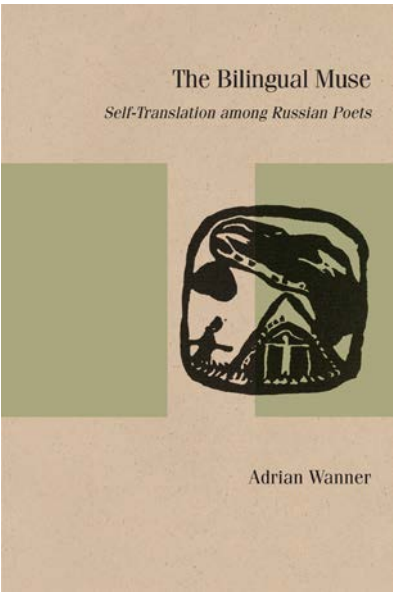
“There aren’t many scholars these days who have the erudition, rhetorical arsenal, and sensibility to give French poetry and poetics their due. Ève Morisi is one of them.”

—Debarati Sanyal, author of *The Violence of Modernity: Baudelaire, Irony, and the Politics of Form*

ALSO OF INTEREST



Behold an Animal: Four Exorbitant Readings
Thangam Ravindranathan
PAPER: 978-0-8101-4071-4
\$34.95 (S)



JUNE
240 PAGES, 6 × 9 INCHES
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PAPER 978-0-8101-4123-0 \$39.95 (S)
CLOTH 978-0-8101-4124-7 \$120.00 (S)
E-BOOK 978-0-8101-4125-4 \$39.95 (S)

“*The Bilingual Muse* confirms Adrian Wanner as the leading scholar of Russian literary translanguaging. His scintillating study of self-translation by seven disparate poets is attentive to the nuances of prosody as well as issues of cultural and personal identity. Especially luminescent are Wanner’s discussion of the short-lived polyglot prodigy Elizaveta Kul’man, his recuperation of the painter Wassily Kandinsky as a formidable trilingual poet, and his account of why Vladimir Nabokov regarded autotranslation as ‘self-torture.’”

—Steven G. Kellman, author of *The Translingual Imagination*

ALSO OF INTEREST



*Russian Minimalism:
From the Prose Poem to the Anti-Story*
Adrian Wanner
PAPER: 978-0-8101-3565-9
\$34.95 (S)

The Bilingual Muse

Self-Translation among Russian Poets

Adrian Wanner

The Bilingual Muse analyzes the work of seven Russian poets who translated their own poems into English, French, German, or Italian. Investigating the parallel versions of self-translated poetic texts by Vladimir Nabokov, Joseph Brodsky, Andrey Gritsman, Katia Kapovich, Marina Tsvetaeva, Wassily Kandinsky, and Elizaveta Kul’man, Adrian Wanner considers how verbal creativity functions in different languages, the conundrum of translation, and the vagaries of bilingual identities.

Wanner argues that the perceived marginality of self-translation stems from a romantic privileging of the mother tongue and the original text. The unprecedented recent dispersion of Russian speakers over three continents has led to the emergence of a new generation of diasporic Russians who provide a more receptive milieu for multilingual creativity. The book will be of interest to scholars in Russian literature, comparative literature, applied linguistics, translation studies, and the rapidly developing field of self-translation studies.

ADRIAN WANNER is the Liberal Arts Professor of Russian and Comparative Literature at Penn State University. He is the author of *Russian Minimalism: From the Prose Poem to the Anti-Story* and *Out of Russia: Fictions of a New Translingual Diaspora*, both published by Northwestern University Press.

SRLT

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

Dostoevsky and the Ethics of Narrative Form

Suspense, Closure, Minor Characters

Greta Matzner-Gore

Three questions of novelistic form preoccupied Fyodor Dostoevsky throughout his career: how to build suspense, how to end a narrative effectively, and how to distribute attention among major and minor characters. For Dostoevsky, these were much more than practical questions about novelistic craft; they were ethical questions as well.

Dostoevsky and the Ethics of Narrative Form traces Dostoevsky’s indefatigable investigations into the ethical implications of his own formal choices. Drawing on his drafts, notebooks, and writings on aesthetics, Greta Matzner-Gore argues that Dostoevsky wove the moral and formal questions that obsessed him into the fabric of his last three novels: *Demons*, *The Adolescent*, and *The Brothers Karamazov*. In so doing, Dostoevsky anticipated some of the most pressing debates taking place in the study of narrative ethics today. Can reading novels make us more compassionate and sensitive to emotional nuance? Or is the act of reading, instead, a variety of voyeurism? By placing Dostoevsky in dialogue with thinkers such as Wayne Booth, Suzanne Keen, and Alex Woloch and providing a fresh assessment of Mikhail Bakhtin’s *Problems of Dostoevsky’s Poetics*, this book makes an important contribution not only to Dostoevsky studies but also to the field of narrative ethics.

GRETA MATZNER-GORE is an assistant professor in the Department of Slavic Languages and Literatures at the University of Southern California.

SRLT

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



JUNE
184 PAGES, 6 × 9 INCHES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4197-1 \$39.95 (S)
CLOTH 978-0-8101-4198-8 \$120.00 (S)
E-BOOK 978-0-8101-4199-5 \$39.95 (S)

“Well written and well structured, *Dostoevsky and the Ethics of Narrative Form* draws from recent strains in the fields of narrative ethics and Dostoevsky scholarship yet also strikes out on its own, providing fresh readings of familiar texts, often from unexpected angles.”

—Kate Holland, author of *The Novel in the Age of Disintegration: Dostoevsky and the Problem of Genre in the 1870s*

ALSO OF INTEREST



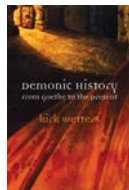
Dostoevsky and the Riddle of the Self
Yuri Corrigan
PAPER: 978-0-8101-3569-7
\$39.95 (S)

**MAY**

224 PAGES, 6 × 9 INCHES, 2 B/W IMAGES
 WORLDWIDE, FIRST PUBLICATION
 PAPER 978-0-8101-4162-9 \$39.95 (S)
 CLOTH 978-0-8101-4163-6 \$99.95 (S)
 E-BOOK 978-0-8101-4164-3 \$39.95 (S)

“Ari Linden’s *Karl Kraus and the Discourse of Modernity* offers an illuminating view onto Kraus’s three major creative works, *The Last Days of Mankind*, *Cloudcuckooland*, and *The Third Walpurgisnacht*. Linden’s principal contribution is an original analysis of Kraus’s use of language in its relation to his contemporary reality—and in particular World War I, the creation of the Austrian Republic in the 1920s, and the era of National Socialism.”

—Michael W. Jennings, coauthor of *Walter Benjamin: A Critical Life*

ALSO OF INTEREST

*Demonic History:
 From Goethe to the Present*
 Kirk Wetters
 PAPER: 978-0-8101-3253-5
 \$39.95 (S)

Karl Kraus and the Discourse of Modernity

Ari Linden

Ari Linden’s *Karl Kraus and the Discourse of Modernity* reconsiders the literary works of the Viennese satirist, journalist, and playwright Karl Kraus (1874–1936). Linden reads Kraus’s work both on its own terms and alongside philosophy and critical theory, yielding a portrait of Kraus as an irrepressible figure in the modernist tradition. In doing so, Linden draws a more robust image of German modernism itself.

Combining close readings with intellectual history, Linden shows how Kraus’s two major literary achievements (*The Last Days of Mankind* and *The Third Walpurgis Night*) and a lesser-known play (*Cloudcuckooland*) address the political catastrophes of the first third of Europe’s twentieth century—from World War I to the rise of fascism. Kraus’s central insight, Linden argues, is that the medial representations of such events have produced less an informed audience than one increasingly unmoved by mass violence. In the second part of the book, Linden explores this insight as he sees it inflected in Søren Kierkegaard, Walter Benjamin, and Theodor Adorno. This hidden dialogue, Linden argues, offers us a richer understanding of the often neglected relationship between satire and critical theory writ large.

ARI LINDEN is an assistant professor in the Department of German Studies at the University of Kansas. He is a coeditor of the forthcoming volume *Karl Kraus and National Socialism: Citing Violence, Inciting Critique*.

Precarious Intimacies The Politics of Touch in Contemporary Western European Cinema

Maria Stehle and Beverly Weber

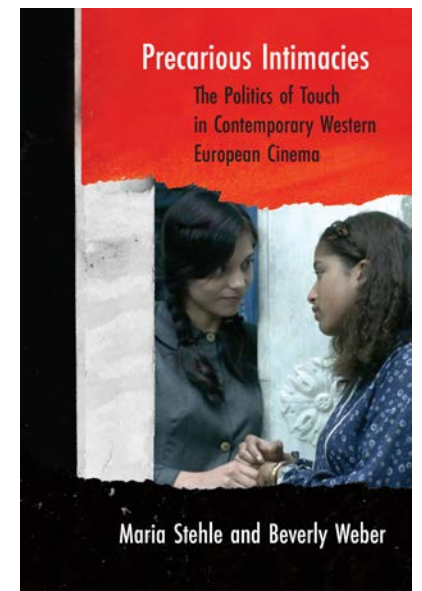
Drawing on and responding to the writings of theorists such as Judith Butler, Sarah Ahmed, Lauren Berlant, and Lisa Lowe, this book proposes the notion of “precarious intimacies” to navigate a dilemma: how to recognize, affirm, and value love, touch, and care while challenging the racialized and gendered politics in which they are embedded.

Twenty-first-century Europe is undergoing dramatic political and economic transformations that produce new forms of transnational contact as well as new regimes of exclusion and economic precarity. These political and economic shifts both circumscribe and enable new possibilities for intimacy. Many European films of the last two decades depict experiences of political and economic vulnerability in narratives of precarious intimacies. In these films, stories of intimacy, sex, love, and friendship are embedded in violence and exclusion, but, as Maria Stehle and Beverly Weber show, the politics of touch and connection also offers avenues to theorize forms of attention and affection that challenge exclusive notions of race, citizenship, and belonging.

Precarious Intimacies examines the aesthetic strategies that respond to this tension and proposes a politics of interpretation that identifies the potential and possibility of intimacy.

MARIA STEHLE is an associate professor in the Department of Modern Foreign Languages and Literatures at the University of Tennessee, Knoxville. She is the author of *Ghetto Voices in Contemporary Germany: Textscapes, Filmscapes, Soundscapes* and a coauthor of *Awkward Politics: The Technologies of Popfeminist Activism*.

BEVERLY WEBER is an associate professor of German studies and Jewish studies at the University of Colorado Boulder. She is the author of *Violence and Gender in the “New” Europe: Islam in German Culture*.

**AUGUST**

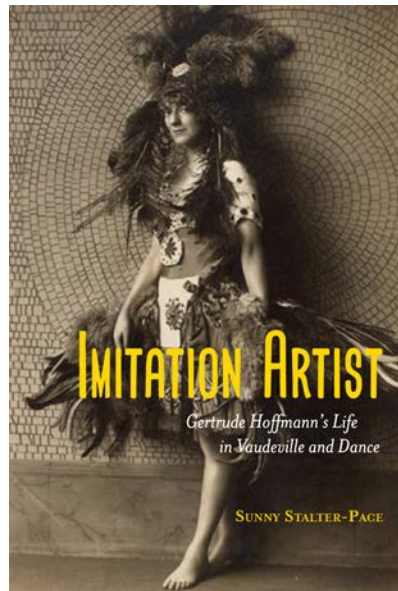
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Imitation Artist

Gertrude Hoffmann’s Life in Vaudeville and Dance

Sunny Stalter-Pace

Gertrude Hoffmann made her name in the early twentieth century as an imitator, copying highbrow performances from Europe and popularizing them for a broader American audience. Born in San Francisco, Hoffmann started working as a ballet girl in pantomime spectacles during the Gay Nineties. She performed through the heyday of vaudeville and later taught dancers and choreographed nightclub revues. After her career ended, she reflected on how vaudeville’s history was represented in film and television.

Drawn from extensive archival research, *Imitation Artist* shows how Hoffmann’s life intersected with those of central figures in twentieth-century popular culture and dance, including Florenz Ziegfeld, George M. Cohan, Isadora Duncan, and Ruth St. Denis. Sunny Stalter-Pace discusses the ways in which Hoffmann navigated the complexities of performing gender, race, and national identity at the dawn of contemporary celebrity culture. This book is essential reading for those interested in the history of theater and dance, modernism, women’s history, and copyright.

SUNNY STALTER-PACE is the Hargis Associate Professor of American Literature at Auburn University. She is the author of *Underground Movements: Modern Culture on the New York Subway*.

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Moonflower, Nightshade, All the Hours of the Day Stories

JD Scott

In this debut collection of short stories by the winner of the Madeleine P. Plonsker Emerging Writer's Residency Prize, the sly fabulism of JD Scott's fiction casts its own peculiar spell upon the reader as it outlines a world unsettlingly similar to our own. Scott troubles the line between what is literary and genre, fairy tale and parable.

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JD SCOTT is the author of the poetry collection *Mask for Mask*. Scott's writing has appeared in *Best Experimental Writing*, *Best New Poets*, *Denver Quarterly*, *Prairie Schooner*, *Indiana Review*, and elsewhere. *Moonflower, Nightshade, All the Hours of the Day* is Scott's debut story collection.



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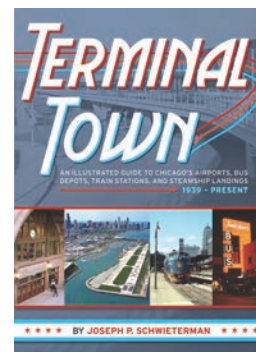
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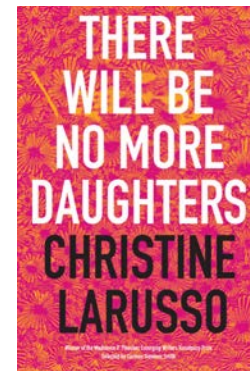
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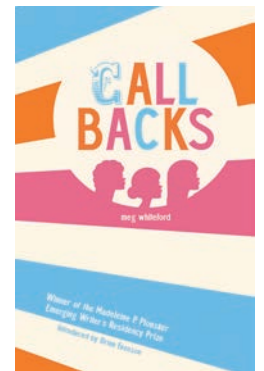
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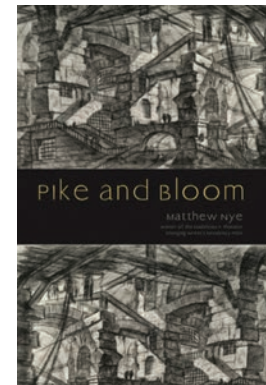
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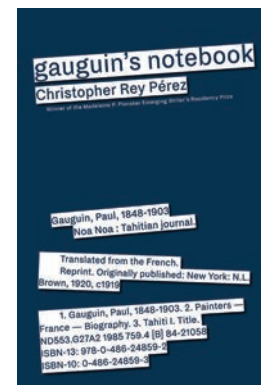
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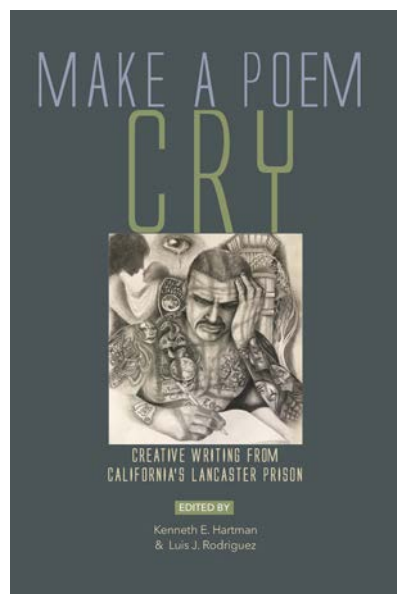
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"There are few places left where putting pen to paper remains the dominant mode of formal communication, but so it is inside the jails and prisons of this country. Whether it's sad letters to family members, or desperate pleas to heedless courts and government functionaries, or long, passionate missives to lovers on the other side of the fences, the average man or woman in prison talks to the rest of the world through words written on paper."

—Kenneth E. Hartman, from the preface



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.

Make a Poem Cry

Creative Writing from California's Lancaster Prison

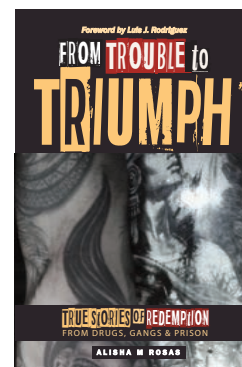
Edited by **Kenneth E. Hartman** and **Luis J. Rodríguez**

Make a Poem Cry is an anthology of poems from one of California's high-security prisons brought to us through the creative writing classes of Luis J. Rodríguez, sponsored by the Alliance for California Traditional Arts. Rodríguez, who is Tia Chucha Press's founding editor, and formerly incarcerated writer Kenneth E. Hartman have selected work penned from 2016 to 2018. These are poems, essays, stories, and more mined from the depths of familial, racial, and economic violence. They are imaginings for how to address trouble and crime without punishment, dehumanization, and violence in return. Here's restorative/transformational justice in action. Here's redemption in the flesh. Here are voices and viewpoints needed for a just and equitable world for all.

Funded by the Arts for Justice Fund, the project is part of Tia Chucha's Centro Cultural's "Trauma to Transformation Program."

KENNETH E. HARTMAN was convicted of murder at nineteen and sentenced to life without the possibility of parole. After he had served thirty-eight years, former California governor Edmund G. Brown Jr. commuted his sentence, and Hartman was paroled in 2017. He's presently a freelance writer who is also working as a development coordinator and prison programs specialist for a Los Angeles-area nonprofit. His 2009 memoir, *Mother California: A Story of Redemption behind Bars*, won the 2010 Eric Hoffer Award. Hartman edited *Too Cruel, Not Unusual Enough*, a collection of prisoner writings about life sentences without the possibility of parole, which won a 2014 Independent Publisher Book Award. His work has appeared in the *New York Times* and *Harper's*.

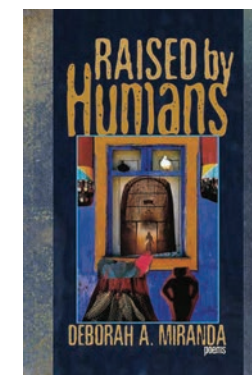
LUIS J. RODRÍGUEZ was the poet laureate of Los Angeles from 2014 to 2016. He has taught creative writing as well as conducted poetry readings, lectures, and healing circles in prisons, juvenile lockups, and jails throughout the United States, Mexico, Central America, South America, and Europe. He is the founding editor of Tia Chucha Press and cofounder of Tia Chucha's Centro Cultural & Bookstore in the San Fernando Valley section of Los Angeles. Rodríguez is the author of fifteen books of poetry, children's literature, fiction, and nonfiction, including the best-selling memoir *Always Running: La Vida Loca; Gang Days in L.A.*



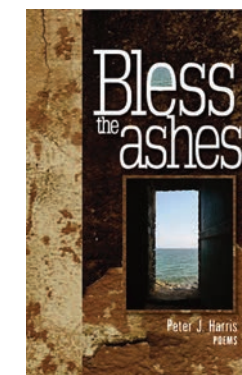
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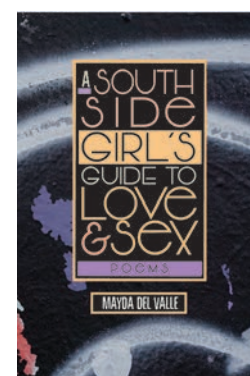
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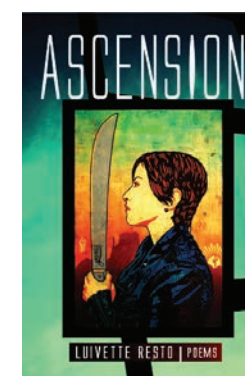
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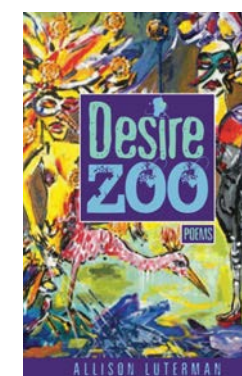
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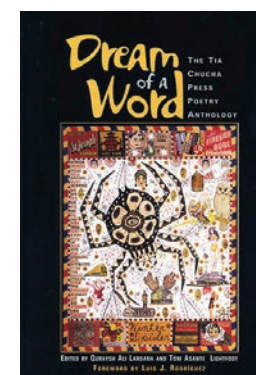
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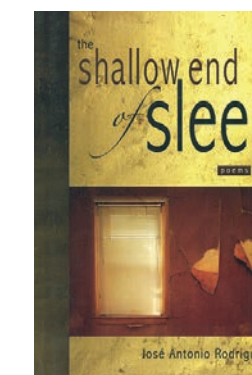
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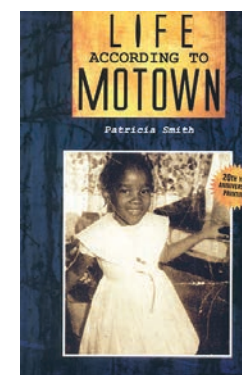
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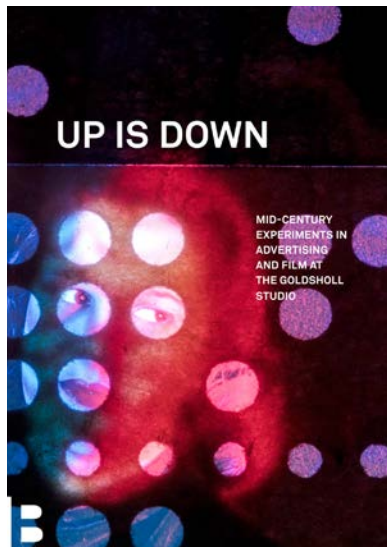
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—*Form Design Magazine*

Up Is Down

Mid-Century Experiments in Advertising and Film at the Goldsholl Studio

Edited by Amy Beste and Corinne Granof

Winner of the 2019 Award for Excellence from the Association of Art Museum Curators

Up Is Down: Mid-Century Experiments in Advertising and Film at the Goldsholl Studio is the first illustrated guide to the innovative work of Goldsholl Design Associates and its impact on design and film.

Headed by Morton and Millie Goldsholl, the studio worked at the intersection of art, design, and media, producing trademarks, corporate identities, print advertisements, television commercials, and films for such clients as Motorola, Kimberly-Clark, Revlon, 7-Up, and the National Football League. The Goldsholls and their designers were compared to many of the most celebrated design firms of their day and are being rediscovered by many contemporary designers.

Inspired by Laszlo Moholy-Nagy, with whom they had studied at Chicago's School of Design, Morton and Millie Goldsholl fostered a culture of exploration and collaboration in their studio. The firm became known for its imaginative "designs-in-film," applying avant-garde techniques to commercial productions. Its groundbreaking work in the new media of television helped redefine the look of everyday visual culture in mid-century America. The trailblazing work of Goldsholl Design Associates remains an unexplored contribution within American design and advertising.

Published in conjunction with the exhibition of the same name at the Block Museum of Art, Northwestern University, this volume's research explores how a new visual language emerged from Chicago's cross-fertilization of avant-garde aesthetics, business, and cutting-edge media.

AMY BESTE is the director of public programs and a senior lecturer in the Department of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago.

CORINNE GRANOF is the curator of academic programs at the Mary and Leigh Block Museum of Art at Northwestern University and a specialist in twentieth-century German art.

Portrait of a Child

Historical and Scientific Studies of a Roman Egyptian Mummy

Edited by Essi Rönkkö, Taco Terpstra, and Marc Walton

Portrait of a Child is an illustrated guide to the fascinating story of the mummy known to archaeologists as "Hawara Portrait Mummy No. 4." Discovered in 1910 by British archaeologist Flinders Petrie at the Roman-Egyptian archaeological site of Hawara, the mummified child had been buried with a luminous painted portrait which has captivated viewers ever since. This book tells the story of what cutting-edge research has revealed about her life and death.

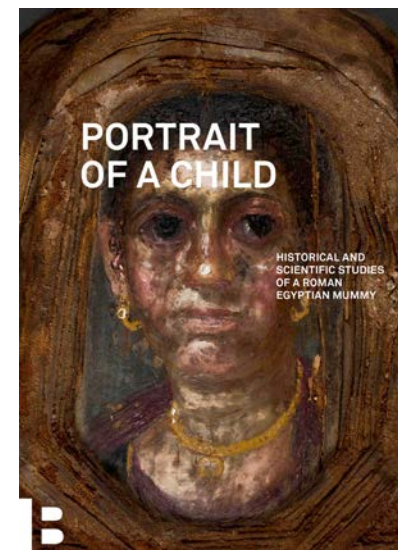
The centerpiece of a 2018 exhibit at Northwestern University's Block Museum of Art titled "Paint the Eyes Softer: Mummy Portraits from Roman Egypt," the mummy was the focus on intense, multidisciplinary research. University researchers used CT scan technology to investigate the cause of the child's death and identify the method and materials used in mummification. Traveling to the Department of Energy's Argonne National Laboratory, the mummy then became the first ever analyzed using Advanced Photon Source synchrotron technology, where a high-brilliance X-ray beam revealed more details about her bone matter and the materials she was entombed with. Accompanied by a wealth of color images, maps, and diagrams, *Portrait of A Child*, shares new scientific findings, as well as the conservation, ethical, and museological considerations weighed by the researchers and curators.

Written for the knowledgeable general reader, the book presents recent multidisciplinary research that explores the mummy, the economic and cultural history of Hawara within the Roman Empire, as well as the life of a girl in Egypt at the turn of the second century.

ESSI RÖNKKÖ is an assistant curator at the Block Museum of Art at Northwestern University. She worked for the Hood Museum of Art at Dartmouth College between 2009–2015 before joining the Block in 2016. Her work has focused on academic programming and curatorial projects related to the ancient Mediterranean with research interests that include gender and concepts of masculinity in the early Roman Empire.

TACO TERPSTRA is an assistant professor of classics and history at Northwestern University. Terpstra is a socioeconomic historian of ancient Rome. He is the author of *Trading Communities in the Roman World: A Micro-Economic and Institutional Perspective*. In 2015–16 he was a Fellow at Northwestern's Alice Kaplan Institute for the Humanities.

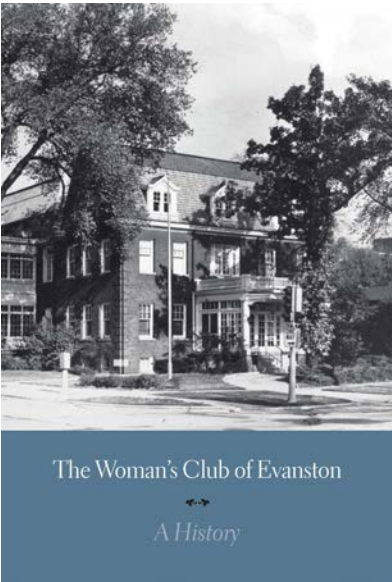
MARC WALTON is Research Professor of Materials Science and Engineering at Northwestern University. Walton worked at the Los Angeles County Museum of Art for two years prior to joining the Getty Conservation Institute in 2005, where he was an associate scientist responsible for the scientific study of antiquities at the J. Paul Getty Museum.

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The Woman’s Club of Evanston

A History

Erin Hvizdak
With an epilogue by **Kathy Rocklin**

The Woman’s Club of Evanston: A History documents a unique institution. Founded in 1889 by Elizabeth Harbert, the Woman’s Club of Evanston set out to address community needs, in particular those of the most vulnerable, supporting organizations that deal with housing, education, and health issues of women and children. Today its clubhouse, built in 1913 to provide a center for the Club’s activities, is on the National Register of Historic Places.

An exemplar of the women’s club movement, over the course of its long history the Woman’s Club has redirected its efforts in service and philanthropy and adjusted its organization in response to the changing needs of its community. The Charitable Foundation of the Woman’s Club of Evanston was established to support programs that provide a continuity of care and education and address gaps in funding for families in need. In 2010, the Harbert Society was created to recognize individuals who support the Woman’s Club of Evanston and to encourage and document planned gifts.

ERIN HVIZDAK is a reference and instruction librarian at Washington State University. She earned a master of arts in women’s studies and gender studies at Loyola University Chicago.

KATHY ROCKLIN is president of the Woman’s Club of Evanston.

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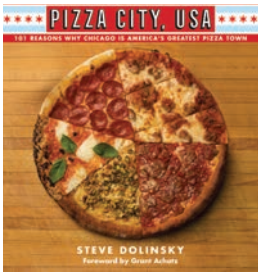
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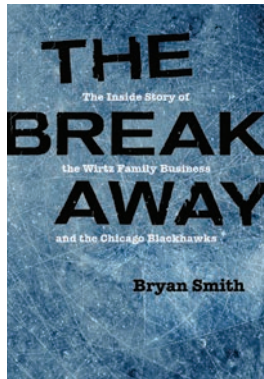
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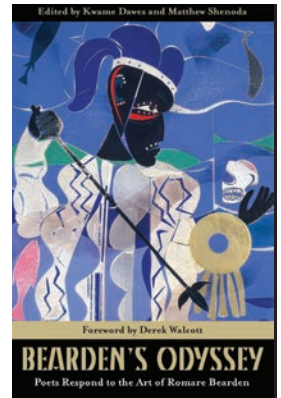
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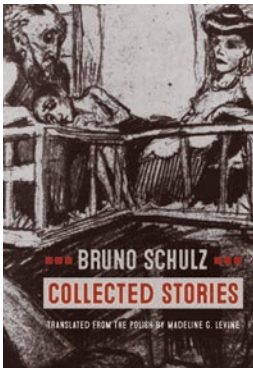
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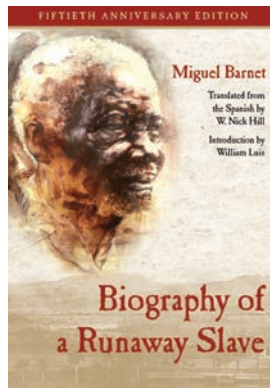
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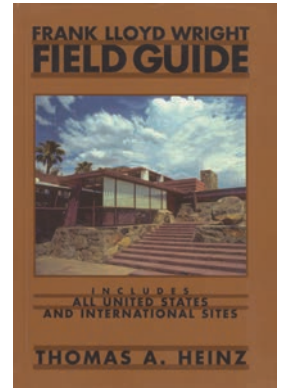
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