

Southern Exposure

The Overlooked Architecture of Chicago's South Side

Lee Bey
Foreword by Amanda Williams

Southern Exposure: The Overlooked Architecture of Chicago's South Side is the first book devoted to the South Side's rich and unfairly ignored architectural heritage. With lively, insightful text and gallery-quality color photographs by noted Chicago architecture expert Lee Bey, *Southern Exposure* documents the remarkable and largely unsung architecture of the South Side. The book features an array of landmarks—from a Space Age dry cleaner to a nineteenth-century lagoon that meanders down the middle of a working-class neighborhood street—that are largely absent from arts discourse, in no small part because they sit in a predominantly African American and Latino section of town that's better known as a place of disinvestment, abandonment, and violence.

Inspired by Bey's 2017 Chicago Architecture Biennial exhibition, *Southern Exposure* visits sixty sites, including lesser-known but important work by luminaries such as Jeanne Gang, Frank Lloyd Wright, and Eero Saarinen, as well as buildings by pioneering black architects such as Walter T. Bailey, John Moutoussamy, and Roger Margerum.

Pushing against the popular narrative that depicts Chicago's South Side as an architectural wasteland, Bey shows beautiful and intact buildings and neighborhoods that reflect the value—and potential—of the area. *Southern Exposure* offers much to delight architecture aficionados and writers, native Chicagoans and guests to the city alike.



LEE BEY is a photographer, writer, lecturer, and consultant who documents and interprets the built environment—and the often complex political, social, and racial forces that shape spaces and places. His writing on architecture and urban design has been featured in *Architect*, *Chicago*

magazine, *Architectural Record*, and many news outlets. His photography has appeared in *Chicago Architect*, *Old-House Journal*, *Cite*, and in international design publications, including *Bauwelt* and *Modulor*. A former *Chicago Sun-Times* architecture critic, Bey is also a senior lecturer at the School of the Art Institute of Chicago and served as deputy chief of staff for urban planning under former Chicago mayor Richard M. Daley.

AMANDA WILLIAMS is a visual artist who trained as an architect. Her works have been exhibited widely and are included in the permanent collections of the Art Institute of Chicago and the Museum of Modern Art in New York. She lives and works on the South Side of Chicago.



OCTOBER

186 PAGES, 10 X 8 1/2 INCHES, 74 COLOR IMAGES

WORLDWIDE, FIRST PUBLICATION

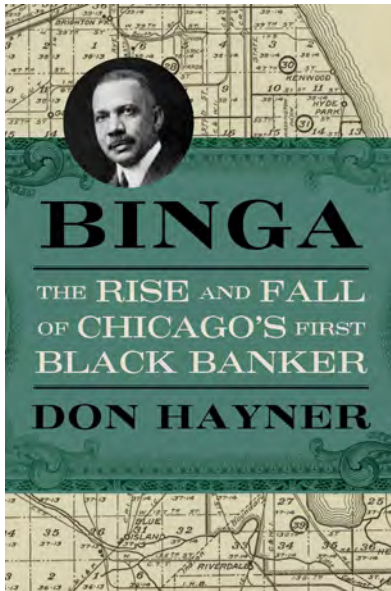
PAPER 978-0-8101-4098-1 \$30.00

ALSO OF INTEREST



John Vinci
Life and Landmarks
Text by Robert Sharoff
Photographs by William Zbaren
PAPER: 978-0-8101-3665-6
\$65.00 (X)

Second to None: Chicago Stories
Harvey Young, Series Editor



NOVEMBER

264 PAGES, 6 X 9 INCHES, 22 B/W PHOTO-GRAPHS

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4090-5 \$24.95

E-BOOK 978-0-8101-4091-2 \$24.95

"There is arguably no better icon of Chicago history that deserves such a dramatic and gripping treatment than Jesse Binga."

—Davarian L. Baldwin, author of *Chicago's New Negroes: Modernity, the Great Migration, and Black Urban Life*

ALSO OF INTEREST



Sacred Ground
The Chicago Streets of Timuel Black
 Timuel D. Black Jr.
 PAPER: 978-0-8101-3924-4
 \$24.95

Binga

The Rise and Fall of Chicago's First Black Banker

Don Hayner

Binga is the definitive full-length biography of Jesse Binga, the first black banker in Chicago. Born into a large family in Detroit, Binga arrived in Chicago in 1892 in his late twenties with virtually nothing. Through his wits and resourcefulness, he rose to wealth and influence as a real estate broker, and in 1908 he founded the Binga Bank, the first black-owned bank in Chicago. But his fall was equally notable. *Binga* recounts this gripping story about race, history, politics, and finance in Chicago.

Chicago's Black Belt was a sliver of land several miles long and a half mile wide on the city's South Side. Created by segregation, it was a city within a city, and its growth can be traced through the arc of Binga's career. He preached and embodied an American gospel of self-help and accrued wealth while expanding housing options and business opportunities for blacks.

But his success came at the price of a vicious backlash. After Binga moved his family into a white neighborhood in 1917, his house was bombed multiple times, his offices were attacked twice, and he became a lightning rod for the worst race riots in Chicago history (1919). He persevered, but, starting with the stock market crash of October 1929, a string of reversals cost Binga his bank, his property, and his fortune.

A quintessentially Chicago story, *Binga* tells the story of racial change in one of the most segregated cities in America. *Binga* illuminates how an extraordinary Chicagoan stood as a symbol of hope in a community isolated by racial animosity.



DON HAYNER is the retired editor in chief of the *Chicago Sun-Times*. During his tenure as managing editor and editor, the *Sun-Times* won multiple national and local awards for investigative reporting and breaking news. Two years after Hayner became

editor, the *Sun-Times* was awarded the Pulitzer Prize for local reporting in 2011. Hayner is the author, with Tom McNamee, of *Streetwise Chicago: A History of Chicago Street Names*, *The Metro Chicago Almanac: Fascinating Facts and Offbeat Offerings about the Windy City*, and *The Stadium: 1929–1994, The Official Commemorative History of the Chicago Stadium*. Hayner is a graduate of Ripon College and John Marshall Law School.

Second to None: Chicago Stories

Harvey Young, Series Editor

A Death in Harlem

A Novel

Karla FC Holloway

In *A Death in Harlem*, famed scholar Karla Holloway weaves a mystery in the bon vivant world of the Harlem Renaissance. Taking as her point of departure the tantalizingly ambiguous “death by misadventure” at the climax of Nella Larsen’s 1929 best-selling novel *Passing*, Holloway takes readers back to the sunlit boulevards and shaded sidestreets of Jazz Age New York. A murder there will test the mettle, resourcefulness, and intuition of Harlem’s first “colored” policeman, Weldon Haynie Thomas.

Clear glass towers rising in Manhattan belie a city where people are often not what they seem. For some here, identity is a performance of passing—passing for another race, for another class, for someone safe to trust. Thomas’s investigation illuminates the societies and secret societies, the intricate code of manners, the world of letters, and the broad social currents of 1920s Harlem.

A Death in Harlem is an exquisitely crafted, briskly paced, and impeccably stylish journey back to a time still remembered as a peak of American glamour. It introduces Holloway as a fresh voice in storytelling, and Weldon Haynie Thomas as an endearing and unforgettable detective.

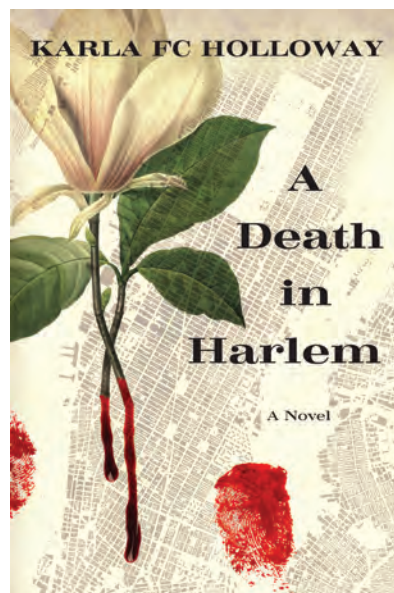


KARLA FC HOLLOWAY is the James. B. Duke Professor Emerita of English and Law at Duke University, where her research and teaching have included African American literary and cultural studies, bioethics, gender, and law. She is

the author of eight books, including *Passed On: African-American Mourning Stories*; *Private Bodies/Public Texts: Race, Gender, and a Cultural Bioethics*; and *Legal Fictions: Constituting Race, Composing Literatures*.



TriQuarterly Books



SEPTEMBER

248 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

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

E-BOOK 978-0-8101-4082-0 \$18.95

“Holloway’s debut novel will take you on a journey that reveals a fresh, richly layered, and rarely seen—or imagined—view of early twentieth-century black life and society. Fascinating characters, rich period detail, secrets, scandals, power, privilege, poverty, and plenty of plot twists make for an unforgettable and unflinching glimpse into a world that many will find surprising, mysterious, and possibly even mythical. Others of us know how real this world was, is. Nella would be pleased.”

—Virginia DeBerry, coauthor of *Better Than I Know Myself*

ALSO OF INTEREST



The Death of the Detective
A Novel

Mark Smith

PAPER: 978-0-8101-2387-8
\$18.95



DECEMBER

380 PAGES, 6 X 9 INCHES, 2 B/W IMAGES
WORLDWIDE, FIRST PUBLICATION
PAPER 978-0-8101-4154-4 \$34.95 (X)

ALSO OF INTEREST



Bearden's Odyssey
Poets Respond to the Art of Romare Bearden
Edited by Kwame Dawes and Matthew Shenoda
Foreword by Derek Walcott
PAPER: 978-0-8101-3489-8
\$24.95

Furious Flower

Seeding the Future of African American Poetry

Edited by Joanne V. Gabbin and Lauren K. Alleyne
Foreword by Rita Dove

Furious Flower: Seeding the Future of African American Poetry is an anthology of poems by more than a hundred award-winning poets, including Jericho Brown, Tracy K. Smith, and Justin Philip Reed, combined with themed essays on poetics from celebrated scholars such as Kwame Dawes, Evie Shockley, and Meta DuEwa Jones.

The Furious Flower Poetry Center is the nation's first academic center for Black poetry. In this eponymous collection, editors Joanne V. Gabbin and Lauren K. Alleyne bring together many of the paramount voices in Black poetry and poetics active today, composing an electrifying mosaic of voices, generations, and aesthetics that reveals the Black narrative in the work of twentieth- and twenty-first-century writers. Intellectually enlightening and powerfully enlivening, *Furious Flower* explores and celebrates the idea of the Black poetic voice, to ask, "What's next for Black poetic expression?"

JOANNE V. GABBIN is the executive director of the Furious Flower Poetry Center and a professor of English at James Madison University. She is the author of the biography *Sterling A. Brown: Building the Black Aesthetic Tradition* and a children's book, *I Bet She Called Me Sugar Plum*, and the editor of two previous Furious Flower anthologies—*The Furious Flowering of African American Poetry* and *Furious Flower: African American Poetry from the Black Arts Movement to the Present*. She also edited *Mourning Katrina: A Poetic Response to Tragedy* and *Shaping Memories: Reflections of African American Women Writers*.

LAUREN K. ALLEYNE is the assistant director of the Furious Flower Poetry Center and an associate professor of English at James Madison University. She is the author of the poetry collection *Difficult Fruit*. A Cave Canem graduate, Alleyne was the winner of the 2016 Split This Rock Poetry Contest.



TriQuarterly Books

What Saves Us

Poems of Empathy and Outrage in the Age of Trump

Edited by **Martín Espada**

This is an anthology of poems in the Age of Trump—about much more than Trump. These are poems that either *embody* or *express* a sense of empathy or outrage, both prior to and following his election, since it is empathy the president lacks and outrage he provokes.

There is an extraordinary diversity of voices here. The ninety-two poets featured include Juan Felipe Herrera, Richard Blanco, Carolyn Forché, Patricia Smith, Robert Pinsky, Donald Hall, Elizabeth Alexander, Ocean Vuong, Marge Piercy, Yusef Komunyakaa, Brian Turner, and Naomi Shihab Nye. They speak of persecuted and scapegoated immigrants. They bear witness to violence: police brutality against African Americans, mass shootings in a school or synagogue. They testify to poverty, the waitress surviving on leftovers at the restaurant, the battles of a teacher in a shelter for homeless mothers, the emergency-room doctor listening to the heartbeats of his patients. There are voices of labor, in the factory and the fields. There are prophetic voices, imploring us to imagine the world we will leave behind in ruins lest we speak and act.

However, this is not merely a collection of grievances. The poets build bridges. One poet steps up to translate in Arabic at the airport; another declaims a musical manifesto after the hurricane that devastated his island; another evokes a demonstration in the street, an ecstasy of defiance, the joy of resistance.

The poets take back the language, resisting the demagogic corruption of words themselves. They assert our common humanity.



MARTÍN ESPADA has published almost twenty books as a poet, editor, essayist, and translator. His latest collection of poems is called *Vivas to Those Who Have Failed*. He is the recipient of the 2018 Ruth Lilly Prize.

He is the editor of the groundbreaking anthology *Poetry Like Bread: Poets of the Political Imagination from Curbstone Press*.



Curbstone



OCTOBER

256 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

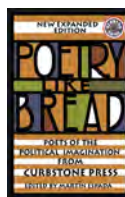
PAPER 978-0-8101-4077-6 \$24.95

E-BOOK 978-0-8101-4083-7 \$24.95 (S)

"Far more than a protest anthology, Martin Espada's *What Saves Us* brings together portraits of Trump's enablers with the myriad voices of the lost, abandoned, and marginalized. These stories of immigrants, minimum wage workers, alcoholics, victims, broken angels, and dreamers redeem their lives and install their voices in our hearts."

—Cary Nelson, author of *Revolutionary Memory: Recovering the Poetry of the American Left*

ALSO OF INTEREST



Poetry Like Bread, New Expanded Edition

Edited by Martín Espada

PAPER: 978-1-880684-74-0

\$18.95

**NOVEMBER**

104 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4135-3 \$16.95

E-BOOK 978-0-8101-4136-0 \$16.95

Mother Tongues

Poems

Tsitsi Ella Jaji

Winner of the 2018 Cave Canem Northwestern University Press Poetry Prize

Tsitsi Ella Jaji's second full-length collection of poems, *Mother Tongues*, begins at home, with the first words and loves we learn, and the most intimate vows we swear.

*This is what we have done since before
the border between wild and free was pinned*

The body politics of personal narratives embed into poems that collect the cycles of lives and languages that have shaped the wonders and worlds of Africa and America.

Jaji's artful verse is a three-tiered gourd of sustenance, vessel, and folklore. The tongues speak the beginnings and present. The tongues that capture and claim the losses, ironies, and a poet's human evolution. How deep does your language go back? The language of your childhood, the language of our aging? How deeply do we wear and hear our fore-tongues? How close do we sometimes forget they are? *Mother Tongues* is the gift, a collection of language unto itself that translates directly to the heart.



TSITSI ELLA JAJI is a poet and scholar from Zimbabwe. Associate professor of English at Duke University, she is the author of two books of poetry: *Beating the Graves*, awarded honorable mention for the 2015 Sillerman Prize, and

Carnaval. Her poems have appeared in several anthologies and in journals including *Black Renaissance Noire*, *Prairie Schooner*, *Bitter Oleander*, *New Coin*, and *Jalada*.

ALSO OF INTEREST

ARRIVAL
Poems

Cheryl Boyce-Taylor

PAPER: 978-0-8101-3514-7

\$16.95

Benin Bronze*after Elisabeth Frink*

Our face is one thick gild,
old metal screens our here.
Our now reflects your now: an
oily light besmeared us all.
Live matter slicks our temples:
we are sheened.
We take umbrage, bronze it. We,
this brazen bloc. Night flares
to light our way and sear our nostrils.
Unthrown, we chase our golden-
blinker lover. Justice stares
as if to meet our purple gaze.
Clavicle to clavicle, we
shall overcome this day.

Secret History

Poems

David Barber

In David Barber's third collection of poetry, the past makes its presence felt from first to last. Drawing on a wealth of eclectic sources and crafted in an array of nonce forms, these poems range across vast stretches of cultural and natural history in pursuit of the forsaken, long-gone, and unsung.

Here is the stuff of lost time unearthed from all over: ballyhoo and murder ballad, the lacrimarium and the xylotheque, the Game of Robbers and the Indian Rope Trick, the obsolete o'o, the old-school word hoard, sunshowers and beaters and breaker boys. Here, to mark the twilight of print and type, are gleanings and borrowings from a mixed bag of throwback bound volumes: *The Magic Moving Picture Book*, *Mandeville's Travels*, *The Golden Bough*, *Franklin Arithmetic*, *The Millennial Laws of the Shakers*, *A Conjuror's Confessions*.

Reveling in vernacular lingo of every vintage even while brooding on dark ages without end, *Secret History* chronicles a world of long shadows and distant echoes that bears more than a passing resemblance to our own.

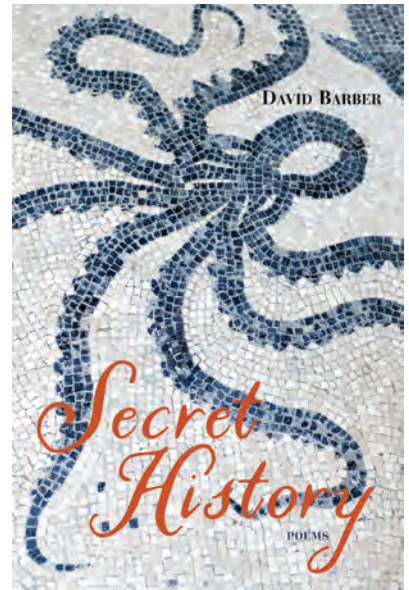
DAVID BARBER is the author of *Wonder Cabinet* and *The Spirit Level*, which received the Terrence Des Pres Prize from TriQuarterly Books. He is poetry editor of *The Atlantic*, where he has also worked as a staff editor and online literary editor. His work has been supported by fellowships from the National Endowment for the Arts, the Bread Loaf Writing Conference, the Massachusetts Cultural Council, and PEN New England.

Slow Burn

The dopey one's gone and done it again
And here's another nice mess you're in—
All widdershins among the smithereens
And sodden with something's oozing remains,
Your britches in ruins, your bowler stove in,
Your collar wagging like a broken wing—
But you've always known, you've always known
The world does nothing but do you wrong,
So what can a silent clown do now but turn
A moonface to us on the far side of the lens
As the noodling organ keeps rubbing it in,
Since when can any meltdown or mad scene
Hold a candle to a mug that's a study in
Every smoldering pang that goes unspoken?



TriQuarterly Books



DECEMBER

96 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4122-3 \$17.00

E-BOOK 978-0-8101-4126-1 \$17.00

ALSO OF INTEREST



Forest Primeval

Poems

Vievee Francis,

PAPER: 978-0-8101-3243-6

\$16.95



SEPTEMBER

96 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4097-4 \$15.00

E-BOOK 978-0-8101-4096-7 \$15.00

"Nobody else in Chicago writes anything like the massively talented Holter, whose poetic language often emerges in thrilling torrents."

—*Chicago Tribune*

ALSO OF INTEREST



Sender

A Play

Ike Holter

PAPER: 978-0-8101-4017-2

\$16.00

Prowess

A Play

Ike Holter

Avenging Chicagoans form a league for justice in Ike Holter's superhero-inspired play, *Prowess*. In this heartfelt yet fantastical homage to Chicago, award-winning playwright Ike Holter introduces us to a quartet of "average" citizens who have been the victims of violence and felt powerless because of it.

In the face of the city's seemingly intractable ills, the play's characters join forces to rescue Chicago—and themselves. But how? With heart, wit, and wisdom, Holter explores how one responds to violence. Does a person focus on self-defense and personal survival? Or fight back—with more violence? Pulsating and physical, *Prowess* is about vulnerability, vigilantism, heroism, and self-knowledge.

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

Comfort Stew

A Play

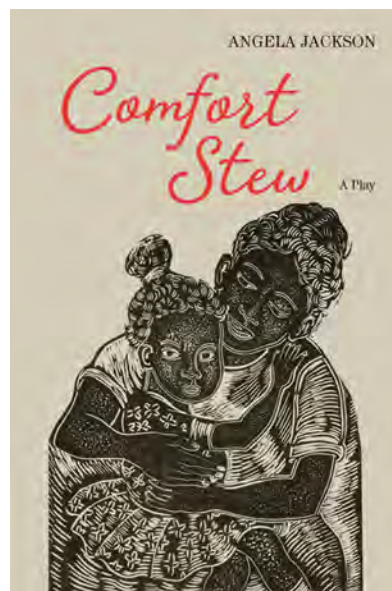
Angela Jackson

What could be more painful than a missing child? And how might the community better support families—especially young, single mothers and their children? In *Comfort Stew*, acclaimed Chicago poet and playwright Angela Jackson addresses these questions in what she has called “a meditation on motherhood and what it means to love. It is a call to community to renew its vows to the ancestors and to children so that no child is ever truly lost.” Blackwoman Hillary Robinson Clay, a self-reliant schoolteacher, is the first to notice when four-year-old Enjoli is absent from her preschool class. Guided by the memory of her mother and with support from Jake, a tough man who is capable of tenderness, Hillary parents her teenage daughter, Sojourner, who is the same age as Enjoli’s mother Patrice. Jake is a storyteller and a “good cop” who follows Hillary’s intuition and goes looking for Enjoli. As their stories weave together, Jackson explores parenting, generational conflicts, and tradition in the context of contemporary African American family life. Maternal wisdom is embodied by succeeding generations of black women in the recipe for an African stew, a dish Hillary learns to honor while adding a spice that makes it her own.



ANGELA JACKSON is a Chicago poet, playwright, and novelist. She has received numerous honors for both fiction and poetry, including the Pushcart Prize and the Poetry Society of America’s Shelley Memorial Award, and has received fellowships from

the National Endowment for the Arts and the Illinois Arts Council. Her poetry collection, *All These Roads Be Luminous*, was nominated for the National Book Award, and her debut novel, *Where I Must Go*, won the American Book Award. In addition to *Comfort Stew*, Jackson has written three other plays: *Witness!*, *Shango Diaspora: An African-American Myth of Womanhood and Love*; and *Lightfoot: The Crystal Stair*.



NOVEMBER

128 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4117-9 \$15.00

E-BOOK 978-0-8101-4121-6 \$15.00

“Tradition, Jackson is saying, must be combined with personal empowerment and responsibility. And the love of community, family and a life partner can help overcome negative social forces . . . Jackson has a fine facility for language, sending her characters on complex but intriguing lyrical journeys.”

—*Chicago Tribune*

ALSO OF INTEREST

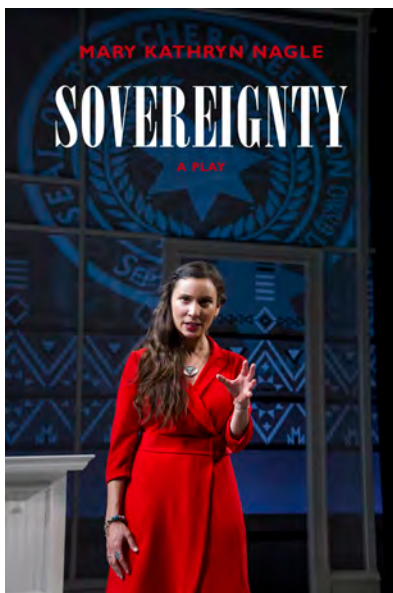


Where I Must Go
A Novel

Angela Jackson

PAPER: 978-0-8101-5185-7

\$24.95 (S)



FEBRUARY

112 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4140-7 \$16.00

E-BOOK 978-0-8101-4141-4 \$16.00

"The parallels between the past and present in this play are beautiful and heart-wrenching, often at the same time. It unpacks this world of dualities—Cherokee and White, past and future, Ross and Ridge. It's an amazing journey."

—*Maryland Theater Guide*

ALSO OF INTEREST



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

Julie Burelle

PAPER: 978-0-8101-3896-4

\$34.95 (S)

Sovereignty

A Play

Mary Kathryn Nagle

Sovereignty unfolds over two parallel timelines. In present-day Oklahoma, a young Cherokee lawyer, Sarah Ridge Polson, builds a Supreme Court case with colleague Jim Ross to restore tribal jurisdiction over a rape trial. Their collaboration is juxtaposed with scenes from 1835, when the Cherokee nation was eight hundred miles to the east in the southern Appalachians. That year, Sarah's and Jim's ancestors, historic Cherokee rivals, were bitterly divided over a proposed treaty with the administration of Andrew Jackson.

A direct descendant of John Ridge, Nagle has penned a play that twists and turns from violent outbursts to healing monologues, illuminating a provocative double meaning for the sovereignty of both tribal territory and women's bodies. Nagle's ancestor in real life, Ridge attended boarding school in Connecticut, where he fell in love with and married the schoolmaster's daughter, Flora. *Sovereignty* places him at the center of a bitter schism between two leading Cherokee families—his own and the family of Cherokee chief John Ross—over Jackson's Treaty of New Echota, which led to the nation's removal to Oklahoma on the infamous Trail of Tears.

Taking as her point of departure the story of one passionate lawyer's defense of the rights of her people to prosecute non-natives who commit crimes on reservations, *Sovereignty* opens up into an expansive play about the circular continuity of history, human memory, and the power of human relationships.

MARY KATHRYN NAGLE was born in Oklahoma City and is a citizen of the Cherokee Nation of Oklahoma. She studied theater at Georgetown University and law at Tulane University, where she wrote and produced *Katrina Stories*, *To the 7th Degree*, *Miss Lead*, and *Welcome to Chalmette*, winner of the 2008 TNT POPS Playwriting Contest. She also wrote *Waaxe's Law*, which received a Challenge America Grant from the National Endowment of the Arts. Her other plays include *In My Father's Eyes*, *Sliver of a Full Moon*, and *Diamonds . . . Are a Boy's Best Friend*.

Daybook 1918

Early Fragments

J. V. Foix

**Edited and translated from the Catalan by
Lawrence Venuti**

Winner of the Global Humanities Translation Prize

Daybook 1918: Early Fragments is the first substantial selection in English from the prose poetry of the major Catalan writer J. V. Foix. The core of Lawrence Venuti's edition is forty-five prose poems from the beginning of Foix's career, supplemented by additional poems in prose and verse, prose fictions, and essays that immerse the reader in the heady cultural ferment of early twentieth-century Catalonia.

Deeply committed to the European avant-gardes, Foix explored experimental poetics in the service of Catalan nationalism as Catalonia itself carried out its notable experiments with autonomous government on the eve of Franco's dictatorship. Foix was particularly attracted to the revolutionary energy of French surrealism, and he endows Catalan life and landscapes with a dreamlike quality while staging a series of unsettling encounters with the femme fatale Gertrudis.

In translations praised as both fluid and resonant, Venuti plumbs the expressive capabilities of English to evoke the profound impact that the Catalan texts had on their first readers. *Daybook 1918: Early Fragments* establishes Foix as a key figure in international modernism.



J. V. FOIX (1893–1987) was an influential poet, essayist, journalist, and figure in Catalan letters. He was active in the Catalan nationalist movement and instrumental in introducing the modernist avant-gardes into Catalonia. His poetry is distinguished by an experimentalism

that synthesizes medieval literary traditions with modern tendencies like surrealism.



LAWRENCE VENUTI, a professor of English at Temple University, is a translation theorist and historian as well as a translator from Italian, French, and Catalan. He is the author, editor, or translator of twenty-five books, including *The Translator's Invisibility: A History of Translation*,

The Translation Studies Reader, and Antonia Pozzi's *Breath: Poems and Letters*.



SEPTEMBER

152 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4065-3 \$18.95

E-BOOK 978-0-8101-4066-0 \$18.95

"J. V. Foix's prose poems evoke oneiric landscapes of striking everydayness, as if the reader, walking down a familiar street, had missed a step and fallen into a magical medium. These poems, hovering in the twilight zone between dreaming and wakefulness, often have an emblematic tone reminiscent of Kafka's parables."

—Joan Ramon Resina, author of *Iberian Modalities*

ALSO OF INTEREST

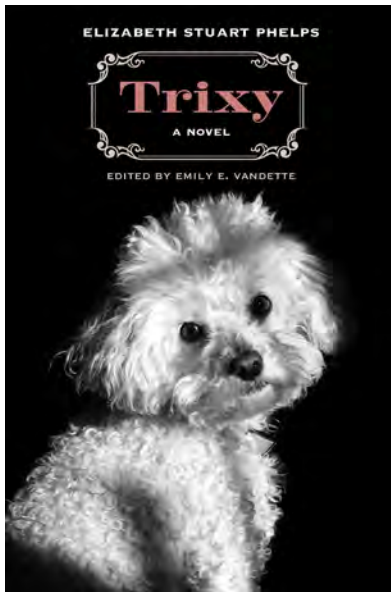


*Russian Absurd
Selected Writings*

Daniil Kharmis

PAPER: 978-0-8101-3457-7

\$24.95 (X)

**OCTOBER**

248 PAGES, 6 X 9 INCHES, 6 B/W IMAGES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4043-1 \$21.95 (X)

E-BOOK 978-0-8101-4044-8 \$21.95 (X)

"Phelps's efforts on behalf of temperance, dress reform, suffrage, prison reform, and education for girls were part of growing social movements, but her opposition to vivisection never found the wide audience she was used to. As Emily VanDette notes in her introduction, Phelps was far ahead of her time in the fiction, essays, and addresses she wrote against this cruel and often unnecessary practice."

—Roxanne Harde, coeditor of *The Embodied Child: Readings in Children's Literature and Culture*

ALSO OF INTEREST

Hog Butcher
A Novel

Ronald L. Fair

PAPER: 978-0-8101-2988-7

\$18.95

Trixy

A Novel

Elizabeth Stuart Phelps**Edited and with an introduction by Emily E. VanDette**

Trixy is a 1904 novel by the best-selling but largely forgotten American author and women's rights activist Elizabeth Stuart Phelps. The book decries the then-common practice of vivisection, or scientific experiments on live animals.

Though not well known today, Phelps's 1868 spiritualist novel, *The Gates Ajar*, which offered a comforting view of the afterlife to readers traumatized by the Civil War, was the century's second best-selling American novel, surpassed only by *Uncle Tom's Cabin*. Recently scholars and readers have begun to reexamine Phelps's significance. In *Trixy*, contemporary readers can trace the roots of the early animal rights movement in Phelps's influential campaign to introduce legislation to regulate or end vivisection. Phelps not only presents a narrative polemic against the cruelty of vivisection but argues that training young doctors in vivisection makes them bad physicians.

Emily E. VanDette's introduction illuminates that Phelps's protest writing, which included fiction, pamphlets, essays, and speeches, was well ahead of its time. As contemporary authors like Peter Singer, Jonathan Safran Foer, Donna Haraway, Gary Francione, and Carol J. Adams have extended her vision, they have also created new audiences for her work.

ELIZABETH STUART PHELPS (1844–1911) wrote more than fifty works of fiction, poetry, and nonfiction. Throughout her entire career Phelps's writings were infused with her social consciousness. Phelps was best known for challenging traditional gender roles, including her advocacy for women's clothing reform and against vivisection.



EMILY E. VANDETTE is an associate professor of English at the State University of New York at Fredonia.

**Curbstone**

Farewell, Mama Odessa

A Novel

Emil Draitser

Set in the summer of 1979 at the height of the movement to free Soviet Jewry, *Farewell, Mama Odessa* is an autobiographical novel whose intertwined storylines follow a variety of people—dissidents, victims of ethnic discrimination, and black-marketers among them—as they bid farewell to their beloved home of Odessa, Ukraine, and make their way to the West.

At the book's center is Boris, a young writer thwarted by state censorship and antisemitism during the twilight years of Soviet leader Leonid Brezhnev's sclerotic rule. With an Angora kitten for his companion and together with other émigrés, vulnerable, displaced, continually living out of a suitcase, he puts Russia in his rear-view mirror and sets out on a journey that will take him to Bratislava, Vienna, Rome, and New York on his way to Los Angeles.

Will Boris be able to rekindle his creative passion and inspiration in the West? Will other Jewish émigrés fit into the new society, so much different than the one they'd left behind? With humor and compassion, *Farewell, Mama Odessa* describes the émigrés' attempts at adjustment to the free world.

EMIL DRAITSER is the award-winning author of twelve volumes of artistic and scholarly prose, including *Stalin's Romeo Spy*, *Shush! Growing Up Jewish under Stalin: A Memoir*, and *Forbidden Laughter: Soviet Underground Jokes*. He is a professor emeritus of Russian at Hunter College of the City University of New York.



JANUARY

264 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4108-7 \$19.95

E-BOOK 978-0-8101-4109-4 \$19.95

"Drawing on the rich tradition of Odessan humor, this captivating book chronicles the experience of emigration from the former Soviet Union at a time when leaving the country for good was an involved and dicey business, often verging on the grotesque and absurd."

—Tomas Venclova, author of *Vilnius: a Personal History*

ALSO OF INTEREST

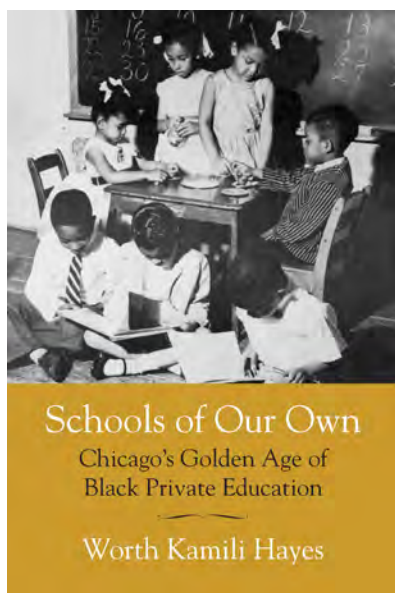


The Essential Fictions

Isaac Babel

PAPER: 978-08101-3595-6

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**DECEMBER**

184 PAGES, 6 X 9 INCHES, 11 B/W IMAGES
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 CLOTH 978-0-8101-4119-3 \$99.95 (S)
 E-BOOK 978-0-8101-4120-9 \$34.95 (S)

"Schools of Our Own is an important contribution that extends our understanding of the development of education in Chicago and the agency and self-determination of black Chicagoans. It reinforces our understanding of the longstanding efforts of African Americans to use schools for social mobility and personal advancement, and how this cultural value and expectation was transplanted from the American South to urban centers like Chicago when southern blacks migrated north."

—Christopher Span, author of *From Cotton Field to Schoolhouse*

ALSO OF INTEREST

You Need a Schoolhouse
Booker T. Washington, Julius Rosenwald, and the
Building of Schools for the Segregated South
 Stephanie Deutsch
 PAPER: 978-0-8101-3127-9
 \$16.95

Schools of Our Own

Chicago's Golden Age of Black Private Education

Worth Kamili Hayes

As battles over school desegregation helped define a generation of civil rights activism in the United States, a less heralded yet equally important movement emerged in Chicago. Following World War II, an unprecedented number of African Americans looked beyond the issue of racial integration by creating their own schools. This golden age of private education gave African Americans unparalleled autonomy to avoid discriminatory public schools and to teach their children in the best ways they saw fit.

In *Schools of Our Own*, Worth Kamili Hayes recounts how a diverse contingent of educators, nuns, and political activists embraced institution building as the most effective means to attain quality education. He chronicles the extraordinary measures they employed to secure what many in the United States took for granted. Even as the golden age came to an end, it foreshadowed the complex and sometimes controversial reform efforts of the twenty-first century.

Schools of Our Own makes a fascinating addition to scholarly debates about education, segregation, African American history, and Chicago, still relevant in contemporary debates about the fate of American public schooling.

WORTH KAMILI HAYES is an associate professor of history at Tuskegee University. He was previously the acting chair of the Department of Social Sciences and Criminal Justice at Benedict College. He was the recipient of a UNCF/Mellon Junior Faculty award as well as the Timuel D. Black Jr. Short-Term Fellowship in African-American Studies.

The Blackademic Life

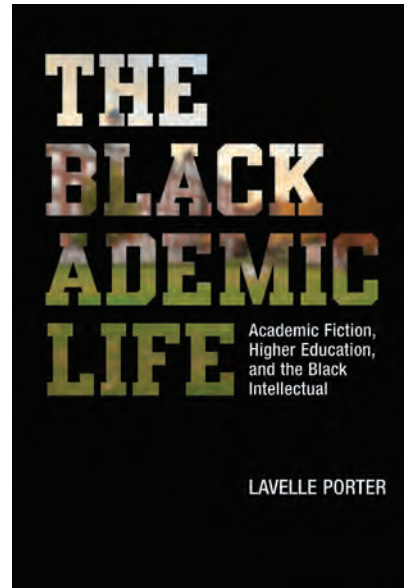
Academic Fiction, Higher Education, and the Black Intellectual

Lavelle Porter

The Blackademic Life critically examines academic fictions produced by black writers. In it, Lavelle Porter evaluates the depiction of academic and campus life in literature as a space for black writers to produce counternarratives that celebrate the potentials of black intelligence and argue for the importance of black higher education, particularly in the humanistic tradition.

Beginning with an examination of W. E. B. Du Bois's creative writing as the source of the first black academic novels, Porter looks at the fictional representations of black intellectual life and the expectations that are placed on faculty and students to be racial representatives and spokespersons, whether or not they ever intended to be. The final chapter examines blackademics on stage and screen, including in the 2014 academic film *Dear White People* and the groundbreaking television series *A Different World*.

LAVELLE PORTER is an assistant professor of English at New York City College of Technology, CUNY.



OCTOBER

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"Porter has produced an exciting study of responsibility and representation in a field where, for too long, the 'educated Negro' was by definition the 'overeducated Negro.' This is a wonderful read, and for those to whom it is new, it's exciting to have it all so richly and clearly spelled out."

—Samuel R. Delany, author of *The Mad Man*

ALSO OF INTEREST

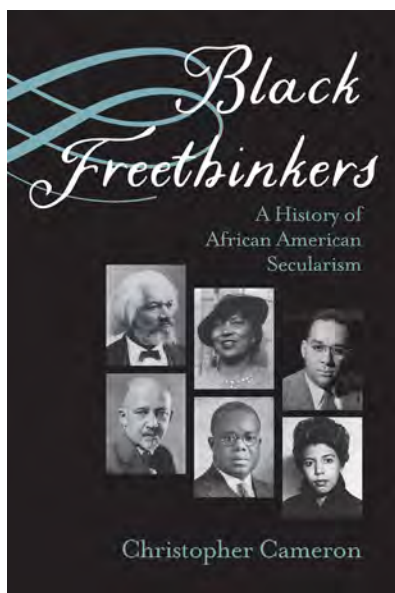


New Digital Worlds
Postcolonial Digital Humanities
Theory, Praxis, and Pedagogy

Roopika Risam

PAPER: 978-0-8101-3885-8

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**SEPTEMBER**

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E-BOOK 978-0-8101-4080-6 \$39.95 (S)

"Cameron offers a compelling survey of African American freethought across two centuries. Rather than treating secularism as a regulatory discourse of modern statecraft, Cameron unpacks the alienations, arguments, and aspirations of black secularists themselves. He brings depth and clarity to an aspect of African American religious history rarely given the sustained attention it deserves."

—Leigh Eric Schmidt, author of *Hearing Things: Religion, Illusion, and the American Enlightenment*

ALSO OF INTEREST

New Perspectives on the Black Intellectual Tradition

Edited by Keisha N. Blain, Christopher Cameron, and Ashley D. Farmer

PAPER: 978-0-8101-3812-4

\$34.95 (S)

Black Freethinkers

A History of African American Secularism

Christopher Cameron

Black Freethinkers argues that, contrary to historical and popular depictions of African Americans as naturally religious, freethought has been central to black political and intellectual life from the nineteenth century to the present. Freethought encompasses many different schools of thought, including atheism, agnosticism, and nontraditional orientations such as deism and paganism.

Christopher Cameron suggests an alternative origin of nonbelief and religious skepticism in America, namely the brutality of the institution of slavery. He also traces the growth of atheism and agnosticism among African Americans in two major political and intellectual movements of the 1920s: the New Negro Renaissance and the growth of black socialism and communism. In a final chapter, he explores the critical importance of freethought among participants in the civil rights and Black Power movements of the 1960s and 1970s.

Examining a wealth of sources, including slave narratives, travel accounts, novels, poetry, memoirs, newspapers, and archival sources such as church records, sermons, and letters, the study follows the lives and contributions of well-known figures such as Frederick Douglass, Zora Neale Hurston, James Baldwin, and Alice Walker, as well as lesser-known thinkers such as Louise Thompson Patterson, Sarah Webster Fabio, and David Cincore.

CHRISTOPHER CAMERON is an associate professor of history at the University of North Carolina at Charlotte. He is a founder of the African American Intellectual History Society, the author of *To Plead Our Own Cause: African Americans in Massachusetts and the Making of the Antislavery Movement*, and a coeditor of *New Perspectives on the Black Intellectual Tradition*.

**Critical Insurgencies**

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

50 Concepts for a Critical Phenomenology

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

Phenomenology, the philosophical method that seeks to uncover the taken-for-granted presuppositions, habits, and norms that structure everyday experience, is increasingly framed by ethical and political concerns. Critical phenomenology foregrounds experiences of marginalization, oppression, and power in order to identify and transform common experiences of injustice that render “the familiar” a site of oppression for many.

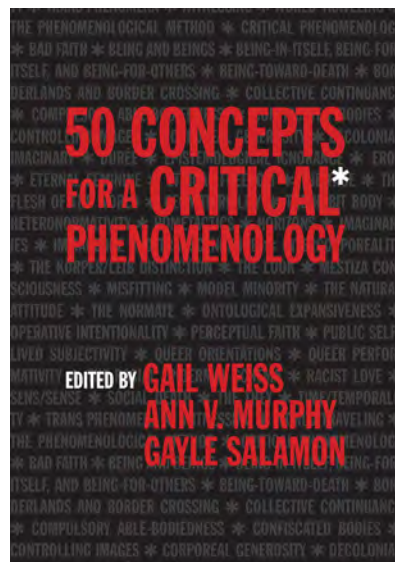
In *50 Concepts for a Critical Phenomenology*, leading scholars present fresh readings of classic phenomenological topics and introduce newer concepts developed by feminist theorists, critical race theorists, disability theorists, and queer and trans theorists that capture aspects of lived experience that have traditionally been neglected. By centering historically marginalized perspectives, the chapters in this book breathe new life into the phenomenological tradition and reveal its ethical, social, and political promise.

The volume will be an invaluable resource for teaching and research in continental philosophy; feminist, gender, and sexuality studies; critical race theory; disability studies; cultural studies; and critical theory more generally.

GAIL WEISS is a professor of philosophy at George Washington University.

ANN V. MURPHY is an associate professor of philosophy at the University of New Mexico.

GAYLE SALAMON is a professor of English and gender and sexuality studies at Princeton University.



OCTOBER

320 PAGES, 7 X 10 INCHES

WORLDWIDE, FIRST PUBLICATION

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

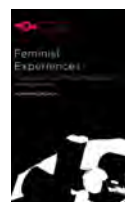
CLOTH 978-0-8101-4115-5 \$99.95 (S)

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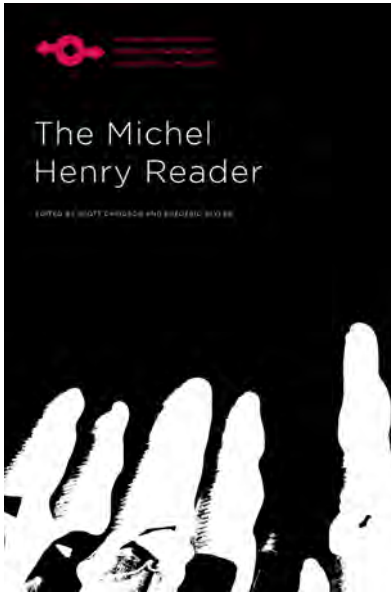
“An invaluable resource. Not only does it offer a clear overview of key texts and figures both within the center and the periphery of the phenomenological tradition, but it also stands as a crucial critical intervention in the practice of phenomenology itself. It challenges us take seriously the ‘infinite task’ of better understanding the very ways and means whereby we understand the world and our role in it. It shows, in other words, that rigorous phenomenology must be ‘critical,’ and that critical phenomenology demands that we leave behind the comfort of tradition.”

—Michael J. Monahan, author of *The Creolizing Subject: Race, Reason, and the Politics of Purity*

ALSO OF INTEREST



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Johanna Oksala
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**SEPTEMBER**

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"The thought of Michel Henry is presented in this book in all its unity and breadth. This homage makes patently clear the respect we owe to his work."

—Emmanuel Falque, author of *God, the Flesh, and the Other*

ALSO OF INTEREST

Incarnation
A Philosophy of Flesh

Michel Henry

PAPER: 978-0-8101-3126-2

\$29.95 (X)

The Michel Henry Reader

Edited by **Scott Davidson** and **Frédéric Seyler**

From beginning to end, the philosophy of Michel Henry offers an original and profound reflection on life. Henry challenges the conventional understanding of life as a set of natural processes and a general classification of beings. Maintaining that our access to the meaning of life has been blocked by naturalism as well as by traditional philosophical assumptions, Henry carries out an enterprise that can rightfully be called "radical." His phenomenology leads back to the original dimension of life—to a reality that precedes and conditions the natural sciences and even objectivity as such.

The Michel Henry Reader is an indispensable resource for those who are approaching Henry for the first time as well as for those who are already familiar with his work. It provides broad coverage of the major themes in his philosophy and new translations of Henry's most important essays. Sixteen chapters are divided into four parts, demonstrating the profound implications of Henry's philosophy of life for phenomenology; for subjectivity; for politics, art, and language; and for ethics and religion.

MICHEL HENRY (1922–2002) is widely recognized as one of the most important figures in French phenomenology. He is the author of many books, including *The Essence of Manifestation*, *Seeing the Invisible: On Kandinsky*, and *Incarnation: A Philosophy of Flesh*.

SCOTT DAVIDSON is a professor of philosophy at West Virginia University.

FRÉDÉRIC SEYLER is an associate professor of philosophy at DePaul University.



**Studies in Phenomenology and
Existential Philosophy**

Anthony J. Steinbock, Series Editor

The Sensible World and the World of Expression

Course Notes from the Collège de France, 1953

Maurice Merleau-Ponty

Translated from the French with an introduction and notes by Bryan Smyth

The Sensible World and the World of Expression was a course of lectures that Merleau-Ponty gave at the Collège de France after his election to the chair of philosophy in 1952. The publication and translation of Merleau-Ponty's notes from this course provide an exceptional view into the evolution of his thought at an important point in his career.

In these notes, we see that Merleau-Ponty's consideration of the problem of the perception of movement leads him to make a self-critical return to *Phenomenology of Perception* in order to rethink the perceptual encounter with the sensible world as essentially expressive, and hence to revise his understanding of the body schema accordingly in terms of praxical motor possibilities. Sketching out an embodied dialectic of expressive praxis that would link perception with art, language, and other cultural and intersubjective phenomena, up to and including truth, Merleau-Ponty's notes for these lectures thus afford an exciting glimpse of how he aspired to overcome the impasse of ontological dualism.

Situated midway between *Phenomenology of Perception* and *The Visible and the Invisible*, these notes mark a juncture of crucial importance with regard to Merleau-Ponty's later efforts to work out the ontological underpinnings of phenomenology in terms of a new dialectical conception of nature and history.

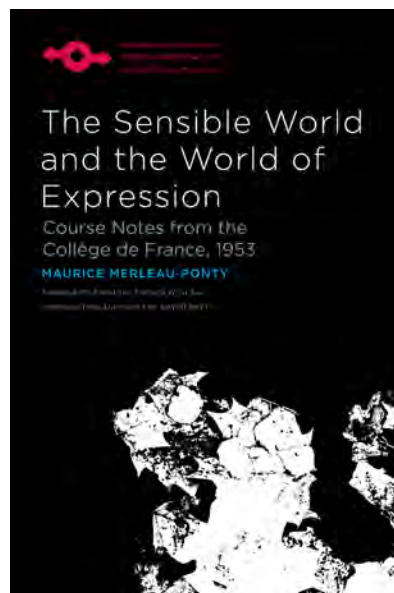
MAURICE MERLEAU-PONTY (1908–1961) is the author of *Adventures of the Dialectic*, *Child Psychology and Pedagogy*, *Consciousness and the Acquisition of Language*, *In Praise of Philosophy*, *Institution and Passivity*, *Nature*, *The Primacy of Perception*, *The Prose of the World*, *Sense and Non-Sense*, *Signs*, and *The Visible and the Invisible*, all published by Northwestern University Press.

BRYAN SMYTH is a visiting assistant professor of philosophy at the University of Mississippi and the author of *Merleau-Ponty's Existential Phenomenology and the Realization of Philosophy*.



Studies in Phenomenology and Existential Philosophy

Anthony J. Steinbock, Series Editor



FEBRUARY

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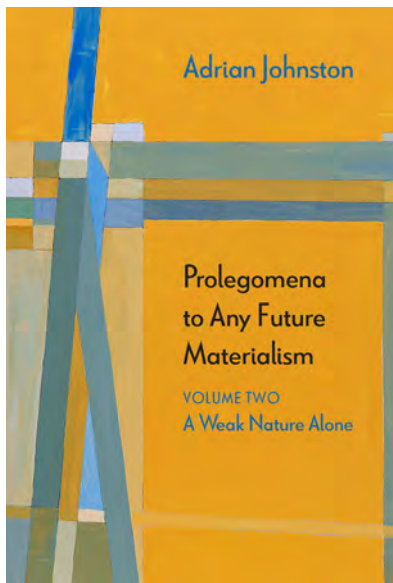
"*The Sensible World and the World of Expression* reveals Merleau-Ponty at the pivot point of his entire philosophy, where his phenomenology of movement, expression, and the body schema begins deepening into his later themes of language, art, institutions, and history—and leading him toward an ontology that would grasp meaning at work in the visible world, nature, and being itself. Bryan Smyth's careful translation, introduction, and notes provide an invaluable entry into a key moment of Merleau-Ponty's thought."

—David Morris, author of *Merleau-Ponty's Developmental Ontology*

ALSO OF INTEREST



The Visible and the Invisible
Maurice Merleau-Ponty
PAPER: 978-0-8101-0457-0
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SEPTEMBER

352 PAGES, 6 X 9 INCHES

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E-BOOK 978-0-8101-4064-6 \$39.95 (S)

"Adrian Johnston is one of the most innovative and audacious continental philosophers writing today. Over the past decade, he has developed an original theoretical synthesis of remarkable sophistication. This volume is a significant addition to his already impressive body of work."

—Ray Brassier, author of *Nihil Unbound: Enlightenment and Extinction?*

ALSO OF INTEREST



Prolegomena to Any Future Materialism
Volume One: *The Outcome of Contemporary*
French Philosophy

Adrian Johnston

PAPER: 978-0-8101-2912-2

\$39.95 (S)

Prolegomena to Any Future Materialism

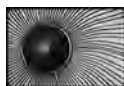
Volume Two: A Weak Nature Alone

Adrian Johnston

Adrian Johnston's trilogy *Prolegomena to Any Future Materialism* aims to forge a thoroughly materialist yet antireductive theory of subjectivity. In this second volume, *A Weak Nature Alone*, Johnston focuses on the philosophy of nature required for such a theory. This volume is guided by a fundamental question: How must nature be rethought so that human minds and freedom do not appear to be either impossible or inexplicable within it? Asked differently: How must the natural world itself be structured such that sapient subjects in all their distinctive peculiarities emerged from and continue to exist within this world?

In *A Weak Nature Alone*, Johnston develops his transcendental materialist account of nature through engaging with and weaving together five main sources of inspiration: Hegelian philosophy, Marxist materialism, Freudian-Lacanian metapsychology, Anglo-American analytic neo-Hegelianism, and evolutionary theory and neurobiology. Johnston argues that these seemingly (but not really) strange bedfellows should be brought together so as to construct a contemporary ontology of nature. Through this ontology, nonnatural human subjects can be seen to arise in an immanent, bottom-up fashion from nature itself.

ADRIAN JOHNSTON is a professor of philosophy at the University of New Mexico at Albuquerque and a faculty member at the Emory Psychoanalytic Institute in Atlanta. He is the author of seven books, including *Time Driven: Metapsychology and the Splitting of the Drive*, *Žižek's Ontology: A Transcendental Materialist Theory of Subjectivity*, *Badiou, Žižek, and Political Transformations: The Cadence of Change*, and *Prolegomena to Any Future Materialism, Volume One: The Outcome of Contemporary French Philosophy*, all published by Northwestern University Press.

**Diaeresis**

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

Subject Lessons

Hegel, Lacan, and the Future of Materialism

Edited by Russell Sbriglia and Slavoj Žižek

Responding to the ongoing “objectal turn” throughout contemporary humanities and social sciences, the eleven essays in *Subject Lessons* present a sustained case for the continued importance—indeed, the indispensability—of the category of the subject for the future of materialist thought.

Various neovitalist materialisms and realisms currently en vogue across a number of academic disciplines (from New Materialism and actor-network theory to speculative realism and object-oriented ontology) advocate a flat, horizontal ontology that renders the subject just another object amid a “democracy of objects.” By contrast, the dialectical materialism presented throughout *Subject Lessons* maintains that subjectivity is crucial to grasping matter’s “vibrancy” and continual “becoming” in the first place. Approaching matters through the frame of Hegel and Lacan, the contributors to this volume—many of whom stand at the forefront of contemporary Hegel and Lacan scholarship—agree with neovitalist thinkers that material reality is ontologically incomplete, in a state of perpetual becoming, yet they do so with one crucial difference: they maintain that this is the case not in spite of but rather *because* of the subject.

Incorporating elements of philosophy, psychoanalysis, and literary and cultural studies, *Subject Lessons* contests the movement to dismiss the subject, arguing that there can be no truly robust materialism without accounting for the little piece of the Real that is the subject.

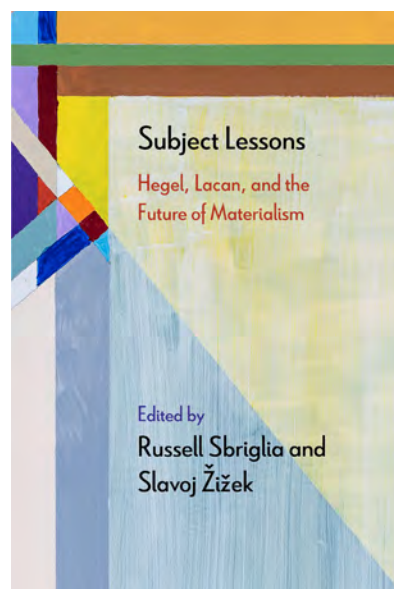
RUSSELL SBRIGLIA is an assistant professor of English at Seton Hall University. He is the editor of *Everything You Always Wanted to Know about Literature but Were Afraid to Ask Žižek*.

SLAVOJ ŽIŽEK is Eminent Scholar at Kyung Hee University, Seoul; Global Distinguished Professor of German at New York University; and the international director of the Birkbeck Institute for the Humanities at the University of London. He is the author of more than fifty books, including *The Sublime Object of Ideology*, *Less Than Nothing*, *Incontinence of the Void*, and *Sex and the Failed Absolute*.



Diaeresis

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



FEBRUARY

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WORLDWIDE, FIRST PUBLICATION

PAPER 978-0-8101-4137-7 \$34.95 (S)

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“Think of it as ‘object ontology’ meets ‘*objet a* ontology.’ In this volume of superb essays, the ‘new materialism’ associated with figures like Harman, Meillassoux, Bennett, and Bryant finds a Lacanian rejoinder well spoken for by Hegel’s famous line: ‘Not only as substance but also as subject!’ An invaluable exchange between two major currents of contemporary theory.”

—Richard Boothby, author of *Freud as Philosopher: Metapsychology after Lacan*

ALSO OF INTEREST

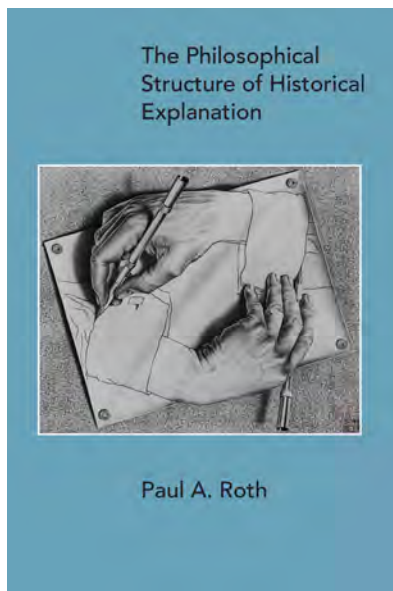


Only a Joke Can Save Us
A Theory of Comedy

Todd McGowan

PAPER: 978-0-8101-3580-2

\$34.95 (S)

**JANUARY**

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E-BOOK 978-0-8101-4089-9 \$34.95 (S)

"In this clear, forceful, and inspiring book, Paul A. Roth sets for himself an audacious task: the revival of philosophy of history and a recalibration of how to understand and account for historical explanation. Roth succeeds and with surgical precision offers a new account of narrative historical explanation. It is an erudite and original work that is essential reading for all scholars invested in understanding our relation to the past and the ways that the histories we write come to impact our present and future."

—Ethan Kleinberg, author of *Haunting History: For a Deconstructive Approach to the Past*

ALSO OF INTEREST*The Practical Past*

Hayden White

PAPER: 978-0-8101-3006-7

\$35.00 (S)

The Philosophical Structure of Historical Explanation

Paul A. Roth

In *The Philosophical Structure of Historical Explanation*, Paul A. Roth develops an argument that resolves disputes persisting since the nineteenth century about the scientific status of history. He does this by showing why historical explanations must take the form of a narrative, making their logic explicit, and revealing how the rational evaluation of narrative explanation becomes possible.

The book also develops a nonrealist (irrealist) metaphysics and epistemology of history—that is, it argues that there exists no one fixed past, but many pasts. It includes a novel reading of Thomas S. Kuhn's *The Structure of Scientific Revolutions*, displaying how Kuhn offers a narrative explanation of theory change in science. And it situates narrative explanations within a naturalistic framework.

The first four chapters defuse methodological and metaphysical objections to narrative explanations. The final three chapters explore how narrative explanations relate to other sciences. This book will be of interest to researchers in historiography, philosophy of history, philosophy of science, philosophy of social science, and epistemology.

PAUL A. ROTH is a distinguished professor of philosophy at the University of California, Santa Cruz.

Behold an Animal

Four Exorbitant Readings

Thangam Ravindranathan

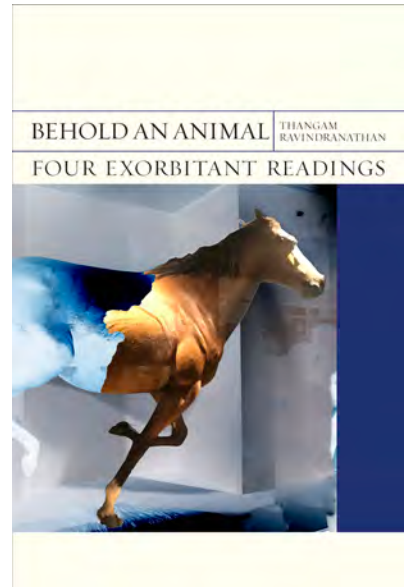
As animals recede from our world, what tale is being told by literature's creatures? *Behold an Animal: Four Exorbitant Readings* examines incongruous animals in the works of four major contemporary French writers: an airborne horse in a novel by Jean-Philippe Toussaint, extinct orangutans in Éric Chevillard, stray dogs in Marie NDiaye, vanishing (bits of) hedgehogs in Marie Darrieussecq. Resisting naturalist assumptions that an animal in a story is simply—literally or metaphorically—an animal, Thangam Ravindranathan understands it rather as the location of something missing. The animal is a lure: an unfinished figure fleeing the frame, crossing bounds of period, genre, even medium and language. Its flight traces an exorbitant (self-)portrait in which thinking admits to its commerce with life and flesh. It is in its animals, at the same time unbearably real and exquisitely unreal, that literature may today be closest to philosophy.

This book's primary focus is the contemporary French novel and continental philosophy. In addition to Toussaint, Chevillard, NDiaye, and Darrieussecq, it engages the work of Jean de La Fontaine, Eadweard Muybridge, Edgar Allan Poe, Lewis Carroll, Samuel Beckett, and Francis Ponge.

THANGAM RAVINDRANATHAN is an associate professor of French at Brown University. She is the author of *Là où je ne suis pas: récits de déviation* and *Donner le change: L'impensé animal* (with Antoine Traisnel). Her essays have appeared in *French Forum*, *Symposium*, *differences*, *SubStance*, *New Formations*, *L'Esprit créateur*, and *Critique*.



FLASHPOINTS



JANUARY

312 PAGES, 6 X 9 INCHES, 8 B/W IMAGES

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ALSO OF INTEREST



*Globalizing Race
Antisemitism and Empire in
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Dorian Bell
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**OCTOBER**

272 PAGES, 6 X 9 INCHES

WORLDWIDE, FIRST PUBLICATION

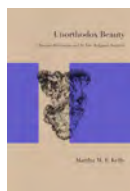
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"Hasty eloquently describes the impediments that nineteenth- and twentieth-century women poets encountered in their attempts to gain admission to the Russian poetic tradition on equal terms with men. Her case studies, revealing the strategies that women poets developed to resist the gender norms, expectations, and male fantasies of the tradition's gatekeepers, add an important, previously overlooked aspect to the history of Russian poetry."

—Diana Greene, author of *Reinventing Romantic Poetry: Russian Women Poets of the Mid-Nineteenth Century*

ALSO OF INTEREST

Unorthodox Beauty
Russian Modernism and Its New Religious Aesthetic

Martha M. F. Kelly

PAPER: 978-0-8101-3238-2
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How Women Must Write

Inventing the Russian Woman Poet

Olga Peters Hasty

How Women Must Write studies how women who write poems were invented in late nineteenth and early twentieth-century Russia by women poets themselves, readers who derived poems of their own design from women's poems, and male poets who fabricated women and wrote poems on their behalf. These distinct vantage points on how the Russian woman poet is constituted foreground the complex interactions between writing women and their readers within ever-shifting social, political, and cultural power structures.

Hasty's exploration takes us from an emphatically male Romantic age to a modernist period preoccupied with women's creativity but also its containment. Each chapter studies an episode from Russian cultural history. The first part explores the successes and vulnerabilities of Karolina Pavlova and Evdokiia Rostopchina, who lay the groundwork for women writing after them. The second part examines two women invented by men: Cherubina de Gabriak and Briusov's Nelli, who reflect the establishment's efforts to retain command over women's writing in the Silver Age. Last, Hasty examines Marina Tsvetaeva's and Anna Akhmatova's challenges to male authority.

Illuminating these writers and characters not as passive victims of gender-driven limitations and disincentives but rather as purposeful actors realizing themselves creatively and advancing the woman poet's cause, *How Women Must Write* will appeal to the general reader as well as to specialists in Russian literature, women's studies, and cultural history.

OLGA PETERS HASTY is a professor in the Department of Slavic Languages and Literatures at Princeton University. She is the author of *Tsvetaeva's Orphic Journeys in the Worlds of the Word* and *Pushkin's Tatiana* and, with Susanne Fusso, of *America through Russian Eyes, 1874–1926*.

SRLT

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

Only Among Women

Philosophies of Community in the Russian and Soviet Imagination, 1860–1940

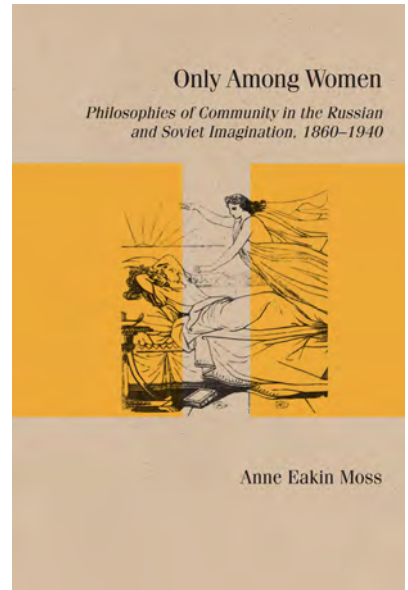
Anne Eakin Moss

Only Among Women examines idealized relationships between women in Russian literature and culture from the age of the classic Russian novel to socialist realism and Stalinist film. It reveals how the idea of a community of women—a social sphere ostensibly free from the taint of money, sex, or self-interest—originates in the classic Russian novel, fuels mystical notions of unity in turn-of-the-century modernism, and finally assumes a place of privilege in Stalinist culture, especially cinema.

Rethinking the significance and surprising continuities of gender in Russian and Soviet culture, Eakin Moss relates this tradition to Western philosophies of community developed by thinkers from Jean-Jacques Rousseau to Jean-Luc Nancy. She shows that in the 1860s friendship among women came to figure as an organic national collectivity in works such as Tolstoy's *War and Peace* and a model for revolutionary organization in Chernyshevsky's *What Is To Be Done?*.

Only Among Women also traces how women's community came to be connected with new religious and philosophical notions of a unity transcending the individual at the fin-de-siècle. Finally, in Stalinist propaganda of the 1930s, the notion of women's community inherited from the Russian novel reemerged in the image of harmonious female workers serving as a patriarchal model for loyal Communist citizenship.

ANNE EAKIN MOSS is an assistant professor in the Department of Comparative Thought and Literature at The Johns Hopkins University.



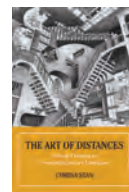
NOVEMBER

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E-BOOK 978-0-8101-4104-9 \$39.95 (S)

"This book is a fascinating, mature, and thoughtful study of the ways in which women characters and women's communities figure in the Russian imagination. It demonstrates how central women and the idea of women have been to the ways primarily male Russian writers, thinkers, and film directors have conceived of society across almost a century."

—Angela Brintlinger, author of *Writing a Usable Past: Russian Literary Culture, 1917–1937*

ALSO OF INTEREST

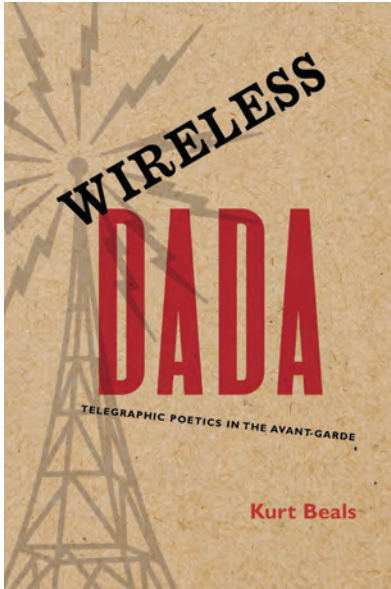


Art of Distances
Ethical Thinking in Twentieth-Century Literature
Corina Stan
PAPER: 978-0-8101-3685-4
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SRLT

Studies in Russian Literature and Theory

Gary Saul Morson, Founding Editor

**NOVEMBER**

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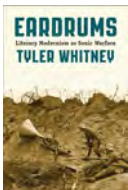
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"*Wireless Dada* offers a new and consistent reading of one of the most enigmatic movements of twentieth-century literature. It is an important, original, and far-reaching contribution not only to literary studies but also to the cultural and media history of the twentieth century."

—Wolf Kittler, author of *Die Geburt des Partisanen aus dem Geist der Poesie* (The Birth of the Partisan out of the Spirit of Poetry)

ALSO OF INTEREST

Eardrums
Literary Modernism as Sonic Warfare
 Tyler Whitney
 PAPER: 978-0-8101-4021-9
 \$34.95 (S)

Wireless Dada

Telegraphic Poetics in the Avant-Garde

Kurt Beals

Wireless Dada: Telegraphic Poetics in the Avant-Garde demonstrates that the poetics of the Dada movement were profoundly influenced by the telegraph and the technological and social transformations that it brought about in the nineteenth and early twentieth centuries.

While telegraphy's impact on other avant-gardes such as Italian futurism and German expressionism is widely acknowledged, its formative role in Dada poetics has been largely neglected. Yet the telegraph exerted an unmistakable influence on the Dada movement, providing a fundamentally new paradigm for understanding language that proved well suited to an avant-garde in search of revolutionary means of expression.

Drawing on methods and insights from media history and theory, avant-garde studies, and German literary studies, Kurt Beals shows how the telegraph and the cultural discourses that surrounded it shaped the radical works of this seminal avant-garde movement. The "nonsense" strain in Dada is frequently seen as a response to the senseless violence of the First World War. However, Beals argues, it was not just the war that turned Dada poetry into a jumble of senseless signals—it was also the wireless.

KURT BEALS is an assistant professor of German at Washington University in St. Louis. He is coeditor of *Hans Richters Rhythmus 21: Schlüsselfilm der Moderne* (Hans Richter's *Rhythmus 21: Key Film of Modernism*).

Biological Modernism

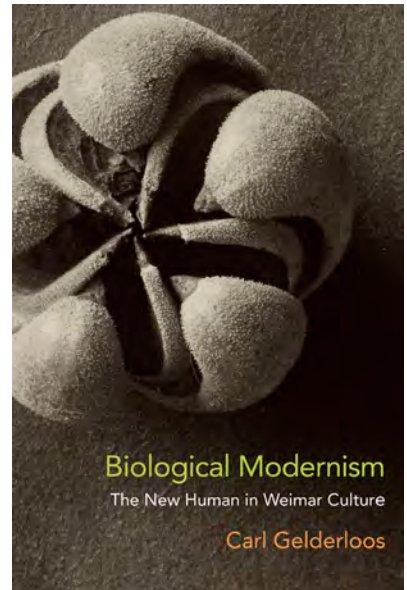
The New Human in Weimar Culture

Carl Gelderloos

Biological Modernism identifies an intellectual current in the Weimar Republic that drew on biology, organicism, vitalism, and other discourses associated with living nature in order to redefine the human being for a modern, technological age. Contrary to the assumption that any turn toward the organic indicated a reactionary flight from modernity or a longing for wholeness, Carl Gelderloos shows that biology and other discourses of living nature offered a nuanced way of theorizing modernity rather than fleeing from it.

Organic life, instead of representing a stabilizing sense of wholeness, by the 1920s had become a scientific, philosophical, and disciplinary problem. In their work, figures such as Alfred Döblin, Ernst Jünger, Helmuth Plessner, and August Sander interrogated the relationships between technology, nature, and the human, and thus also radically reconsidered the relationship between the disciplines as well as the epistemological and political consequences for defining the human being. *Biological Modernism* will be of interest to scholars of German literature and culture, literary modernism, photography, philosophical anthropology, twentieth-century intellectual history, the politics of culture, and the history of science.

CARL GELDERLOOS is an assistant professor of German at Binghamton University.



DECEMBER

248 PAGES, 6 X 9 INCHES, 12 B/W IMAGES

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E-BOOK 978-0-8101-4134-6 \$34.95 (S)

"An important contribution to the ongoing reassessment of modernism across the disciplines. Through close readings of Plessner, Blossfeldt, Döblin, and Jünger, Gelderloos develops a compelling argument about the centrality of the discourse of organicism to the reconceptualization of life, form, and the work of art. In so doing, he liberates the organic from the embrace of right-wing thought and makes it available for a new understanding of the critique of bourgeois humanism in Weimar culture."

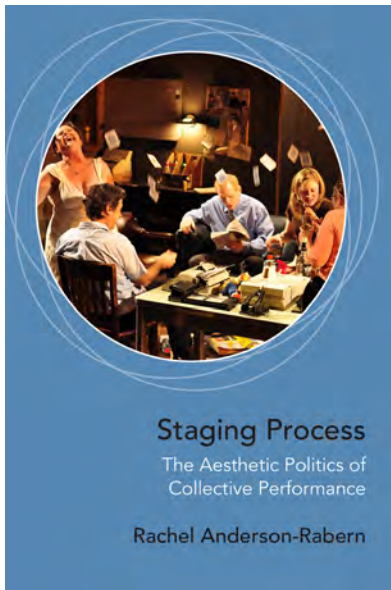
—Sabine Hake, author of *The Proletarian Dream: Socialism, Culture, and Emotion in Germany 1863–1933*

ALSO OF INTEREST



*The Worker
Dominion and Form*
Ernst Jünger

PAPER: 978-0-8101-3617-5
\$34.95 (X)



Staging Process

The Aesthetic Politics of Collective Performance

Rachel Anderson-Rabern

Staging Process examines contemporary collective creation practices, with particular focus on the work of four “third wave” American performance ensembles: Goat Island, Elevator Repair Service, Nature Theater of Oklahoma, and the TEAM. The book examines ways in which these groups create blueprints for developing collaborative performance, arguing that for these groups methodology entwines with emerging performance aesthetics.

Rachel Anderson-Rabern examines the ideas of boredom and everyday employment that permeate particular performance projects. Using Henri Lefebvre’s concepts of work roles within everyday philosophy, she demonstrates that collective creation gives rise to new economies of performance. The book also presents theories of the political stakes of danced gestural forms in performance, informed by Giorgio Agamben’s writings on gesture. Anderson-Rabern analyzes group creativity as topological and presents examples of groups that structurally unhinge themselves while retaining their collective identity. The book also elaborates the ways in which these ensembles make use of durational performance to posit ethical frameworks: ways of living in the world.

Conversing with the ideas of Paul Virilio and Guy Debord among others, the book claims that these groups posit new models of aesthetic politics through careful, speed-based investigations of construction and destruction. These investigations unearth the powerful potential of contemporary collaborative methods to be at once aesthetically minded, ethically driven, and politically engaged.

RACHEL ANDERSON-RABERN is an assistant professor of theater and performance at Franklin and Marshall College.

FEBRUARY

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WORLDWIDE, FIRST PUBLICATION

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“*Staging Process* is the most significant study of collaboratively created theater in America written in the last twenty years. With clarity of voice and purpose that will resonate for scholars, practitioners, and viewers alike, Anderson-Rabern elucidates new ways of thinking through a process-based politics of theater. Here we find performance that models living and working together with care.”

—Daniel Sack, author of *After Live: Possibility, Potentiality, and the Future of Performance*

ALSO OF INTEREST



Time Slips
Queer Temporalities, Contemporary Performance,
and the Hole of History

Jaclyn I. Pryor

PAPER: 978-0-8101-3530-7

\$34.95 (S)

Theater of State

A Dramaturgy of the United Nations

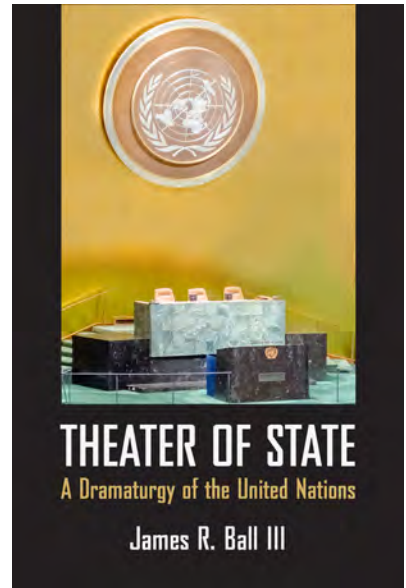
James R. Ball III

Theater of State is an innovative study of performance in international relations. It asks why states and their representatives come to the United Nations to perform for a global audience, and how those audiences in turn may intervene in the spectacle of global politics.

A study of the lived experience of spectacular politics on the world stage, *Theater of State* looks at key spaces in which global politics play out in debating forums of the UN, the International Criminal Court in The Hague, and peacekeeping operations in Africa and the Middle East, as well as at a variety of related media productions (plays, concerts, television programs, and so on). It argues for recognizing that culture and politics form a unified field organized by the theatricality of its actors and the engaged spectatorship of its audiences. It provides a theory of global political spectatorship: of how the world watches itself in institutions and beyond, and of what citizens and diplomats *do* by watching.

The author draws on theories of theater, performance, and politics to offer new ways of approaching issues of war, cosmopolitanism, international justice, governance, and activism. Situated at the nexus of two disciplines, performance studies and political science, this volume encourages conversations between the two that each might offer lessons to the other.

JAMES R. BALL III is an assistant professor of performance studies at Texas A&M University.



NOVEMBER

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"*Theater of State* is an ambitious and compelling study that takes on the UN itself as a global platform for theorizing the performativity of diplomacy, peacemaking, and transnational justice."

—Laura Edmondson, author of *Performing Trauma in Central Africa*

ALSO OF INTEREST

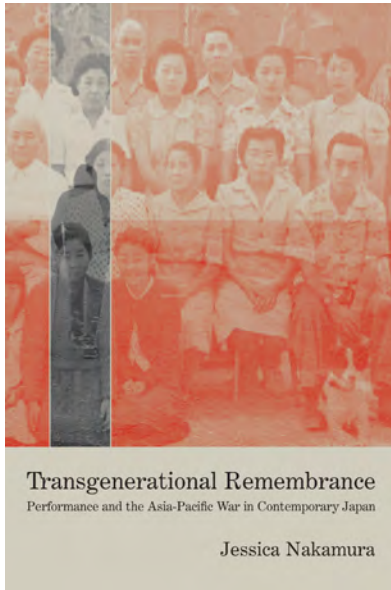


Occupying the Stage
The Theater of May '68

Kate Bredeson

PAPER: 978-0-8101-3815-5

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JANUARY

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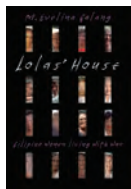
CLOTH 978-0-8101-4130-8 \$99.95 (S)

E-BOOK 978-0-8101-4131-5 \$34.95 (S)

"Nakamura's *Transgenerational Remembrance* evocatively traces the spectral presence of the Asia-Pacific War in contemporary Japanese aesthetic and social performances. She not only brings attention to contemporary artistic and commemorative practices in Japan, but importantly situates these embodied acts in the complex politics of memory surrounding the multiple conflicts that constituted the Asia-Pacific War. Her work is an exciting addition to the growing body of scholarship on Asian theater and performance."

—Elizabeth Son, author of *Embodied Reckonings: "Comfort Women," Performance, and Transpacific Redress*

ALSO OF INTEREST



Lolas' House
Filipino Women Living with War
M. Evelina Galang
PAPER: 978-0-8101-3586-4
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Transgenerational Remembrance

Performance and the Asia-Pacific War in Contemporary Japan

Jessica Nakamura

In *Transgenerational Remembrance*, Jessica Nakamura investigates the role of artistic production in the commemoration and memorialization of the Asia-Pacific War (1931–1945) in Japan since 1989. During this time, survivors of Japanese aggression and imperialism, previously silent about their experiences, have sparked contentious public debates about the form and content of war memories.

The book opens with an analysis of the performance of space at Yasukuni Shinto Shrine, which continues to promote an anachronistic veneration of the war. After identifying the centrality of performance in long-standing dominant narratives, *Transgenerational Remembrance* offers close readings of artistic performances that tackle subject matter largely obscured before 1989: the kamikaze pilot, Japanese imperialism, comfort women, the Battle of Okinawa, and Japanese American internment. These case studies range from Hirata Oriza's play series about Japanese colonial settlers in Korea and Shimada Yoshiko's durational performance about comfort women to Kondo Aisuke's videos and gallery installations about Japanese American internment.

Working from theoretical frameworks of haunting and ethics, Nakamura develops an analytical lens based on the Noh theater ghost. Noh emphasizes the agency of the ghost and the dialogue between the dead and the living. Integrating her Noh-inflected analysis into ethical and transnational feminist queries, Nakamura shows that performances move remembrance beyond current evidentiary and historiographical debates.

JESSICA NAKAMURA is an assistant professor in the Department of Theater and Dance at University of California, Santa Barbara.



Patrick Anderson and Nicholas Ridout, Series Editors

Guerrilla Theory

Political Concepts, Critical Digital Humanities

Matthew Applegate

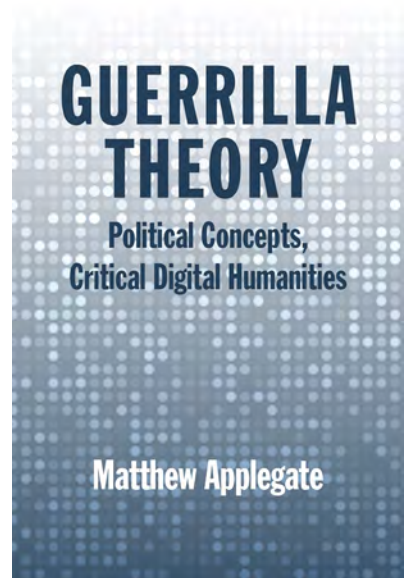
Guerrilla Theory examines the political, ontological, and technological underpinnings of the guerrilla in the digital humanities (DH). The figure of the guerrilla appears in digital humanities' recent history as an agent of tactical reformation. It refers to a broad swath of disciplinary desires: digital humanities' claim to collaborative and inclusive pedagogy, minimal and encrypted computing, and a host of minoritarian political interventions in its praxis, including queer politics, critical race studies, and feminist theory.

In this penetrating study, Matthew Applegate uses the guerrilla to connect popular iterations of digital humanities' practice to its political rhetoric and infrastructure. By doing so, he reorients DH's conceptual lexicon around practices of collective becoming, mediated by claims to conflict, antagonism, and democratic will.

The book pairs a theory-driven analysis of DH minoritarian interventions alongside contemporary political theory. It traces Michael Hardt and Antonio Negri's radical democratic ingresses into network theory, the guerrilla's role in its discourse, and concerns for DH's own invocation of the figure. The book also connects post- and decolonial, feminist, and Marxist iterations of DH praxis to the aesthetic histories of actually existing guerrilla movements, such as Latin American Third Cinema, New York-based Black Mask's antirepresentational politics, and the documentary cinema of the Black Panther Party.

Concluding with a meditation on contemporary political modalities inherent in DH's disciplinary expansion, *Guerrilla Theory* offers a concept of DH as a form of critical university studies, challenging DH's current political scope, and thus its future institutional impact.

MATTHEW APPLGATE is an assistant professor of English and digital humanities and director of the Writing Concentration at Molloy College in New York.



FEBRUARY

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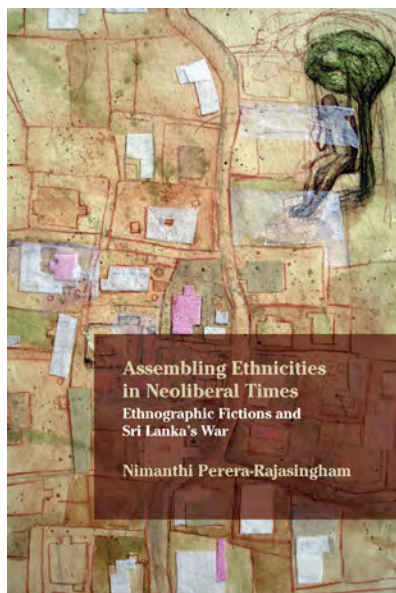
"Applegate's work serves as both a genealogy and a challenge to DH praxis, and it is perhaps most compelling (and timely) as the latter."

—Anastasia Salter, coauthor of *Toxic Geek Masculinity: Sexism, Trolling, and Identity Policing*

ALSO OF INTEREST



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 Roopika Risam
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"*Assembling Ethnicities in Neoliberal Times* makes urgent and central the ways in which Sri Lanka's bellicose, colonial past intersects with a vexed neoliberal present."

—Cathy Schlund-Vials, author of *War, Genocide, and Justice: Cambodian American Memory Work*

ALSO OF INTEREST

Bombay Modern
 Arun Kolatkar and Bilingual Literary Culture
 Anjali Nerlekar
 PAPER: 978-0-8101-3273-3
 \$34.95

Assembling Ethnicities in Neoliberal Times

Ethnographic Fictions and Sri Lanka's War

Nimanthi Perera-Rajasingham

Assembling Ethnicities in Neoliberal Times: Ethnographic Fictions and Sri Lanka's War argues that the bloody war fought between the Sri Lankan state and the separatist Tamil Tigers from 1983 to 2009 should be understood as structured and animated by the forces of global capitalism. Using Aihwa Ong's theorization of neoliberalism as a mobile technology and assemblage, this book explores how contemporary globalization, as an economic system and a governing rationality for the management of populations, has exacerbated forces of nationalism and racism.

One of the book's key interventions is to demonstrate that the form of ethnographic fiction is vital for understanding neoliberal assemblages. Nimanthi Perera-Rajasingham argues that the fictions that belong to this form have both internalized certain colonial Orientalist impulses but also critically engaged with categories of objective gazing, empiricism, and temporal distancing.

To this end, *Assembling Ethnicities* explores colonial-era travel writing by Robert Knox (1681) and Leonard Woolf (1913), contemporary works by Michael Ondaatje, Romesh Gunasekera, Shobasakthi, Dharmasiri Bandaranayake and Thamothearampillai Shanaathanan, and cultural festivals, vernacular performances of Euripides's *The Trojan Women*, and women workers' theater. The book interprets contemporary fictions to unpack neoliberalism's entanglements with nationalism and racism, engaging current issues such as human rights, organicism, Tamil militancy, immigrant lives, feminism and nationalism, and postwar developmentalism.

NIMANTHI PERERA-RAJASINGHAM is an assistant professor of English at Colgate University.

**Critical Insurgencies**

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

The Writings of Herman Melville

The Northwestern-Newberry Edition

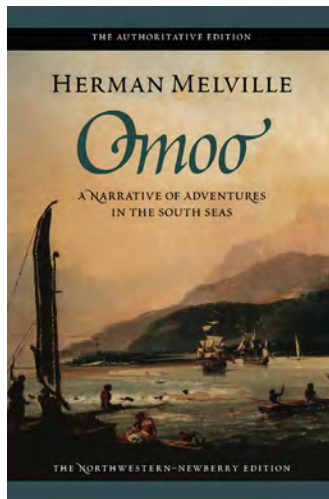
Edited by Harrison Hayford, Hershel Parker, Robert D. Madison, G. Thomas Tanselle, and Alma MacDougall Reising

The Northwestern-Newberry Edition of The Writings of Herman Melville, in fifteen volumes, edited by Harrison Hayford, Hershel Parker, Robert D. Madison, G. Thomas Tanselle, and Alma MacDougall Reising, with associates and contributing scholars, is the first that offers the total body of Melville's writings in a critical text, faithful to the author's intention. It includes, besides the books published in Melville's lifetime, juvenilia, reviews and uncollected sketches, journals and lectures, unpublished late prose and poems, and correspondence.

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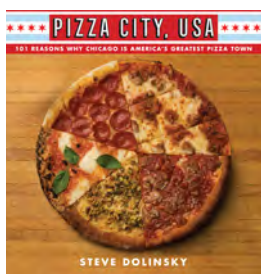
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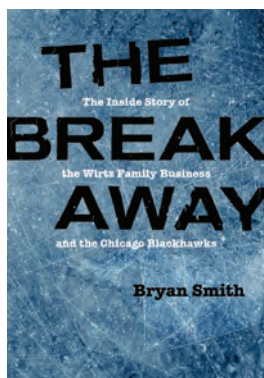
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Steve Dolinsky
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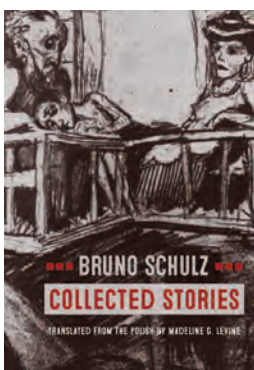
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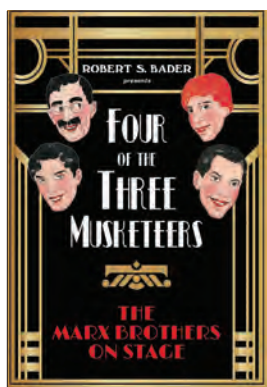
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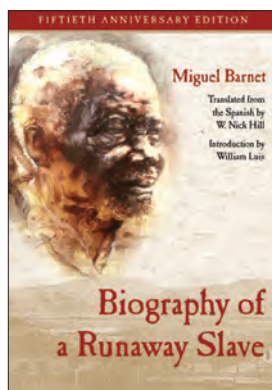
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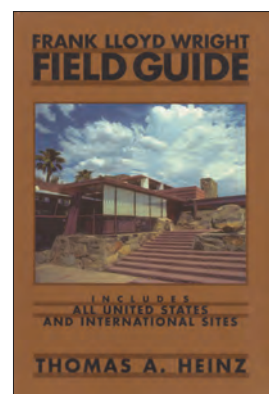
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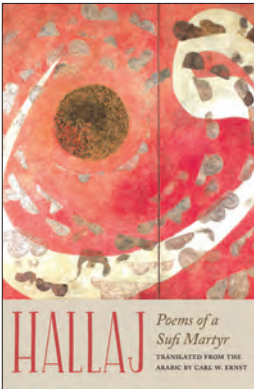
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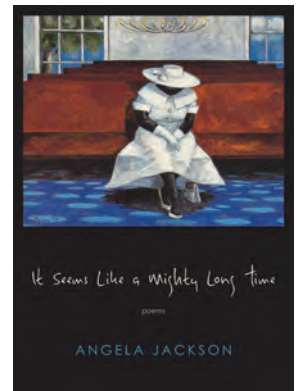
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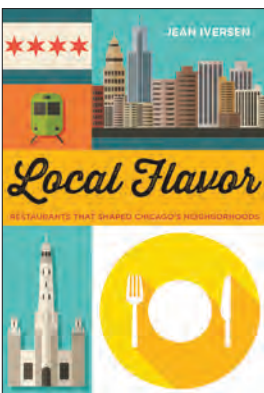
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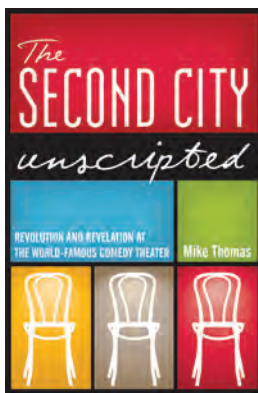
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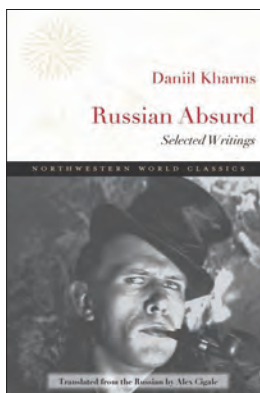
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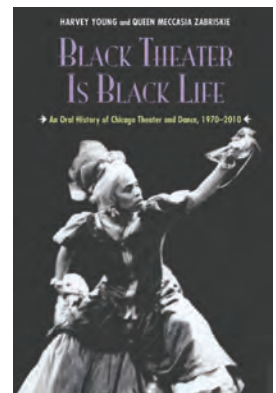
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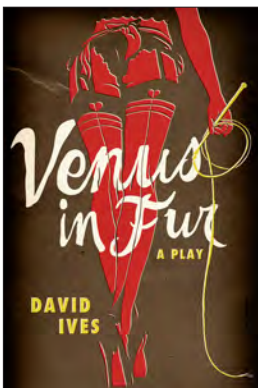
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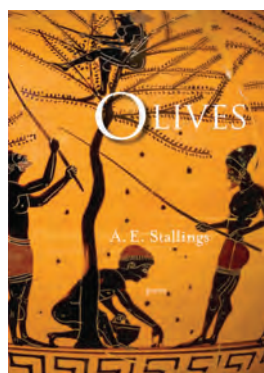
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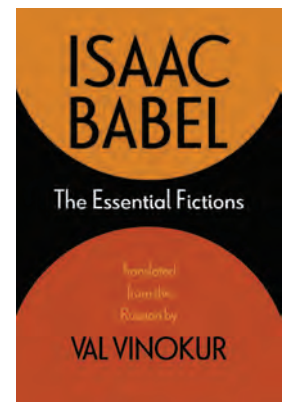
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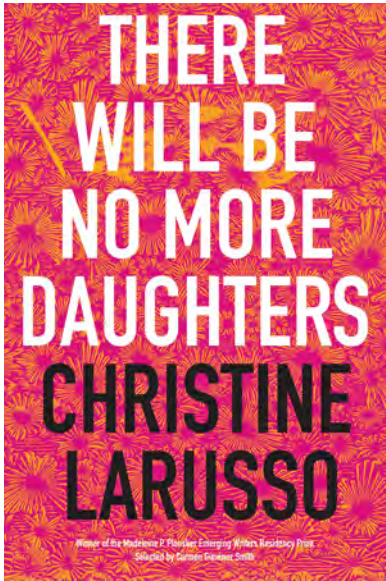
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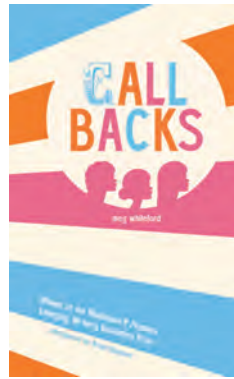
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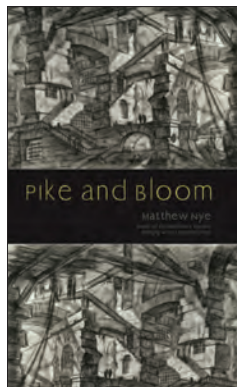
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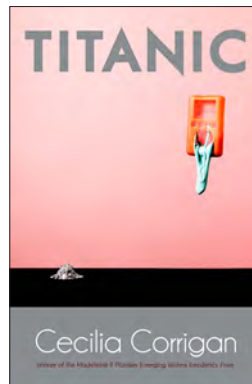
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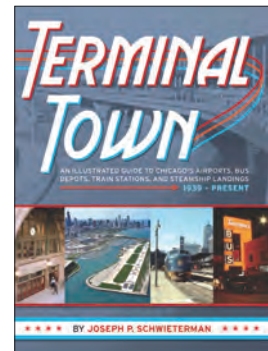
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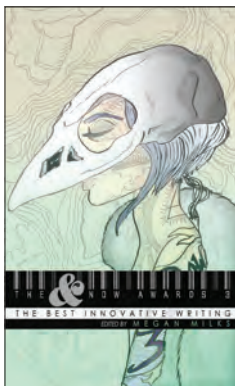
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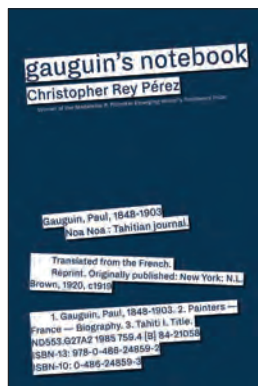
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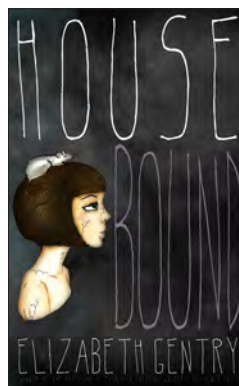
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