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**FRONT COVER:** Pair of parkas made by Merna Wharton (W5AD0178). Photo by Chris Arend.

**BACK COVER:** Folding fan with painted scenes, c. 1860–70, Guangzhou (detail). Multicolored lacquer, gilding, paper, wood, and silk. 28 × 52.5 cm. Private Collection—Teresa Coleman.
Young countercultural back-to-the-land settlers flocked to northwestern California beginning in the 1960s, and by the 1970s, unregulated cannabis production proliferated on Indigenous lands. As of 2021, the California cannabis economy was valued at $3.5 billion. In *Settler Cannabis*, Kaitlin Reed demonstrates how this “green rush” is only the most recent example of settler colonial resource extraction and wealth accumulation. Situating the cannabis industry within this broader legacy, the author traces patterns of resource rushing—first gold, then timber, then fish, and now cannabis—to reveal the ongoing impacts on Indigenous cultures, lands, waters, and bodies.

Reed shares this history to inform the path toward an alternative future, one that starts with the return of land to Indigenous stewardship and rejects the commodification and control of nature for profit. Combining archival research with testimonies and interviews with tribal members, tribal employees, and settler state employees, *Settler Cannabis* offers a groundbreaking analysis of the environmental consequences of cannabis cultivation that foregrounds Indigenous voices, experiences, and histories.

“**This vital story will surprise readers who might not be aware of the many unintended consequences of both illicit and codified cannabis production on the Yurok homeland. The political stakes are urgent and fascinating, and the book will be accessible to a wide range of readers. A compelling and important contribution.**” —Traci Brynne Voyles, University of Oklahoma

“It’s a book of many layers, yet the writing is crisp and to the point. Humanistic, historiographic, and scientific evidence grounds Reed’s claims about the contemporary cannabis industry and the survivance of Yurok and other Indigenous peoples in California.” —Kyle Powys Whyte, University of Michigan

**Kaitlin Reed** (Yurok/Hupa/Oneida) is assistant professor of Native American studies at Humboldt State University.
Not Native American Art
Fakes, Replicas, and Invented Traditions
Janet Catherine Berlo
Foreword by Joe Horse Capture

EXPLORING THE MAKING AND MEANING OF SO-CALLED NATIVE AMERICAN ART

The faking of Native American art objects has proliferated as their commercial value has increased, but even a century ago experts were warning that imitations of objects ranging from catlinite pipes to Chumash sculpture were rampant. Through a series of historical and contemporary case studies, Janet Catherine Berlo engages with troubling and sometimes confusing categories of inauthenticity.

Based on decades of research as well as interviews with curators, collectors, restorers, replica makers, reenactors, and Native artists and cultural specialists, Not Native American Art examines the historical and social contexts within which people make replicas and fakes or even invent new objects that then become “traditional.” Berlo follows the unexpected trajectories of such objects, including Northwest Coast carvings, “Navajo” rugs made in Mexico, Zuni mask replicas, Lakota-style quillwork, and Mimbres bowl forgeries. With engaging anecdotes, the book offers a rich and nuanced understanding of a surprisingly wide range of practices that makers have used to produce objects that are “not Native American art.”

“Takes readers into an ethical labyrinth populated by nostalgic hobbyists and reenactors, wily art dealers, heavy-handed restorers, and skilled replica artists. Janet Catherine Berlo’s witty, nuanced stories of intercultural collaboration and the hybridity of Indigenous traditions make a major contribution to current debates about colonialism, cultural appropriation, and revitalization in Native America.”—Michael F. Brown, author of Who Owns Native Culture?

Janet Catherine Berlo is professor emerita of art history and visual and cultural studies at the University of Rochester. She is editor of The Early Years of Native American Art History and coauthor of Native North American Art, along with many exhibition catalogues over the last four decades. Joe Horse Capture (A’anaiih) is Vice President of Native Collections and Ahmanson Curator of Native American History and Culture at the Autry Museum of the American West.
Cherokee values and teachings. Or they may be physical threats, like drugs and alcohol. Perhaps the greatest threat is to our relationship with spirit. Each of us is a unique being with inherent dignity, purpose, and destiny. A role to play in community, just like water spider. We find meaning and belonging in our relationships with our fellow creatures, but when these bonds are weakened, we lose this ability to feel compassion and connection with one another. We lose the ability to create community.

**UK’TAN AND AWOHALI • by Hastings Shade**

Hastings rarely interpreted traditional stories, but sometimes he did so to show how a story may help one understand the present. Uk’tan, a powerful and deadly creature born of the sun’s jealousy of the moon, was once a man. It has the body of a great snake, the antlers of a deer, and can fly, though it is usually encountered in waters. The Eagle represents knowledge and foresight in Cherokee teachings.

Long ago there was a battle between Uk’tan, or Flying Dragon, and Awohali, or Eagle. The battle lasted for many generations, but the Uk’tan never defeated Awohali. Just about the time Uk’tan would start to get the best of Awohali, the Awohali would fly higher and higher, until at last Uk’tan fell back to earth—defeated.

The Uk’tan represents the white culture and Awohali represents Indian culture. The Uk’tan couldn’t compete with Awohali’s ability to fly high—his ability to adapt. This is why the eagle is known to fly the highest of any bird to this day. The ability to adapt represents the Indian’s ability to use the white man’s language and teaching to his own good. The dragon falling represents the white culture’s inability to adapt to the Indian culture.

The Indian can live in the white man’s culture. This is demonstrated by how most all Indians can speak and understand the white language, and only a few whites can speak or understand the Indian language and culture.

At the time the Flying Dragon fell was when the Indians began to learn to read and understand the white language.

Uk’tan ale Awohali
(Uk’tan and Eagle)
AYETLI GADOGV—TO “STAND IN THE MIDDLE”—IS AT THE HEART OF A CHEROKEE PERSPECTIVE OF THE NATURAL WORLD. FROM THIS STANCE, CHEROKEE EARTH DWELLERS OFFERS A RICH UNDERSTANDING OF NATURE GROUNDED IN CHEROKEE CREATURE NAMES, ORAL TRADITIONAL STORIES, AND REFLECTIONS OF KNOWLEDGE HOLDERS. DURING HIS LIFETIME, ELDER HASTINGS SHADE CREATED BOOKLETS WITH OVER SIX HUNDRED CHEROKEE NAMES FOR ANIMALS AND PLANTS. WITH THIS FOUNDATIONAL COLLECTION AT ITS CENTER, AND WEAVING TOGETHER A CHORUS OF VOICES, THIS BOOK EMERGES FROM A DEEP AND CONTINUING COLLABORATION BETWEEN CHRISTOPHER B. TEUTON, HASTINGS SHADE, LORETTA SHADE, AND OTHERS.

POSITIONING OUR RESPONSIBILITIES AS HUMANS TO OUR MORE-THAN-HUMAN RELATIVES, THIS BOOK PRESENTS TEACHINGS ABOUT THE BODY, MIND, SPIRIT, AND WELLNESS THAT HAVE BEEN SHARED FOR GENERATIONS. FROM CLOUDS TO BIRDS, OCEANS TO QUARKS, THIS EXPANSIVE CHEROKEE VIEW OF NATURE REVEALS A LIVING, COMMUNICATIVE WORLD AND HUMANITY’S ROLE WITHIN IT.

Christopher B. Teuton (Cherokee Nation) is professor of American Indian Studies at the University of Washington. He is author of Cherokee Stories of the Turtle Island Liars’ Club. Hastings Shade (1941–2010) was deputy chief of the Cherokee Nation (1999–2003) and named a Cherokee National Treasure in 1991. Loretta Shade (1946–2021) was a master level speaker of the Cherokee language and named a Cherokee National Treasure in 2018. Larry Shade (Cherokee Nation) is an educator and cultural traditionalist.

“With signature wit and clarity, Teuton and Shade help Cherokee people to practice Keetoowah ways in and through our language. These are the Keetoowah teachings we need at just the right time.”—Ellen Cushman (Cherokee Nation), Northeastern University

“Thoughtfully considered, beautifully written, and artfully organized, Cherokee Earth Dwellers stands as an exemplar of ethically engaged and community-grounded scholarship for Indigenous Studies. We need this book and more like it.”—Daniel Heath Justice (Cherokee Nation), University of British Columbia

SUPPORTED BY THE JILL AND JOSEPH MCKINSTRY BOOK FUND
PARKAS ARE PART OF A LIVING TRADITION IN SOUTHWEST Alaska. Some are ornamented with tassels, beads, and elaborate stitching; others are simpler fur or birdskin garments. “Parka-making” conversations touch on every aspect of Yup’ik life—child rearing, marriage partnerships, ceremonies and masked dances, traditional oral instructions, and much more. In The Flying Parka, more than fifty Yup’ik men and women share sewing techniques and “parka stories,” speaking about the significance of different styles, the details of family designs, and the variety of materials used in creating these functional and culturally important garments.

Based on nearly two decades of conversations with Yup’ik sewing groups and visits to the National Museum of the American Indian and the National Museum of Natural History, this volume documents the social importance of parkas, the intricacies of their construction, and their exceptional beauty. It features over 170 historical and contemporary images, full bilingual versions of six parka stories, and a glossary in Yup’ik and English.

“A truly original piece of the Yup’ik people’s history worth sharing with the world. The information, stories, and photographs are great examples of collecting historical and modern-day artifacts to connect the past and present.”—Walkie Charles (Yup’ik), University of Alaska Fairbanks

“A fascinating treasure trove of priceless information from women who watched their relatives work raw materials into clothing for their families and learned to do it themselves.”—Susan A. Kaplan, Bowdoin College

Ann Fienup-Riordan is author of numerous books on the Native peoples of Alaska, including Ellavut/Our Yup’ik World and Weather, coauthored with Alice Rearden, who is primary translator for Calista Education and Culture. Yup’ik language expert Marie Meade teaches classes in Yup’ik language and culture at the University of Alaska Anchorage.
Transformations
The George and Colleen Hoyt Collection of Northwest Coast Art
Rebecca J. Dobkins and Tasia D. Riley

Foreword by John Olbrantz

Showcases work by dozens of extraordinary Northwest Coast artists from the 1950s to the present

Since the 1980s, Oregon-based art collectors George and Colleen Hoyt have amassed one of the finest private collections of Northwest Coast art in the United States. Transformations traces the history of contemporary Northwest Coast Native art since the 1950s. Included are works by some of the region’s foremost Native artists of the past half century, including Robert Davidson, Doug Cranmer, Beau Dick, and Susan Point. The collection of over six hundred prints and carvings by over one hundred artists is a promised gift from George and Colleen Hoyt to the Hallie Ford Museum of Art. Richly illustrated with color photographs, the book features a foreword by John Olbrantz, an essay by Rebecca J. Dobkins, and artist biographies by Tasia D. Riley.

Rebecca J. Dobkins is curator of Native American art at the Hallie Ford Museum of Art and professor of anthropology at Willamette University. She is author of The Art of Ceremony: Voices of Renewal from Indigenous Oregon, which grew out of an exhibition project with the nine federally recognized tribes in Oregon, and coauthor of Crow’s Shadow Institute of the Arts at 25. Tasia D. Riley is a research assistant at the Hallie Ford Museum of Art. John Olbrantz is Maribeth Collins Director of the Hallie Ford Museum of Art.

Exhibition Dates:
Hallie Ford Museum of Art, September 17–December 17, 2022

$50.00 / £40.00 HC / ISBN 9781930957855

Distributed for the Hallie Ford Museum of Art
Sharing Honors and Burdens

Renwick Invitational 2023

Lara M. Evans, Miranda Belarde-Lewis, and Anya Montiel

Celebrates the groundbreaking work of six contemporary craft artists from indigenous nations across the United States.

This volume features the work of six indigenous artists whose craft speaks to the responsibility of honoring cultural traditions while shaping the future. Joe Feddersen (Arrow Lakes/Okanagan) is a printmaker, glass artist, and basket maker who creates geometric patterns sourced from everyday life. Multimedia artist Erica Lord (Athabascan/Iñupiat) crafts beaded burden straps and sled dog blankets with abstracted representations of diseases that disproportionately affect Native communities. Geo Neptune (Passamaquoddy) is a master basket maker, activist, and educator who uses colorful narrative to emphasize the honor and burden of keeping tradition alive. Sisters Lily Hope and Ursala Hudson (Tlingit) weave labor-intensive textiles that convey Tlingit values of reciprocity and balance while experimenting with new forms and materials. Textile artist Maggie Thompson (Fond du Lac Ojibwe) creates large-scale works that explore the intersections of grief and trauma with honor, beauty, and healing.

Exhibition dates:
Renwick Gallery, May 26, 2023–March 31, 2024

Lara M. Evans (Cherokee) is director of the Research Center for Contemporary Native Arts at the Institute of American Indian Arts. Miranda Belarde-Lewis (Zuni/Tlingit) is an independent curator and the Jill and Joe McKinstry Endowed Faculty Fellow of Native North American Indigenous Knowledge at the University of Washington’s Information School. Anya Montiel (Mexican/Tohono O’odham descent) is curator at the Smithsonian’s National Museum of the American Indian.

Native American and Indigenous Art

$34.95 / £26.99 PB / ISBN 9780937311882

May

112 pp., 90 color illus., 9 × 12 in.
In 1942 Missouri Pettway, newly suffering the loss of her husband, pieced together a quilt out of his old, worn work clothes. Nearly six decades later her daughter Arlonzia Pettway, approaching eighty at the time and a seasoned quilter herself, readily recalled the cover made by her grieving mother within the small African American farming community of Gee’s Bend, Alabama.

At once a story of grief, a quilt, and a community, *Stitching Love and Loss* connects Missouri Pettway’s cotton covering to the history of a place, its residents, and the work of mourning. Interpreting varied sources of history and memory, Lisa Gail Collins engages crucial and enduring questions, simultaneously singular and shared: What are the languages, practices, and processes of mourning? How is loss expressed and remembered? What are the roles for creativity in grief? And how might a closely crafted material object, in its conception, construction, use, and memory, serve the work of grieving a loved one? Placing this singular quilt within its historical and cultural context, Collins illuminates the perseverance and creativity of the African American women quilters in this rural Black Belt community.

Lisa Gail Collins is Professor of Art and Director of American Studies on the Sarah Gibson Blanding Chair at Vassar College. Her books include *The Art of History: African American Women Artists Engage the Past*.

“A brilliant, moving, meticulously researched, beautifully written book that captures the long history of African American quilt making. The book is a praiseworthy artistry, resilience, and resistance of Black women in Alabama’s rural Black Belt.”
—Beverly Guy-Sheftall, founding director of Spelman College’s Women’s Research and Resource Center and Anna Julia Cooper Professor of Women’s Studies

“Well crafted, richly developed, and deeply engaging. It will be of interest to a range of readers, including quilters, researchers of quilting practices, historians, artists and art historians, folklorists, southern studies scholars, and Black/Africana studies scholars.”
—Riché Richardson, author of *Emanicipation’s Daughters: Reimagining Black Femininity and the National Body*

*A V Ethel Willis White Book*

May
184 pp., 24 b&w illus., 1 map, 5.5 × 8.5 in.
The Forging of a Black Community
Seattle’s Central District from 1870 through the Civil Rights Era
SECOND EDITION
Quintard Taylor
Forewords by Quin’Nita Cobbins-Modica and Norman Rice
Afterword by Albert S. Broussard
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Black Lives in Alaska
A History of African Americans in the Far Northwest
Ian C. Hartman and David Reamer
Foreword by Calvin E. Williams
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Love for Liberation
African Independence, Black Power, and a Diaspora Underground
Robin J. Hayes
$30.00 PB / ISBN 9780295749075

The Portland Black Panthers
Empowering Albina and Remaking a City
Lucas N. N. Burke and Judson L. Jeffries
$24.95 PB / ISBN 9780295742717
Revolution to Evolution
The Story of the Office of Minority Affairs and Diversity at the University of Washington
Emile Pitre

CHRONICLES THE CREATION OF AN INSTITUTION DEDICATED TO GREATER DIVERSITY, INCLUSIVITY, AND EQUITY ON CAMPUS

Revolution to Evolution maps the journey of the University of Washington’s Office of Minority Affairs and Diversity (OMA&D), from its inception as a list of demands on paper put forward by a dedicated group of students to its status as an internationally recognized model for university programs.

Born from a national movement in the late 1960s seeking to address structural and cultural racism, OMA&D started as a core group of Black Student Union leaders at the UW who demanded changes in how the school served students of color. Emile Pitre shares deep insight into the making of the institution through candid interviews, letters, and reflections of those who participated across decades. His unique perspective and sources provide historical depth to the telling of OMA&D’s sixty-year journey, often vividly sharpened by Pitre’s own boots-on-the-ground viewpoint. By the time of his retirement in 2014, he was recognized as an “elder statesman” of OMA&D for his knowledge of the institution’s history and his dedication to students throughout his career.

As a graduate student at the University of Washington, Emile Pitre was a founding member of the school’s Black Student Union. He served as director of OMA&D’s Instructional Center for thirteen years and was promoted to associate vice president for minority affairs in 2004. In 2020 Pitre received the OMA&D’s Charles E. Odegaard Award, the highest achievement in diversity at the UW.

PRODUCED BY DOCUMENTARY MEDIA

FEBRUARY
360 pp., 120 color illus., 6 x 9 in.

AFRICAN AMERICAN STUDIES | PACIFIC NORTHWEST
$29.95 / £22.99 HC / ISBN 9781933245676
Dale Chihuly drawing on the Boathouse deck, The Boathouse, Seattle, WA. © 2022 Chihuly Studio. All rights reserved.
The Boathouse

The Artist’s Studio of Dale Chihuly

Leslie Jackson Chihuly, David B. Williams, and William Warmus

A BEHIND-THE-SCENES LOOK AT THE STUDIO OF ARTIST DALE CHIHULY

This book features an exclusive glimpse into the Boathouse, the private working studio of artist Dale Chihuly, and into the history of its location on the shores of Lake Union in Seattle. Inhabited for thousands of years, this area in the Pacific Northwest has witnessed significant historical changes, innovations, and reinventions. Similarly, The Boathouse has been a place for Chihuly to experiment with and give birth to new projects and ideas, as it was for its previous owner, renowned boatbuilder George Pocock. Inside, the space is representative of Chihuly’s design aesthetic, showcasing pieces from his iconic bodies of work as well as his personal collections of art and unique objects. It is also home to one of the largest hot shops in the world, where Chihuly and his team of glassblowers create works in glass for exhibitions and art installations at museums and gardens.

Leslie Jackson Chihuly is an American arts executive and philanthropist. She is president and CEO of Chihuly Studio, the working studio of artist Dale Chihuly, and cofounder of the Dale and Leslie Chihuly Foundation. David B. Williams is an author, naturalist, and tour guide whose award-winning books include Homewaters and Too High and Too Steep. He is a curatorial associate at the Burke Museum of Natural History and Culture. William Warmus is a Fellow and former curator of modern glass at the Corning Museum of Glass, where he was the founding editor of the New Glass Review. He is the author or coauthor of over twenty books, including The Essential Dale Chihuly.

ART | PACIFIC NORTHWEST

$36.00 / £27.99 HC / ISBN 9781576841198
AFFLUENT SEATTLE HAS ONE OF THE HIGHEST NUMBERS OF unhoused people in the United States. In 2021 an estimated 40,800 people experienced homelessness in Seattle and King County during the year, not counting the significant number of “hidden” homeless people doubled up with friends or living in and out of cheap hotels. In Skid Road Josephine Ensign uncovers the stories of overlooked and long-silenced people who have lived on the margins of society throughout Seattle’s history.

How, Ensign asks, has a large, socially progressive city like Seattle responded to the health and social needs of people marginalized by poverty, mental illness, addiction, racial/ethnic/sexual identities, and homelessness? Through extensive historical research, Ensign pieces together the lives and deaths of those not included in official histories of the city. Drawing on interviews, she also shares a diversity of voices within contemporary health and social care and public policy debates. Ensign explores the tensions between caregiving and oppression, as well as charity and solidarity, that polarize perspectives on homelessness throughout the country.

"Ensign's devotion to her subjects is palpable, as are the rigor of her research and the care she has shown in telling the stories of marginalized people long dead or still alive."
— Crosscut

"Unearths the layers of Seattle history underlying our current housing crisis. Centering long-silenced perspectives of those in the margins of society, [this] provocative read is informed by Ensign's own lived experience of homelessness and over three decades of her work providing primary health care to unhoused populations."
— Seattle Met

Josephine Ensign is professor in the School of Nursing and adjunct professor in the Department of Gender, Women & Sexuality Studies at the University of Washington. She is author of Catching Homelessness: A Nurse's Story of Falling through the Safety Net and Soul Stories: Voices from the Margins.
SEATTLE WAS RECENTLY NAMED THE BEST BIKE CITY IN THE United States by *Bicycling* magazine. How did this notoriously hilly and rainy city become so inviting to bicyclists? And what challenges lie ahead for Puget Sound bike advocates? Tom Fucoloro, a leading voice on bike issues in the region, blends his longtime reporting with new interviews and archival research to tell the story of how a flourishing bike culture emerged despite the obstacles of climate, topography, and—most importantly—an entrenched, car-centric urban landscape and culture. From the arrival of the first bicycles in the late nineteenth century to the bike-share entrepreneurs of the present day, the result is a unique perspective on Seattle’s history and its future. Advocates, policy makers, city planners, and bike enthusiasts around the world can learn plenty from the successes and failures of this city’s past 130 years.

More than just a mode of transportation, the bicycle has been used by generations of Seattleites as a tool for social change. *Biking Uphill in the Rain* documents the people and projects that made a difference and reveals just how deeply intertwined transportation is with politics, public health, climate change, and racial justice.

“A journalist’s eye and personal enthusiasm make this look at the history, culture, and contemporary politics of bicycling in Seattle a fun, fascinating read that will make you want to get on your bike and explore the city—while organizing to keep making local transportation better, safer, and more equitable.”
—Elly Blue, author of *Bikenomics: How Bicycling Can Save the Economy*

“Weaving together history, personal anecdotes, politics, and a passion for the road, Tom Fucoloro opens our eyes to the incredible story of bicycling in Seattle, showing how everyone benefits from more bikes on the road and inspiring us to ride.”
—David B. Williams, author of *Seattle Walks: Discovering History and Nature in the City*

**Tom Fucoloro** is founder of *Seattle Bike Blog* (seattlebikeblog.com) and has served as its editor since 2010. He was named one of “15 People Who Should Really Run Seattle” by *Seattle Met* magazine.
Invasive Flora of the West Coast

*British Columbia and the Pacific Northwest*

Collin Varner

$19.95 PB / ISBN 9780295750996

224 pp., 244 color illus., 5.5 × 8.5 in.

FOR SALE ONLY IN THE UNITED STATES

A clear, concise, full-color guide to identifying and demystifying more than 200 invasive plant species in our midst, from Scotch broom to Evening Primrose. Featuring color photography, origin and etymology, safety tips and warnings, as well as common uses, this book is practical, user-friendly, and portable for easy, on-the-go identification.

“Reveals the astonishing diversity of plants, vines, shrubs, and trees that crossed continents and oceans to take root in our backyard. Like the teeming collection of uninvited guests it describes, this guide would be appalling if it weren’t so wondrous. A concise and vivid gem.”—Arno Kopecky, author of *The Environmentalist’s Dilemma*

The Flora and Fauna of the Pacific Northwest Coast

Collin Varner

$34.95 PB / ISBN 9780295744643

464 pp., 2000 color illus., 7.5 × 10 in.

FOR SALE ONLY IN THE UNITED STATES

An extensive, easy-to-follow resource guide to the plant and animal life of the vast and diverse bioregion stretching from Juneau, Alaska, south to coastal British Columbia, Washington, Oregon, and down to California’s San Francisco Bay. Encompassing over eight hundred native and invasive species, and including two thousand color photos, detailed maps, a glossary, and a complete index of species, this is the most complete book of its kind on the market.

“With its lovely photos, it’s a book that visitors would be delighted to find in any vacation rental house along the coast.”

—*Bulletin of the Native Plant Society of Oregon*
Edible and Medicinal Flora of the West Coast
The Pacific Northwest and British Columbia
EXPANDED EDITION
Collin Varner

A NEW EDITION OF THE BEST-SELLING FIELD GUIDE TO PLANTS AND FUNGI THAT GROW WILD THROUGHOUT THE REGION

NATURAL HISTORY | PACIFIC NORTHWEST
$22.95 / ISBN 9780295751849

THE COASTAL PACIFIC NORTHWEST OF NORTH AMERICA IS home to a multitude of edible and medicinal plant species, edible mushrooms, and marine plants—from Black Gooseberry to Western Tea-Berry, from Golden Chanterelle to Yellow Morel Mushroom, and from Sea Asparagus to Winged Kelp. Now revised and updated with additional species and recipes, this compact, full-color forager’s guide offers clear photography, descriptions, safety tips, and warnings, as well as culinary and medicinal uses from Indigenous Peoples and settlers, for more than 150 wild-growing flora species in the region. Practical, user-friendly, and safe, Edible and Medicinal Flora of the West Coast is an indispensable guide for beginner and experienced foragers alike.

Praise for the first edition

“Edible and Medicinal Flora of the West Coast is both a good read and, as a handy field guide, a keeper. The reader may dip into the book for specific safe foraging information—and will be drawn back to find out more.”—British Columbia Review

Collin Varner is a horticulturist/arboriculturist. He began his career at the University of British Columbia’s Botanical Garden, and over the next forty years he assumed responsibility for conserving twenty-five thousand trees across campus and taught courses in native plant studies. Now retired, Varner is an avid photographer, world traveler, and best-selling author of The Flora and Fauna of the Pacific Northwest, Invasive Flora of the West Coast, and The Flora and Fauna of Stanley Park. He lives in Victoria, British Columbia, Canada.

MAY
272 pp., 150 color illus., 1 map, 5.5 x 8.5 in.
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James Morton Turner
Foreword by Paul S. Sutter
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The Toxic Ship
The Voyage of the Khian Sea and the Global Waste Trade
Simone M. Müller
Foreword by Paul S. Sutter

EXPLORES THE HAZARDOUS WASTE TRADE AND ISSUES OF ENVIRONMENTAL JUSTICE

IN 1986 THE KHIAN SEA, CARRYING THOUSANDS OF TONS OF incinerator ash from Philadelphia, began a two-year journey, roaming the world’s oceans in search of a dumping ground. Country after country refused to accept the waste. The ship ended up dumping part of its load in Haiti under false pretenses, and the remaining waste was illegally dumped in the ocean. Two shipping company officials eventually received criminal convictions.

Simone M. Müller uses the Khian Sea’s voyage as a lens to explore the global trade in hazardous waste—the movement of material ranging from outdated consumer products and pesticides to barges filled with all sorts of toxic discards—from the 1970s to the present day. Müller highlights the significance of the trip’s start in Philadelphia, shedding light on environmental racism within the United States in the context of the global story of environmental justice.

Simone M. Müller is project director and principal investigator of the DFG-Emmy Noether Research Group at the Rachel Carson Center for Environment and Society in Munich, Germany. She is author of Wiring the World: The Social and Cultural Creation of Global Telegraph Networks.

“Makes critical contributions to waste and discard studies, environmental history, and global environmental politics. Compellingly written, sourced, and structured, it tells a hard-to-trace story that is fundamental to the history and politics of hazardous wastes.” — Kate O’Neill, author of Waste

“An important book that speaks to major issues about globalization and environmental justice. The public policy implications are significant.” — Martin Melosi, author of Fresh Kills: A History of Consuming and Discarding in New York City

WEYERHAEUSER
ENVIRONMENTAL BOOKS

JUNE
264 pp., 7 b&w illus., 4 maps, 6 × 9 in.
A multíspecies history of the globalized United States, *Bellwether Histories* reveals how animals have been ensnared in colonialism, capitalism, and environmental destruction as human decisions created and perpetuated untenable and unequal interspecies relationships. The volume interrogates the history of animal disposability and its ideological twin in US history, human exceptionalism—the anthropocentric myth that people could harm animals without harming themselves.

Contributors address a range of themes, including the links between antislavery and anti-animal-cruelty advocacy; how cattle, horse, and pig behavior shaped human life and technology; and the politics of caring for and trafficking wild animals.

Today’s mass extinctions and ecological breakdowns ensure that deadly zoonotic pandemics and climate change will harass us far into the future. *Bellwether Histories* looks back at how animals have been warning us of our collective fate and asks why they were so seldom heard.

**Susan Nance** is professor of history at the University of Guelph and affiliated faculty with the Campbell Centre for the Study of Animal Welfare. She is author of three books, including *Rodeo: An Animal History*. **Jennifer Marks** is a PhD candidate in history at the University of Iowa and works as a technical writer in Portland, Oregon.
As wildfires rip across the western United States and sea levels rise along coastal cities from Louisiana to Alaska, many people nevertheless reject the mainstream scientific consensus on anthropogenic climate change. What leads people to doubt or outright denial? What leads these skeptics to change their minds?

Drawing from a rich collection of interviews and surveys with self-identified climate change skeptics (and some former ones), sociologists Kristin Haltinner and Dilshani Sarathchandra delve into the underlying dynamics of climate skepticism in the United States. In probing how ideas about science, religion, politics, and media affect perceptions of climate change, they find a far greater diversity of attitudes and beliefs than one might expect—including some pro-environmental views. *Inside the World of Climate Change Skeptics* offers much-needed insights into improving communication in ways that can help advance environmental policies with widespread political support.

Kristin Haltinner is associate professor of sociology at the University of Idaho. Dilshani Sarathchandra is associate professor of sociology at the University of Idaho.

“Clear, easy to read, and interesting. It would make a wonderful addition to courses in sociology, sustainability, the environment, and qualitative research methods.”—Jessica Smartt Gullion, author of *Fracking the Neighborhood: Reluctant Activists and Natural Gas Drilling*

“There’s been much work done on climate beliefs, but digging specifically into skeptics is relatively novel, particularly in the depth that the authors have done here.”—Deserai Crow, coauthor of *Community Disaster Recovery: Moving from Vulnerability to Resilience*
Sustaining Natures

An Environmental Anthropology Reader

Edited by Sarah R. Osterhoudt and K. Sivaramakrishnan

HIGHLIGHTS NEW DIRECTIONS IN THE FIELD AND TOPICS OF INTEREST TO UNDERGRADUATE STUDENTS

Environmental anthropology is at its best when firmly grounded in respectful and systematic ethnographic research and writing that spotlights uncommon perspectives on widely recognized issues confronting the world. Intentionally crafted for undergraduate course use in anthropology, geography, and environmental studies, Sustaining Natures showcases the best contemporary writing on nature and sustainability. With concise introductions and sample discussion questions, the editors guide readers through some of the field's most pressing themes and debates, including farming, alternative energy, extractive industries, environmental justice, multispecies relationships, and urban ecology. This timely reader foregrounds diverse voices, views, and experiences of nature, from US corporate boardrooms to urban waste disposal sites in China, and moves environmental anthropology in new theoretical, methodological, and applied terrains.

Sarah R. Osterhoudt is associate professor of anthropology at Indiana University and author of Vanilla Landscapes: Meaning, Memory, and the Cultivation of Place in Madagascar. K. Sivaramakrishnan is Dinakar Singh Professor of Anthropology, professor in the School of the Environment, and codirector of the program in agrarian studies at Yale University. His most recent books include Death and Life of Nature in Asian Cities (edited with Anne Rademacher) and Nature Conservation in the New Economy: People, Wildlife and the Law in India (edited with Ghazala Shahabuddin).

“Uniquely timely and reflective of the importance of anthropological ways of understanding the complex challenges of climate change, biodiversity loss, environmental inequities, and environmental justice. It brings all of these into situated and contextual focus, opening powerful insights for students and professors alike.”

—Anne Rademacher, author of Building Green: Environmental Architects and the Struggle for Sustainability in Mumbai

Culture, Place, and Nature

June

320 pp., 19 b&w illus., 6.125 x 9.25 in.
Over the past several decades, the vibrant, multi-ethnic borough of Queens has seen growth in the community of Nepali migrants, many of whom are navigating the challenging bureaucratic process of asylum legalization. *Surviving the Sanctuary City* follows them through the institutional spaces of asylum offices, law firms, and human rights agencies to document the labor of seeking asylum. As an interpreter and a volunteer at a grassroots community center, anthropologist Tina Shrestha has witnessed how migrants must perform a particular kind of suffering that is legible to immigration judges and asylum officers. She demonstrates the lived contradictions asylum seekers face while producing their “suffering testimonials” and traces their attempts to overcome these contradictions through the Nepali notions of *kaagaz banaune* (making paper) and *dukkha* (suffering).

*Surviving the Sanctuary City* asks what everyday survival among migrants and asylum seekers can tell us about the cultural logic of suffering within the confines of US borders. Through rich ethnographic detail and careful nuanced narratives, it puts the lives and perspectives of the Nepali migrant community at the center of the story. In so doing, Shrestha offers a fundamental rethinking of asylum seeking as a form of precarious labor and immigration enforcement in a rapidly changing US society.

*Tina Shrestha* is assistant professor at the Waseda Institute for Advanced Study, Waseda University.

“Presents a valuable set of insights into the experience of asylum seeking in the US through an innovative blend of ethnographic description and policy analysis.”

—Sara Shneiderman, author of *Rituals of Ethnicity: Thangmi Identities Between Nepal and India*

“Impressive in scope and depth, this book really exemplifies the best of community-centered, accountable scholarship.”—Julietta Hua, author of *Trafficking Women’s Human Rights*
Chapter 1

The court

Mei Mei Bando

mandated changes made in the late 1970s, such as San Xing and in their life amidst social and political challenges. Their stories, as compiled in this book, illustrate the vitality of these women, their resilience and the profound impact their lives have had on China. The stories are accompanied by photographs and interviews, offering a unique perspective on the lives of women in China. The book is structured in a way that highlights the diversity and richness of the lives of these women, showcasing their resilience and the challenges they faced. The book also touches on the broader context of China's history and societal changes, providing a comprehensive understanding of the role of women in Chinese society.

The book delves into the lives of various women from different backgrounds, showcasing their struggles and achievements. It covers a range of topics, from political activism to cultural expression, highlighting the unique contributions of these women to Chinese society. The book is not only a record of individual lives but also a testament to the collective history of China. It celebrates the strength and resilience of these women, and their enduring legacy.

The book concludes with a reflection on the broader implications of these women's experiences, emphasizing the importance of understanding and appreciating the diverse voices of Chinese women. It encourages readers to reflect on the complex interplay of societal, cultural, and political factors that shape gender roles and relations in China. The book is a must-read for anyone interested in Chinese history, women's studies, and the broader context of gender and power dynamics in society.
Cultural creativity in China between 1796 and 1912 demonstrated extraordinary resilience in a time of warfare, land shortages, famine, and uprisings. Innovation can be seen in material culture (including print, painting, calligraphy, textiles, jewelry, ceramics, lacquer, arms and armor, and photography) during a century in which China’s art, literature, crafts, and technology faced unprecedented exposure to global influences.

Until recently the nineteenth century in China has been defined as an era of cultural stagnation. Built on new research, this book sets out a fresh understanding of this important period and creates a detailed visual account of responses to war, technology, urbanization, political transformations, and external influences.

The narratives are brought to life and individualized through illustrated biographical accounts that highlight the diversity of voices and experiences contributing to this fascinating, turbulent period in Chinese history.

Greening East Asia
*The Rise of the Eco-developmental State*
Edited by Ashley Esarey, Mary Alice Haddad, Joanna I. Lewis, and Stevan Harrell
$32.00s PB / ISBN 9780295747910

Transforming Patriarchy
*Chinese Families in the Twenty-First Century*
Edited by Gonçalo Santos and Stevan Harrell
$32.00s PB / ISBN 9780295999821

Ploughshare Village
*Cultures and Context in Taiwan*
Stevan Harrell
With a new preface by the author
$35.00s PB / ISBN 97802959994192

Rural China on the Eve of Revolution
*Sichuan Fieldnotes, 1949–1950*
G. William Skinner
Edited by Stevan Harrell and William Lavely
Afterword by Zhijia Shen
$32.00s PB / ISBN 9780295999425
An Ecological History of Modern China
Stevan Harrell

HOW MEGA-DAMS, INDUSTRIAL AGRICULTURE, AND OTHER DEVELOPMENTS CHALLENGE ECOSYSTEM RESILIENCE

Is environmental degradation an inevitable result of economic development? Can ecosystems be restored once government officials and the public are committed to doing so? These questions are at the heart of An Ecological History of Modern China, a comprehensive account of China’s transformation since the founding of the People’s Republic from the perspective not of the economy but of the biophysical world. Examples throughout illustrate how agricultural, industrial, and urban development have affected the resilience of China’s ecosystems—their ability to withstand disturbances and additional growth—and what this means for the country’s future.

Drawing on decades of research, Stevan Harrell demonstrates the local and global impacts of China’s miraculous rise. In clear and accessible prose, An Ecological History of Modern China untangles the paradoxes of development and questions the possibility of a future that is both prosperous and sustainable. It is a critical resource for students, scholars, and general readers interested in environmental change, Chinese history, and sustainable development.

Stevan Harrell is professor emeritus of anthropology and environmental and forest sciences at the University of Washington. His many books include Ways of Being Ethnic in Southwest China.

“A masterful overview of China’s environmental processes from the twentieth century to the present that addresses topics central to the concerns of all scholars looking at China today.”—Peter C. Perdue, author of China Marches West: The Qing Conquest of Central Eurasia

“The post-1949 period in China has cried out for a focused treatment. We now have it with this invaluable interpretation through environmental history.”—David A. Pietz, author of The Yellow River: The Problem of Water in Modern China

A CHINA PROGRAM BOOK

JULY
CLASSICS OF CHINESE THOUGHT
Andrew H. Plaks and Michael Nylan, series editors

Garden of Eloquence / Shuoyuan 說苑
Liu Xiang
Translated and Introduced by Eric Henry
$125.00s HC / ISBN 9780295995199

“A masterful and meticulously annotated rendering of Shuoyuan 說苑 . . . a solid and clear translation, the value of which is greatly enhanced by the paratextual presentation and substantial scholarly apparatus that accompany it.”
—IIAS Newsletter

Zuo Tradition / Zuozhuan 左傳
Commentary on the “Spring and Autumn Annals”
THREE VOLUMES
Translated and Introduced by Stephen Durrant, Wai-yee Li, and David Schaberg
$250.00x HC / ISBN 9780295999159
WINNER OF THE 2018 PATRICK D. HANAN BOOK PRIZE FOR TRANSLATION (CHINA AND INNER ASIA)

“Will set a standard for everyone working in the English-speaking Sinological world for years to come.”—Hans van Ess, Monumenta Serica

“Nylan offers a complete, stylistically graceful, and frequently witty translation of the model sayings and short dialogues on philosophy, ethics, and rhetoric by the ancient Chinese author Yang Xiong. Nylan’s thoughtful introduction and substantial original scholarly apparatus, including footnotes, glossary, bibliography, as well as a chronology of dynasties, contextualize the work for the anglophone reader, opening up our knowledge of a period, a genre, and some of the literary and ethical issues that most intrigued its influential author.”
—Modern Language Association Committee on Honors and Awards

Exemplary Figures / Fayan 法言
Yang Xiong
Translated and Introduced by Michael Nylan
$85.00s HC / ISBN 9780295992891
WINNER OF THE 2013–2014 ALDO AND JEANNE SCAGLIONE PRIZE FOR A TRANSLATION OF A SCHOLARLY STUDY OF LITERATURE

“A precise, elegant—and, yes, reader-friendly—translation that brings out many nuances in the text that had heretofore been lost to the English reader . . . It is the most significant contribution to the field in many years.”—Kai Vogelsang, Journal of Chinese Literature and Culture
IN THE EARLY EIGHTH CENTURY, FRUSTRATED WITH THE
authorities but still hoping to gain immortality through his future
oeuvre, the Tang court historian Liu Zhiji set out to write Shitong, in
which he would rigorously explore the tradition of historical writing
in China. Liu scrutinized hundreds of texts from antiquity to the
early Tang dynasty (618–907) and evaluated their authors according
to what he deemed the three essential qualities for historians: talent,
knowledge, and insight. Shitong is now generally considered the
greatest work of traditional Chinese historiography. It preserves
precious information on a host of lost ancient and medieval titles
while advancing a critical view on history writing. This first transla-
tion of the work into a Western language provides textual criticism
and annotation for the historical figures, events, and allusions that
are crucial to appreciating the work, making it a must-read for
students of historiography East and West.

Liu Zhiji (661–721), born to an official family, served in the Tang
court until shortly before his death. Victor Cunrui Xiong is professor
of history at Western Michigan University. His many books include
Historical Dictionary of Medieval China, From Peasant to Emperor: The
Life of Liu Bang, and Capital Cities and Urban Form in Pre-modern
China: Luoyang, 1038 BCE to 938 CE.
In 1835 young Chinese scholar Cai Tinglan was caught in a typhoon while sailing across the Taiwan Strait. He and his shipmates spent a harrowing week at sea before drifting to the coast of central Vietnam. With an escort of Vietnamese soldiers, Cai traveled north along the famous “Mandarin Road,” meeting governors-general of each province he passed through along his overland journey to Fujian Province in China. Cai documented his experiences in Miscellany of the South Seas (Hainan zazhu), a vivid account of clothing, food, religious practices, government affairs, and other aspects of daily life in early Nguyễn dynasty Vietnam.

Cai’s encounters with diasporic Chinese show the Hokkien merchant community’s penetration into Vietnamese society, while his warm embrace by Nguyễn officials illustrates a shared elite world of classical culture across international borders. In this first English translation, Kathlene Baldanza and Zhao Lu provide a comprehensive introduction that puts Cai’s account in social, political, and economic context, along with extensive annotation and a glossary.

A superb translation and a virtual treasure house of information on Vietnam as seen through the eyes of a Chinese writer.”—James M. Hargett, author of Jade Mountains and Cinnabar Pools: The History of Travel Literature in China

“A major contribution to the fields of overseas Chinese history, travel studies, Southeast Asia studies, and Sinosphere studies.”—Bradley Camp Davis, author of Imperial Bandits: Outlaws and Rebels in the China-Vietnam Borderlands

Cai Tinglan 蔡廷蘭 (1801–1859) was a scholar from the Penghu Islands in the Taiwan Strait. Kathlene Baldanza is associate professor of history and Asian studies at Pennsylvania State University and author of Ming China and Vietnam: Negotiating Borders in Early Modern Asia. Zhao Lu is assistant professor of global China studies at NYU Shanghai and author of In Pursuit of the Great Peace: Han Dynasty Classicism and the Making of Early Medieval Literati Culture.

SUPPORTED BY THE CHARLES AND JANE KEYES BOOK FUND

MAY
152 pp., 7 b&w illus., 4 maps, 1 table. 5.5 × 8.5 in.
WHY AND HOW DID THE STRATEGY OF DOCUMENTING MEDICAL practices through personal experience rise to prominence in China? This question is at the heart of Good Formulas, the first book-length study of the use of empirical evidence in Chinese medicine between the ninth and thirteenth centuries. The rise of this new approach to substantiating knowledge, which had appeared only sporadically in earlier medical literature, provides a window into transformations in the construction of textual authority in mid-imperial China.

Focusing on medical genres and working extensively with notebooks (biji), Ruth Yun-Ju Chen shows that employing empirical evidence became prominent in conjunction with a publishing boom that enabled wider availability of medical texts and treatises. To convince a more socioculturally diverse readership to believe their claims and to win intertextual debates with contemporaneous authors, many Song medical authors turned to empirical methodology. Revealing a correlation between publishing cultures and changes in persuasion strategies in medical genres, Good Formulas offers new insights into the histories of medicine, knowledge production, and publishing in China. It also provides rich examples for scholars interested in the development of empirical evidence in the premodern world.

“Very original in conception. No previous study has looked at the medical tradition from the perspective of verification exhaustively.” — Miranda Brown, author of The Art of Medicine in Early China: The Ancient and Medieval Origins of a Modern Archive

“Chen is the first scholar to illuminate the new epistemic culture in middle-period China replete with new virtues that valued witnessing and historicity.” — Marta Hanson, author of Speaking of Epidemics in Chinese Medicine: Disease and the Geographic Imagination in Late Imperial China

Ruth Yun-Ju Chen is assistant research fellow at the Institute of History and Philology, Academia Sinica.
INTERACTIONS BETWEEN PEOPLE AND ANIMALS ARE ATTRACTING OVERDUE ATTENTION IN DIVERSE FIELDS OF SCHOLARSHIP, YET INSECTS STILL CREEP WITHIN THE SHADOWS OF MORE CHARISMATIC BIRDS, FISH, AND MAMMALS. Insect Histories of East Asia centers on bugs and creepy crawlies and the taxonomies in which they were embedded in China, Japan, and Korea to present a history of human and animal co-creation of habitats in ways that were both deliberate and unwitting. Using sources spanning from the earliest written records into the twentieth century, the contributors draw on a wide range of disciplines to explore the dynamic interaction between the notional insects that infested authors’ imaginations and the six-legged creatures buzzing, hopping, and crawling around them.

Contributors: Lijing Jiang, Olivia Milburn, Sang-ho Ro, Mårten Söderblom Saarela, Kerry Smith, and Federico Valenti

"An important contribution to the historical study of human-animal relations in East Asia that will appeal to a wide range of readership in East Asian studies, environmental history, and the history of science."—He Bian, author of Know Your Remedies: Pharmacy and Culture in Early Modern China

“’This work of ’insect humanities’ is grounded in the broad Chinese concept of ’chong’ rather than the more narrow English term ’insect,’ a useful distinction that could see this volume become a foundational text for the field.”—Kathlene Baldanza, author of Ming China and Vietnam: Negotiating Borders in Early Modern Asia

David A. Bello is E. L. Otey Professor of East Asian Studies and director of East Asian studies at Washington and Lee University. His most recent book is Across Forest, Steppe, and Mountain: Environment, Identity, and Empire in Qing China’s Borderlands. Daniel Burton-Rose is visiting assistant professor of history of science, technology, and the environment at Wake Forest University. He is East Asia editor of the journal Asian Medicine.
Modified Bodies, Material Selves
Beauty Ideals in Post-Reform Shanghai
Julie E. Starr

BODY POLITICS, SELFHOOD, AND THE PURSUIT OF CONSUMER-BASED AGENCY

Thin body, white skin, and big eyes. Such beauty ideals are ubiquitous across Shanghai, where salons and weight-loss clinics offering an array of products and treatment options beckon city dwellers with promises of a “better life.” Set against the backdrop of China’s post-reform era, Modified Bodies, Material Selves compares the radically different attitudes of middle-class Chinese and Western women living in Shanghai toward the pursuit of beauty. Through comparative ethnography, anthropologist Julie E. Starr parses how experiences of bodies and embodied identities, and the politics ascribed to them, are culturally produced for both groups of women. With a focus on the ways in which late capitalism interacts with different bodies, Starr joins an ongoing conversation about the impact of recent economic reforms on social life in China.

Bringing together theories of embodiment, the politics of appearance, and the bodily nature of selfhood in the twenty-first century, Modified Bodies, Material Selves contributes fresh insights to current debates in anthropology, women’s and gender studies, and East Asian studies.

Julie E. Starr is assistant professor of anthropology at Hamilton College.

“Methodologically innovative and teeming with original insights and astute observations. The comparison of Western and Chinese women’s understandings of their bodies and selves will lead many readers to rethink their most basic assumptions and ideals—as the best ethnographies do.”—John Osburg, author of Anxious Wealth: Money and Morality Among China’s New Rich

“Contributes a critical feminist perspective to the study of China’s beauty economy and the global wellness industry.”—Jie Yang, author of Mental Health in China: Change, Tradition, and Therapeutic Governance

July
200 pp., 2 b&w illus., 6 × 9 in.
Ecologies of Empire in South Asia, 1400–1900
Sumit Guha
Foreword by K. Sivaramakrishnan

REVEALS HOW IMPERIAL POWER AND LOCAL RESISTANCE
HAVE RESHAPED LANDSCAPES

THE PERCEPTION, VALUATION, AND MANIPULATION OF HUMAN environments all have their own layered histories. So Sumit Guha argues in this sweeping examination of a pivotal five hundred years when successive empires struggled to harness lands and peoples to their agendas across Asia. Ecologies of Empire in South Asia, 1400–1900 compares the practices of the Mughal and British Empires to demonstrate how their fluctuating capacity for domination was imbricated in the formation of environmental knowledge itself.

The establishment of imperial control transforms local knowledge of the world into the aggregated information that reproduces centralized power over it. That is the political ecology that reshapes entire biomes. Animals and plants are translocated; human communities are displaced or destroyed. Some species proliferate; others disappear. But these state projects are overlaid upon the many local and regional geographies made by sacred cosmologies and local sites, pilgrimage routes and river fords, hot springs and fluctuating aquifers, hunting ranges and nesting grounds, notable trees and striking rocks.

Guha uncovers these ecological histories by scrutinizing little-used archival sources. His historically based political ecology demonstrates how the biomes of a vast subcontinent were changed by struggles to make and to resist empire.

Sumit Guha is professor of history at the University of Texas at Austin. His many books include History and Collective Memory in South Asia, 1200–2000.
Fukushima Futures
Survival Stories in a Repeatedly Ruined Seascape
Satsuki Takahashi

Foreword by K. Sivaramakrishnan

EXPLORES THE EFFECTS OF INDUSTRIALIZATION AND NUCLEAR DISASTER ON COASTAL LIVELIHOODS

ANTHROPOLOGY | ENVIRONMENTAL STUDIES | ASIAN STUDIES | JAPAN

$105.00X / £84.00 HC / ISBN 9780295751337
$32.00S / £24.99 PB / ISBN 9780295751344
$32.00S / £24.99 EB / ISBN 9780295751351

Both before and after the 2011 “triple disaster” of earthquake, tidal wave, and consequent meltdown at the Fukushima Daiichi nuclear power plant, anthropologist Satsuki Takahashi visited nearby communities, collecting accounts of life and livelihoods along the industrialized seascape. The resulting environmental ethnography examines the complex relationship between commercial fishing families and the Joban Sea—once known for premium-quality fish and now notorious as the location of the world’s worst nuclear catastrophe. Fukushima Futures follows postwar Japan’s maritime modernization from the perspectives of those most entangled with its successes and failures. In response to unrelenting setbacks, including an earlier nuclear accident at neighboring Tokaimura and the oil spills of stranded tankers during typhoons, these communities have developed survival strategies shaped by the precarity they share with their marine ecosystem. The collaborative resilience that emerges against this backdrop of vulnerability and uncertainty challenges the progress-bound logic of futurism, bringing more hopeful possibilities for the future into sharper focus.

Satsuki Takahashi is professor of anthropology at Hosei University in Tokyo.

“A unique contribution to the study of disaster, modernization, and fishing communities.”—Nicolas Sternsdorff-Cisterna, author of Food Safety after Fukushima: Scientific Citizenship and the Politics of Risk

CULTURE, PLACE, AND NATURE
A DONALD R. ELLEGOOD BOOK

JUNE
192 pp., 8 b&w illus., 1 map, 6 × 9 in.
NEW DIRECTIONS IN SCANDINAVIAN STUDIES
Andy Nestingen, series editor

The Swedish Theory of Love
Individualism and Social Trust in Modern Sweden
Henrik Berggren and Lars Trägårdh
Translated by Stephen Donovan
$30.00s PB / ISBN 9780295750552

Sámi Media and Indigenous Agency in the Arctic North
 Coppélie Coq and Thomas A. DuBois
$32.00s PB / ISBN 9780295746609

Sacred to the Touch
Nordic and Baltic Religious Wood Carving
Thomas A. DuBois
$35.00s PB / ISBN 9780295742434

The Power of Song
Nonviolent National Culture in the Baltic Singing Revolution
Guntis Šmidchens
$35.00s PB / ISBN 9780295994529
Known for their progressive environmental policies, Nordic countries also produce what may seem a counterintuitive film genre: ecohorror, where distinctions between humans and nature are blurred in unsettling ways. From slashers to arthouse thrillers, transnational Nordic ecohorror films such as Antichrist (dir. Lars von Trier, 2009) and Midsommar (dir. Ari Aster, 2019) have garnered commercial and critical attention, revealing an undercurrent of ecophobia in Nordic culture that belies the region’s reputation for environmental friendliness.

In Menacing Environments, Benjamin Bigelow examines how ecohorror rings some of the same alarm bells that climate activists have sounded, suggesting that the proper response to the ongoing climate catastrophe is not optimism and a market-friendly focus on sustainable development but rather fear and dread. Bigelow argues that ecohorror destabilizes the two pillars of Nordic society—the autonomous individual and the sovereign state. He illustrates how the wild, untamed realm of nature reminds viewers of the complex and often threatening material entanglements between humans and their environments.

Benjamin Bigelow is assistant professor of Scandinavian studies at the University of Minnesota.

“An important study of not only Nordic ecocinema but Nordic environmental culture, genre film, the Anthropocene, and horror in general.”—Pietari Kääpä, coauthor of The Politics of Nordsploration: History, Industry, Audiences

“Addresses a set of films from a context that hasn’t gotten much attention in larger conversations about ecohorror. The writing is extraordinarily clear and interesting.”
—Christy Tidwell, coeditor of Fear and Nature: Ecohorror Studies in the Anthropocene

NEW DIRECTIONS IN SCANDINAVIAN STUDIES

JUNE
208 pp., 14 b&w illus., 6 x 9 in.
Myrlande Constant
The Work of Radiance
Edited by Katherine Smith and Jerry Philogene

Myrlande Constant: The Work of Radiance is the first museum retrospective of a contemporary Haitian female artist who has been creating groundbreaking work for thirty years. Constant’s panels build on the drapo Vodou tradition, depicting the lwa as well as scenes of everyday life conducted in their company, unabashedly visualizing the permeable boundaries between spirits and humans. Few drapo artists have been as influential or ambitious as Constant. Her introduction of the tambour stitch to the drapo genre added narrative and history to the art form and enabled her to create densely detailed imagery. This volume accompanying the exhibition is the first monograph devoted solely to a Haitian woman artist. The essays, written by curators, academics, artists, and literary specialists, examine Constant’s oeuvre through interdisciplinary lenses; situate her handmade beaded textiles within Haitian Vodou practices and contemporary art of the African diaspora; spotlight the evolution of her artistic vision and innovative techniques; and reflect on her impact on art making in Haiti and beyond.

Katherine Smith is a curatorial and research associate of Haitian arts at the Fowler Museum at UCLA and a lecturer in the UCLA Department of World Arts and Cultures/Dance. Jerry Philogene is associate professor in the American Studies Department at Dickinson College.

Exhibition dates:
Fowler Museum at UCLA, March 26–July 16, 2023

ART | LATIN AMERICAN STUDIES
$50.00 HC / ISBN 9780998044514

February
160 pp., 68 color illus., 18 b&w illus., 9.5 × 12 in.
The Sydney Modern Project
Transforming the Art Gallery of New South Wales
Edited by Michael Brand
with a foreword by Ross Gibson

With the completion of its Sydney Modern Project—encompassing a beautiful new building designed by award-winning Japanese architects SANAA and a unique art garden along with transformed displays of art across its campus—the Art Gallery of New South Wales stands at the forefront of an international movement to create museums for our times.

Like many other art museums, the Art Gallery was founded in an era when collecting ambitions were inseparable from a Eurocentric, colonialist worldview. Today, this 150-year-old institution is forging a cosmopolitan future inspired by its historical context, its location in Sydney, and the diversity of its audiences, following the guiding principle of “From here. For all.”

In this important new book, director Michael Brand and colleagues from across the Art Gallery consider what is unique about presenting art from the perspective of Sydney and Australia, bringing to their work a consciousness of the past as a continuing presence and the future as an open possibility.

Michael Brand is director of the Art Gallery of New South Wales. Ross Gibson is centenary professor in creative and cultural research at the University of Canberra.

“So here it is, ready to invigorate the cityscape: the Sydney Modern Project. The transformed Art Gallery of New South Wales and the city are well placed to harmonise because they share fundamental qualities. Energetic, speculative and attuned to ever-adjusting contexts, the city and the new campus both project outward, creatively curious about everything that is coming over the horizon.”—from the foreword by Ross Gibson

Museum Studies
$44.95 PB / ISBN 9781741741568

February
308 pp., 180 illus., 6.5 × 9.5 in.
For sale only in the United States and Canada
This unique and engagingly written book reveals how some of today’s most exciting artists are reimagining the idea of home for our unsettled times. In his evocative style, Justin Paton investigates a place we all have a stake in—from houses of memory to upturned houses, from haunted houses to light houses, from intimate spaces of shelter to optimistic future communities. Richly illustrated, Dreamhome brings together artworks by twenty-six artists from around the world, as well as diverse contextual imagery that includes family photographs, film stills, architectural drawings, and historical records.

Justin Paton is head curator of international art at the Art Gallery of New South Wales, Sydney. A widely published writer and commentator on the visual arts, his publications include the award-winning How to Look at a Painting (2005) and McCahon Country (2019), as well as many monographs on artists including Jude Rae, Ricky Swallow, Jeffrey Harris, and Julia Morison. Paton was recently co-curator of Matisse: Life & Spirit, Masterpieces from the Centre Pompidou and led the Art Gallery’s acclaimed COVID-response digital project Together In Art. He is currently working on the opening program for the Sydney Modern Project, the contemporary expansion of the Art Gallery of New South Wales.
Taking to the Air
An Illustrated History of Flight
Lily Ford
$24.95 PB / ISBN 9780295746784
FOR SALE ONLY IN THE UNITED STATES AND CANADA

Unfinished Business
The Fight for Women’s Rights
Edited by Polly Russell and Margareta Jolly
$34.95 HC / ISBN 9780295747583
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Sailor Song
The Shanties and Ballads of the High Seas
Gerry Smyth
Illustrated by Jonny Hannah
$19.95 HC / ISBN 9780295747286
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The Story of Propaganda in 50 Images
David Welch
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ESSENTIAL SEATTLE

Seattle from the Margins
Exclusion, Erasure, and the Making of a Pacific Coast City
Megan Asaka
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