

The background is a complex, abstract composition of organic, flowing shapes. The color palette is dominated by earthy tones: deep yellows, forest greens, and various shades of blue, from light sky blue to deep navy. The shapes overlap and blend into each other, creating a sense of movement and depth. There are some darker, more textured areas that look like shadows or perhaps different materials layered together.

UNIVERSITY OF WASHINGTON PRESS

FALL 2024



UNIVERSITY OF WASHINGTON PRESS

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
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FRONT COVER: Joe Feddersen, *Elk at Spotted Lake*, 2016. Relief monoprint with spray paint, 19 × 14.75 in. (48.3 × 37.5 cm). Hallie Ford Museum of Art, Willamette University, Salem, Oregon; gift of Joe Feddersen. Photograph by Dean Davis.

BACK COVER: Ramona Bennett welcomes the newly installed Archbishop Hunthausen and others on a tour of the St. George/Gethsemane property. Courtesy of Puyallup Tribe, Tacoma Indian Center Collection.

Kernels of Resistance

Maize, Food Sovereignty, and Collective Power

Liza Grandia

THE STORY OF HOW MESOAMERICAN FOOD ACTIVISTS
FACED DOWN MONSANTO . . . AND WON

Right before the 2014 World Cup, US trade interests pressured Guatemala's legislature into lifting its national ban on genetically modified (GM) crops and criminalizing traditional seed saving practices. Mayan elders responded with a campaign of mass civil disobedience, blocking highways until the Guatemalan Congress repealed this "Monsanto Law." Uniting rural and urban Guatemalans, this uprising spotlighted the existential threat of GM corn to the livelihood, dignity, and cultural heritage of maize-producing milperos (small farmers) throughout Mesoamerica. Ten years later, Mexico is also facing down US trade aggression to defend a 2020 presidential ban on the import of GM corn for human consumption.

Liza Grandia chronicles how diverse coalitions in Mexico and Guatemala have defended their sacred maize against corporate threats to privatize it. Rather than just "voting with their forks" like the consumer-driven US food movement, Mesoamerican farmers and their allies have voted with their feet through direct action. In a world of interconnected trade, their victories chart a path that other food movements might follow. They also show how everyday people can demand better regulatory protections for environmental health and forge more climate-resilient agricultural systems with native seed saving.

Dramatic and timely, *Kernels of Resistance* celebrates this Indigenous triumph over corporate greed.

"In this deeply researched and passionately argued book, Liza Grandia offers the surprising trajectory of seed activism in Guatemala as inspiration for a food movement centered above all on global equity and environmental justice."

—Helen Anne Curry, author of *Endangered Maize: Industrial Agriculture and the Crisis of Extinction*

Liza Grandia is a cultural anthropologist and professor in the Native American Studies Department at the University of California, Davis. Her first book was *Enclosed: Conservation, Cattle, and Commerce among the Q'eqchi' Maya Lowlanders*.



NOVEMBER

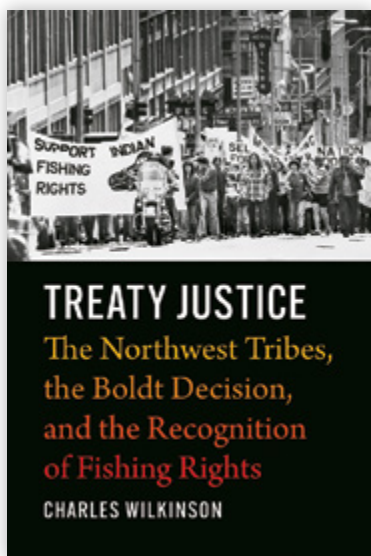
392 pp., 21 b&w illus., 2 maps,
4 tables, 6 × 9 in.

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Anthropology / Native American and
Indigenous Studies / Latin American
Studies / Food

**AVAILABLE**

368 pp., 30 b&w illus., 5 maps, 6 × 9 in.

\$34.95 / £26.99 HC / ISBN 9780295752723

\$34.95 / £26.99 EB / ISBN 9780295752730

Native American and Indigenous Studies /
Pacific Northwest History / US History

Treaty Justice

*The Northwest Tribes, the Boldt Decision,
and the Recognition of Fishing Rights*

Charles Wilkinson

In 1974, Judge George Boldt issued a ruling that affirmed the fishing rights and tribal sovereignty of Native nations in Washington State. The Boldt Decision transformed Indigenous law and resource management across the United States and beyond. Like *Brown v. Board of Education*, the case also brought about far-reaching societal changes, reinforcing tribal sovereignty and remedying decades of injustice.

Legendary legal historian and tribal advocate Charles Wilkinson tells the dramatic story of the Boldt Decision against the backdrop of salmon's central place in the cultures and economies of the Pacific Northwest. In the 1960s, Native people reasserted their fishing rights as delineated in nineteenth-century treaties. In response, state officials worked with non-Indian commercial and sport fishing interests to forcefully—and often violently—oppose Native actions. These “fish wars” spurred twenty tribes and the US government to file suit in federal court. Moved by the testimony of tribal leaders and other experts, Boldt pointedly waited until Lincoln's birthday to hand down a decision recognizing the tribes' right to half of the state's fish. The case's long aftermath led from the Supreme Court's affirmation of Boldt's opinion to collaborative management of the harvest of salmon and other marine resources.

Expert and compelling, *Treaty Justice* weaves personalities and local detail into the definitive account of one of the twentieth century's most important civil rights cases.

“Charles Wilkinson has done it again. With unmatched familiarity and command, he adds another essential volume to the amazing history of Indigenous activism and legal advocacy that has made the Northwest such a vibrant region for Native rights and power. While much more remains to be done to affirm the recognition of Indigenous sovereignty in American legal institutions, Wilkinson's insights, vision, and legacy offer both guidance and inspiration.” —Ned Blackhawk, author of *The Rediscovery of America: Native Peoples and the Unmaking of U.S. History*

Charles Wilkinson (1941–2023) was Moses Lasky Professor of Law at the University of Colorado. His fourteen books include *Blood Struggle: The Rise of Modern Indian Nations* and *Messages from Frank's Landing: A Story of Salmon, Treaties, and the Indian Way*.

Fighting for the Puyallup Tribe

A Memoir

Ramona Bennett Bill

A COMPELLING ON-THE-GROUND ACCOUNT
OF NATIVE ACTIVISM IN THE NORTHWEST

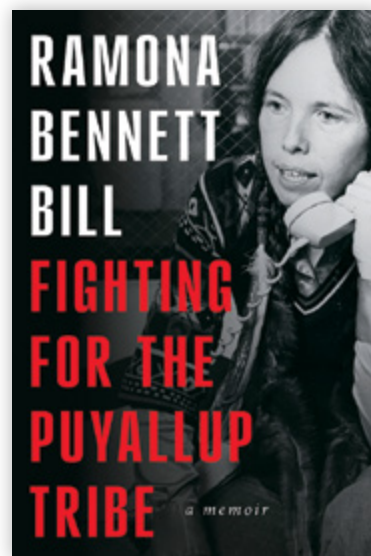
A relentless advocate for Native rights, Ramona Bennett Bill has been involved in the battles waged by the Puyallup and other Northwest tribes around fishing rights, land rights, health, and education for over six decades. This invaluable firsthand account includes stories of the takeover of Fort Lawton as well as events from major Red Power struggles, including Alcatraz, Wounded Knee, and the Trail of Broken Treaties. She shares her experiences at the Puyallup fishing camp established during the Fish War of the 1960s and 1970s, which led to the federal intervention that eventually resulted in the Boldt Decision. She also covers the 1976 occupation of a state-run facility on reservation land and the lobbying that led to the property's return to the tribe.

Bennett Bill served for nearly a dozen years as a Puyallup Tribal Council member and ten as chairwoman, organizing social welfare, education, and enrollment initiatives and championing Native religious freedom. Her advocacy for Native children, especially those who had been adopted out of their community, helped pave the way for the Indian Child Welfare Act. Now in her mid-eighties, she continues to organize for Native rights and environmental justice. The book is full of vivid stories of her fearless testimony in courtrooms and press conferences on issues affecting Indian Country, and of the many friends and comrades she made along the way.

"Fierce and unapologetic, Ramona masterfully resurrects the dark and painful history of the tumultuous 1970s, ensuring that our shared story, once intended to be erased, buried, and forgotten, is vividly brought back to life and forever remembered." —Fawn Sharp (Quinault), past president of the National Congress of American Indians (2019–23)

"From tear gas to billy clubs and shotgun diplomacy, Ramona Bennett shows the courage it took to defend the treaty rights reserved by her ancestors and build a healthy future for the rivers, salmon, and Native communities of the Northwest." —Lynda Mapes, author of *Witness Tree: Seasons of Change with a Century-Old Oak*

Ramona Bennett Bill is a longtime Puyallup leader. Her many awards include an honorary doctorate of public affairs from the University of Puget Sound.



JANUARY

264 pp., 40 b&w illus., 6 × 9 in.

\$29.95 / £25.00 HC / 9780295753508

\$29.95 / £25.00 EB / 9780295753515

*Autobiography / Native American and
Indigenous Studies, Pacific Northwest*

*Published in association
with the Puyallup Tribe of Indians*



Native Alienation

Spiritual Conquest and the Violence of California Missions

Charles A. Sepulveda

CHALLENGES THE ROMANTIC PORTRAYAL OF SPANISH MISSIONS

Sites of slavery and spiritual conquest, the California missions played a central role in the brutal subjugation of the region's Indigenous peoples. Mainstream California history, however, still largely presents a romanticized portrait of the creation of the twenty-one Spanish missions between San Diego and Sonoma in the late eighteenth and early nineteenth centuries. Providing a corrective to this benign historiography, Charles A. Sepulveda reconstructs the violence toward Native people as well the resistance and refusals of his ancestors and other Native people during and after the Spanish genocide.

The conquest enforced the attempted spiritual possession of Native souls and the physical position of Native bodies and the land. At the same time, it strengthened the Spanish view of California's Indigenous people as disposable. Sepulveda demonstrates how enslavement was a key method of conquest, putting to rest the myth of the Spanish as benevolent and beneficial. Centering the experiences of Native peoples, Sepulveda brings to light the gendered dimensions of the conquest and genocide. His fuller history confronts the erasure of Indian individuality and resistance and historicizes the relationship between enslavement, dispossession, and environmental degradation. He also illuminates the mission system's central role in destroying Indigenous people's relationships to the land while examining the practice's centuries-long impact on the lives of Native people.

A groundbreaking reconsideration, *Native Alienation* transforms our understanding of California Indian history.

"Offers a much-needed, well-documented, and appropriately scathing critique of Catholic missions and their participation in the cultural genocide of Native Californian people. This is a valuable contribution to Indigenous history and Indigenous religious studies, painting a powerful portrait of political and religious colonial history as well as contemporary California Indian cultural and spiritual retrieval."

—Suzanne Crawford O'Brien, author of *Religion and Culture in Native America*

Charles A. Sepulveda (Tongva and Acjachemen) is assistant professor in the Department of Ethnic Studies at the University of Utah.

NOVEMBER

264 pp., 14 b&w illus., 1 map, 6 × 9 in.

\$105.00X / £87.00 HC / 9780295753263

\$30.00S / £25.00 PB / 9780295753270

\$30.00S / £25.00 EB / 9780295753287

*Native American and Indigenous Studies /
Western History / Religion*

INDIGENOUS CONFLUENCES

Refusing Settler Domesticity

*Native Women's Labor and Resistance
in the Bay Area Outing Program*

Caitlin Keliiaa

TRACES YOUNG NATIVE WOMEN'S LIVES AND
EXPERIENCES AS BAY AREA DOMESTIC WORKERS

In the early twentieth century, the Bay Area Outing Program coercively recruited over a thousand Native girls and women from boarding schools to labor as live-in domestic workers across the San Francisco Bay Area. Outing removed Native people from their communities and transferred them to white homes, farms, and businesses to work as menial laborers. In exchange for room, board, and meager pay, Native women and girls as young as twelve cooked, cleaned, and lived in the homes of their employers. Despite oppressive living and working conditions, they strategically resisted the worst aspects of outing, including Indian child removal, sexual surveillance, criminalization, and exploitation. Throughout, they forged social connections and navigated relationships to refuse domestication and assert their agency.

In this groundbreaking work, historian Caitlin Keliiaa examines Native women's lived experiences of federal policy and connects outing to the region's longer history of coerced Native labor. *Refusing Settler Domesticity* explores the unexpected story of Native women in the Bay Area, decades before Indian Relocation, illuminating the women who helped shape the Bay Area Indian community as we know it today. This book, as indictment, expands the existing work on Indian boarding schools, urban Indians, and the history of California and the West.

"Caitlin Keliiaa delivers a remarkable account of a pivotal period in the Bay Area, when burgeoning settler populations created the deep socioeconomic rifts still in play today. These stories of California Indian women are harrowing, sweet at times, and above all brave as they struggle to determine their own futures. Keliiaa provides a powerful voice in a history that too often has sought to absent gendered forms of resistance and contain California Indian women into a silent past."

—Mishuana Goeman, author of *Settler Aesthetics: Visualizing the Spectacle of Ordinary Moments in the New World*

Caitlin Keliiaa is assistant professor of history at the University of California, Santa Cruz.



SEPTEMBER

264 pp., 2 b&w illus., 1 map, 6 × 9 in.

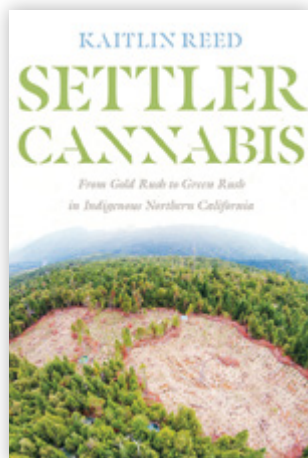
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*Native American and Indigenous Studies /
US History / Women's, Gender, and
Sexuality Studies*

INDIGENOUS CONFLUENCES



Settler Cannabis

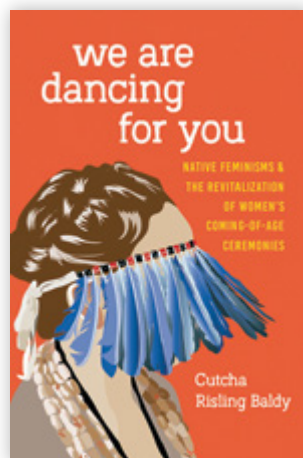
From Gold Rush to Green Rush in Indigenous Northern California

Kaitlin Reed

\$30.00S PB / 9780295751566

"Shows the steps forward for a better future in a time where we have no choice but to make changes to survive."

—*Western Historical Quarterly*



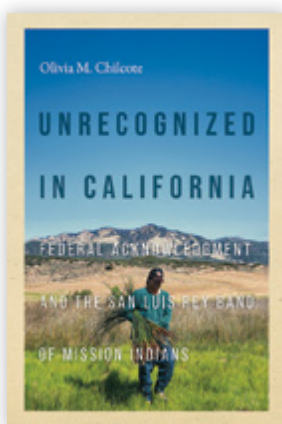
We Are Dancing for You

Native Feminisms and the Revitalization of Women's Coming-of-Age Ceremonies

Cutcha Risling Baldy

\$30.00S PB / 9780295743448

"Well-written, well-argued, and a joy to read for scholars and general audiences alike!" —*IK: Other Ways of Knowing*



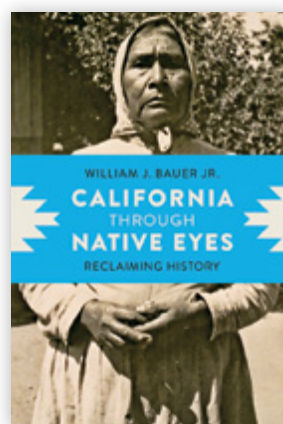
Unrecognized in California

Federal Acknowledgment and the San Luis Rey Band of Mission Indians

Olivia M. Chilcote

\$30.00S PB / 9780295752846

"Explains the impacts of lack of federal recognition—in material, psychological, and cultural terms—and simultaneously offers a relentlessly empowering perspective." —Beth Rose Middleton Manning



California through Native Eyes

Reclaiming History

William J. Bauer Jr.

\$30.00S PB / 9780295998350

"Insightful . . . Bauer's real contribution is his rich depiction of people and storied places in California."

—*Pacific Northwest Quarterly*

Waves of Belonging

Indigeneity, Race, and Gender in the Surfing Lineup

Edited by Lydia Heberling, David Kamper, and Jess Ponting

SHOWCASES SURFING AS A SITE OF SOCIAL
BELONGING AND POWER FORMATION

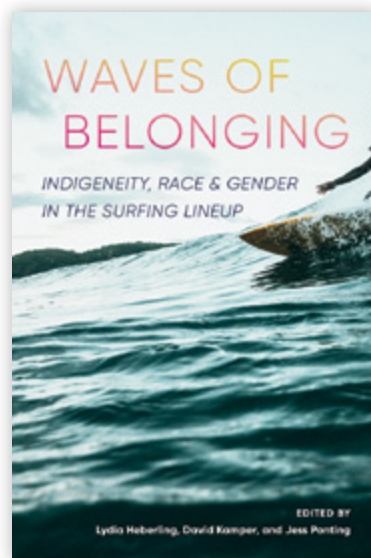
The surf zone—the place between ocean and shore—offers a powerful space to reflect on the dynamic contemporary politics of our worlds. Surfing always occurs on Indigenous lands, and centering Indigeneity in surfing studies both recognizes this fundamental fact and creates a different starting point for connecting surfing, storytelling, power, and relationships. In *Waves of Belonging*, Lydia Heberling, David Kamper, and Jess Ponting gather essays by scholars and practitioners that grapple with power, identity, and belonging while remaining grounded in a sense of hope and futurity.

Contributors explore how Black, Indigenous, Latinx, queer and trans, and female-identifying communities transform surfing culture into possibilities for new imagined relations. The essays also interrogate the implications of the COVID-19 pandemic and twenty-first century racial protest movements as they manifest in surfing communities, geographies, and cultures across the world. Throughout the volume, surfing emerges as a method for decolonizing, righting historical wrongs, and restoring relationship with lands and waters and as a praxis for language learning.

Original and timely, *Waves of Belonging* challenges the histories of exclusivity associated with surfing and demonstrates how Black, Indigenous, and LGBTQ+ people have drawn on surfing's counterculture reputation to construct new spaces of hope and community.

"This collection demonstrates how surfing can be understood beyond superficial popular images of lifestyle sport to encompass critically important forces working today toward social justice and political recognition." —Patrick Moser, author of *Waikiki Dreams: How California Appropriated Hawaiian Beach Culture*

Lydia Heberling is assistant professor of ethnic studies at California Polytechnic State University, San Luis Obispo. David Kamper is professor of American Indian studies at San Diego State University and author of *The Work of Sovereignty: Labor Activism and Self-Determination at the Navajo Nation*. Jess Ponting is associate professor and founder and director of the Center for Surf Research at San Diego State University. He is author of *Sustainable Stoke: Transitions to Sustainability in the Surfing World*.



DECEMBER

280 pp., 2 tables, 6 × 9 in.

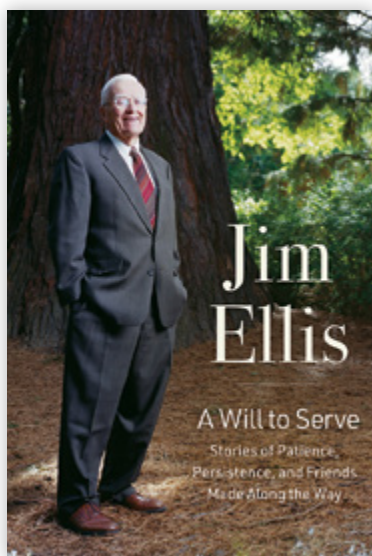
\$105.00X / £87.00 HC / 9780295753409

\$30.00S / £25.00 PB / 9780295753416

\$30.00S / £25.00 EB / 9780295753423

Native American and Indigenous Studies /
Women's, Gender, and Sexuality Studies /
Sports

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Jaimie Isaac, Nicholas Reo,
Tara Ruttenberg, Elizabeth Sine,
Isaiah Walker, and Asako Yonan

**AVAILABLE**

416 pp., 90 b&w illus., 6 × 9 in.

\$29.95 / £22.99 HC / 9781933245706

Autobiography / Pacific Northwest History

A Will to Serve

Stories of Patience, Persistence, and Friends Made Along the Way

Jim Ellis and Jennifer Ott

Foreword by Sally Jewell

Afterword by Gary Locke

THE AUTOBIOGRAPHY OF AN INDEFATIGABLE
VISIONARY AND CITIZEN ACTIVIST

Jim Ellis was one of the most influential and impactful civic leaders of Seattle's and Washington's recent history. Though he never sought elected office, his vision and drive were a key force behind many major projects defining our city, county, and region from the 1960s through today. From cleaning up Lake Washington, establishing King County Metro, and implementing the broad array of community-centered Forward Thrust improvement initiatives, to forward-thinking regional projects like the Mountains to Sound Greenway and the Washington State Convention Center, Ellis was astute at bringing together leaders across political divides to create consensus and effect change.

A Will to Serve is a story about the interconnectivity of Ellis's personal and civic lives. It's about individual people—family, friends, neighbors, colleagues—their shared challenges, and how they worked together for regional progress. The book provides insight into a tumultuous and dynamic period of our regional history and a window into the value of patience, persistence, and vision.

Ellis kept notes on his life, projects, and experiences and built a deep portfolio of public speeches. He drew from these to shape his detailed and engaging autobiography. *A Will to Serve*, in Ellis's own words, is introduced and framed by former secretary of the interior and Jim Ellis mentee Sally Jewell. Several key accomplishments of his later life are presented by historian Jennifer Ott. It closes with an afterword by former Washington governor Gary Locke.

Jim Ellis (1921–2019) was a citizen activist for more than half a century. Jennifer Ott is an environmental historian and assistant director of HistoryLink. Sally Jewell is chair of the EarthLab Advisory Council at the University of Washington and former US secretary of the interior. Gary Locke is acting president of Bellevue College, former US secretary of commerce, and former governor of Washington State.

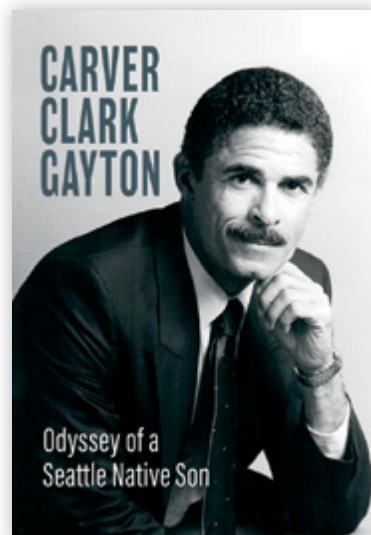
Odyssey of a Seattle Native Son

Carver Clark Gayton

THE AUTOBIOGRAPHY OF A LOCAL AND NATIONAL
LEADER IN EDUCATION AND CIVIL RIGHTS

Carver Clark Gayton's story bears witness to Seattle's experience of race and the importance of family, teachers, teamwork, and building bridges in the context of the civil rights movement. It is a timely story, written by a Seattle native with deep perspective on the last century. From his family roots in slavery and abolition, his young life in the Seattle public school system, his sports career as a Husky football player and assistant coach, to his long career at Boeing and his civic activities, Gayton draws on his experiences to highlight the tension of being Black in America. His odyssey is shaped by the necessity of taking a stand, or as Mississippi voting rights leader Fannie Lou Hamer put it, being "in the mess," and by the inspiration and hope drawn from leaders like his great-grandfather Lewis Clarke, who wrote, "You and your generation and those who are coming after you can never know or feel what we who have been slaves endured. You are surrounded by golden opportunities such as I never dreamed would come."

Carver Clark Gayton is a longtime leader in education reform and workforce training. In addition to his nearly two decades at Boeing, his past positions include FBI agent, director of Affirmative Action Programs at the University of Washington, commissioner of the Washington State Employment Security Department, and executive director of the Northwest African American Museum. He lives in Seattle.

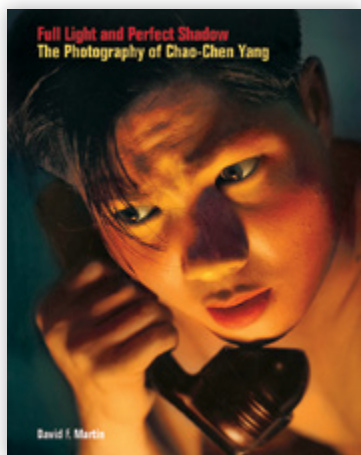


NOVEMBER

360 pp., 100 color and b&w illus.,
6 × 9 in.

\$29.95 / £25.00 HC / 9781933245737

Autobiography / Pacific Northwest



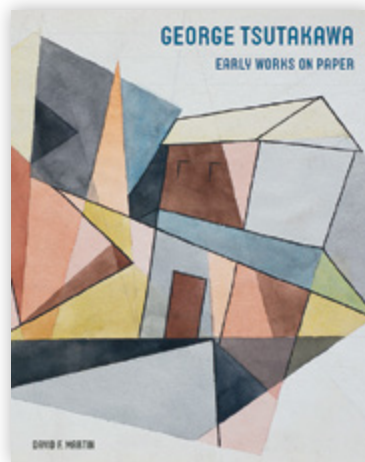
Full Light & Perfect Shadow

The Photography of Chao-Chen Yang

David F. Martin

168 pp., 40 color illus., 60 b&w illus., 9 × 11.5 in.

\$29.95 HC / 9780998911250



George Tsutakawa

Early Works on Paper

David F. Martin

128 pp., 40 color illus., 40 b&w illus., 8.5 × 11 in.

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Kenjiro Nomura, American Modernist

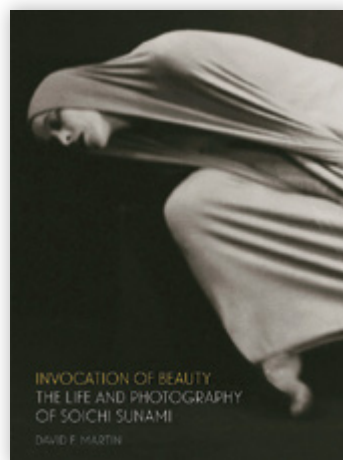
An Issei Artist's Journey

Barbara Johns

Foreword by Gail M. Nomura

192 pp., 156 color illus., 8.5 × 11 in.

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Invocation of Beauty

The Life and Photography of Soichi Sunami

David F. Martin

144 pp., 150 color illus., 8.5 × 11 in.

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Structure and Form

The Art of B. L. Hyde

David F. Martin

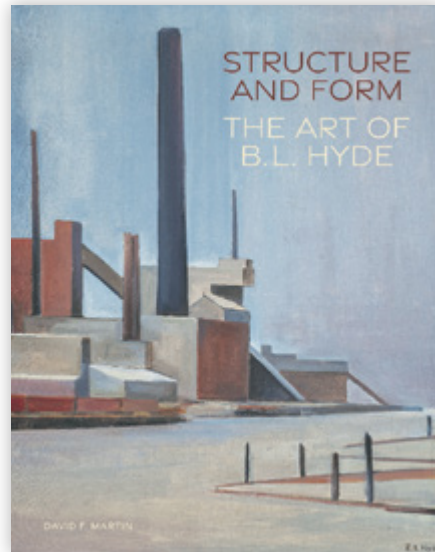
A MAJOR REDISCOVERY IN THE
HISTORY OF NORTHWEST ART

Beulah Loomis Hyde (1886–1983) was an important cultural figure in Tacoma, Washington, as both a contemporary painter and a patron of the arts. Growing up in the rugged Northwest environment, Hyde was an athletic individualist who defied the societal restrictions of her time. She signed her paintings with initials to conceal her gender from possible limitations or exclusionary practices.

Her early painting career was interrupted by the raising of three sons. After her sons matured, she returned to painting and expanded on her interest in modernism. In the 1930s, she began a series of paintings that utilized industrial and architectural subjects as her main themes. She developed a highly personal and sophisticated style that incorporated elements of precisionism, surrealism, and geometric abstraction.

Although Hyde was considered one of the more accomplished and progressive regional artists in the early to mid-twentieth century, her work has remained primarily in the collections of her descendants, unavailable to the general public. With the resurgence of interest in and scholarship on the accomplishments of American women artists, this book and the corresponding exhibition introduce and reexamine a major talent whose work transcends the boundaries of gender and regionalism.

David F. Martin is an internationally recognized art historian and curator who has brought attention to neglected artists of the Pacific Northwest. For over thirty years he has focused on women, Asian American, and LGBT artists active in the mediums of painting, printmaking, sculpture, and photography.



OCTOBER

168 pp., 80 color illus., 20 b&w illus.,
9 × 11.5 in.

\$29.95 / £25.00 HC / 9780998911267

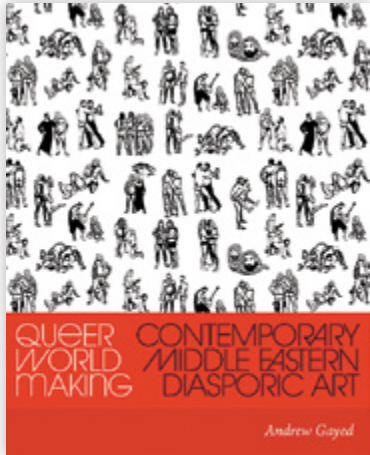
Art History / Pacific Northwest

Exhibition Dates:

Cascadia Art Museum
Edmonds, Washington
October 10, 2024–February 2, 2025

CRITICAL ETHNIC STUDIES AND VISUAL CULTURE

Laura Kina, series editor



Queer World Making

Contemporary Middle Eastern Diasporic Art

Andrew Gayed

328 pp., 48 illus., 21 in color, 7.25 × 9 in.

\$35.00S PB / 9780295752297

“This remarkably interdisciplinary work on queer art from Middle Eastern and North African diasporas departs from auto-theory to make a crucial contribution to transnational queer studies. Through his own strategy of ‘queering locally’ and Piotr Piotrowski’s concept of ‘horizontal art histories,’ Gayed articulates very practical strategies for decolonizing the discipline of art history.” —Jarrod Hayes, author of *Queer Roots for the Diaspora: Ghosts in the Family Tree*

Andrew Gayed traces how contemporary Arab and Middle Eastern diasporic artists have remembered and reinvented these historical ways of being in their work in order to imagine a different present.



Resisting the Nuclear

Art and Activism across the Pacific

Edited by Elyssa Faison and Alison Fields

328 pp., 32 illus., 18 in color, 7.25 × 9 in.

\$35.00S PB / 9780295752341

“In a transpacific investigation that extends into North America, this volume reshapes geographies of what we might consider affected by the nuclear, refocusing discussion onto the Marshall Islands and American West and, critically, the Indigenous people in those locations.” —Jessica Nakamura, author of *Transgenerational Remembrance: Performance and the Asia-Pacific War in Contemporary Japan*

This interdisciplinary edited collection features historians, anthropologists, artists, and activists who explore the multifaceted forms of resistance to nuclear regimes. Through a combination of interviews, scholarly essays, and discussions of contemporary art, *Resisting the Nuclear* provides layered insights into histories of activism and the arts.

Reenvisioning Histories of American Art

Transforming Museum Practice

Edited by Michael W. Hartman and Jami C. Powell

HOW MUSEUMS ARE CHANGING TO EMBRACE
A MORE INCLUSIVE VISION OF AMERICAN ART

US museums have faced increasing pressure to reckon with their histories in light of movements against racism, violence, and the erosion of human rights here and abroad. Self-reflection and transformation have emerged in tandem with a focus on incorporating antiracism and decolonization in museum practice. Fundamental to these shifts is the idea that one cannot tell the story of American art without Native American, African American, Asian American, and Latinx art.

Featuring innovative scholarship and approaches from art history and many other fields, the curators and scholars in this volume write about transforming theory and methodology into practice as they reflect on the challenges and possibilities for expanding the canon of American art. Beyond the shortcomings of traditional curatorial approaches, they demonstrate how sustained dialogue, community engagement, and collaboration have fueled important changes to art curation. A progress report and a how-to guide, this collection considers the flawed past and inclusive future for how American art is displayed and taught.

"A harmonic chorus of essays that explore how to disrupt the centering of whiteness within the practice of curating American art." —heather ahtone, Director, Curatorial Affairs, First Americans Museum

"Charting new paths in interpretation and display and brought together by a generous cohort of thought-partners, this volume offers a timely and important toolkit for transforming the field." —Stephanie Sparling Williams, Andrew W. Mellon Curator of American Art

Michael W. Hartman is Jonathan Little Cohen Associate Curator of American Art at the Hood Museum of Art at Dartmouth College. Jami C. Powell (Osage) is associate director of curatorial affairs and curator of Indigenous art at the Hood Museum and a faculty lecturer in Dartmouth's Department of Native American and Indigenous Studies. She is editor of *Form and Relation: Contemporary Native Ceramics*.



JANUARY

248 pp., 71 color illus., 7.25 × 9 in.

\$35.00S / £29.00 PB / 9780295753386

\$35.00S / £29.00 EB / 9780295753393

Art History / Native American and
Indigenous Studies / Museum Studies

CRITICAL ETHNIC STUDIES AND VISUAL CULTURE

*Published in association
with the Hood Museum of Art*

CONTRIBUTORS Austen Barron Bailly, Layla Bermeo, Mindy N. Besaw, Kirsten Pai Buick, Hazel Carby, Janet Dees, Morgan E. Freeman, Karen Kramer, Yinshi Lerman-Tan, Anya Montiel, Roger Paul, Thomas H. Price, Alisa Swindell, and Alexandra M. Thomas

Catherine Blackburn (Dene/European),
Unsettle, 2020. Beads, caribou hair, deer
teeth, rabbit fur, sinew, wool, dye-
sublimated material, 12 x 8.5 x 5.5 in.
(mask); single-channel video, 2:07 min.
Courtesy of the artist, videography by
Patrick Shannon.



Future Imaginaries

Indigenous Art, Fashion, Technology

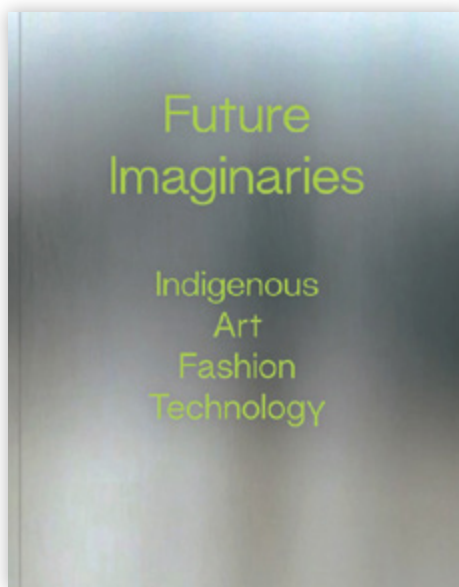
Edited by Amy Scott

EXPLORES SOME OF THE DYNAMIC, FORWARD-FACING
ARTISTIC CREATIONS OF INDIGENOUS FUTURISM

The growing field of Indigenous Futurism eludes easy categorization, as suggested by this lavishly illustrated wide-ranging collection of essays and artworks from scholars, curators, and some of the field's most prominent artists. Exploring the field's main themes and the opportunities it holds for a more shared, just, and sustainable world, their writings offer a combination of scholarly, artistic, and first-person assessments of Indigenous Futurism as a creative and art historical field of consequence. At the same time, they speak to its interdisciplinary nature and its impact on subjects as diverse as film, fashion, science fiction, popular culture, and environmental science. Throughout these pages, we imagine future worlds grounded in culture, crafted with style, informed by experience, and unbound by colonial restraints. In these worlds are lessons for all of us, today.

Amy Scott is executive vice president of research and interpretation and the Marilyn B. and Calvin B. Gross Curator of Visual Arts at the Autry Museum of the American West. She has curated exhibitions on historical landscape, Chicano photography, and contemporary Native art.

CONTRIBUTORS Weshoyot Alvitre (Tongva/Scottish), Sonny Assu (Ligwíłda'xw of the Kwakwaka'wakw Nations), Amber-Dawn Bear Robe (Siksika), Mercedes Dorame (Tongva), Kristen Dorsey (Chickasaw), Jason Edward Lewis, Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, and Lakota), Nancy Marie Mithlo (Fort Sill Chiricahua Apache), Suzanne Newman Fricke, Virgil Ortiz (Cochiti Pueblo), Matthew Ryan Smith, Gerald Vizenor (White Earth Nation), Manuela Well-Off-Man, and Amanda K. Wixon (Chickasaw)



OCTOBER

224 pp., 113 color illus., 9.375 × 11.75 in.

\$44.95 / £37.50 PB / 9780295753522

Native American and Indigenous Art

Exhibition Dates:

Autry Museum of the American West
Los Angeles

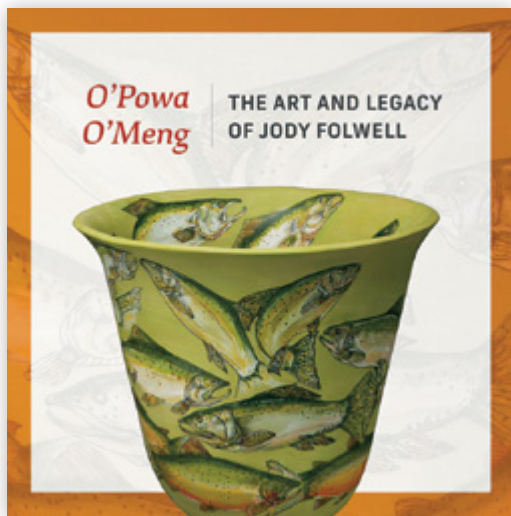
September 7, 2024–June 21, 2026

O' Powa O' Meng

The Art and Legacy of Jody Folwell

Edited by Adriana Greci Green,
Jill Ahlberg Yohe, and Bruce Bernstein

CELEBRATES FIVE DECADES OF THE PUEBLO POTTER'S
CAREER THROUGH ICONIC WORKS AND PERSONAL
STORIES



Jody Folwell (b. 1942), a contemporary potter from Santa Clara Pueblo, New Mexico, is widely considered among the most significant and influential clay artists of her generation. This tightly focused career retrospective, long overdue, presents iconic works that demonstrate the arc of her groundbreaking artistic output. *O' Powa O' Meng* showcases Folwell's remarkable contributions, integrating the trailblazing Native

American artist within the wider canon of contemporary American art.

This fully illustrated exhibition catalog, with contributions from the co-curators and leading Native artists, reveals how Folwell has revolutionized Pueblo pottery, and Native art more broadly, by pushing the boundaries of traditional form, content, and design. She was one of the first Pueblo artists to use pottery for political commentary and advocacy of social justice, and she singlehandedly set a trend, now widely used by younger clay artists, for using writing and designs as direct narrative.

Adriana Greci Green is curator of Indigenous arts of the Americas at the Fralin Museum of Art. Jill Ahlberg Yohe is a consulting curator of Native American art. Bruce Bernstein is senior scholar at the School for Advanced Research in Santa Fe.

CONTRIBUTORS Kevin Coochwyetewa (Isleta Pueblo and Hopi), Kaa Folwell (Santa Clara Pueblo), Eliza Naranjo Morse (Santa Clara Pueblo), Les Namingha (Zuni and Tewa-Hopi), Tessie Naranjo (Santa Clara Pueblo), Cara Romero (Chemehuevi), Diego Romero (Cochiti Pueblo), Bird Runningwater (Cheyenne and Mescalero Apache), Rose B. Simpson (Santa Clara Pueblo), Roxanne Swentzell (Santa Clara Pueblo), and Lonnie Vigil (Nambé Pueblo)

OCTOBER

96 pp., ca. 80 color illus., 10 × 10 in.

\$29.95 PB / 9798990495500

Native American and Indigenous Art

Exhibition Dates:

Minneapolis Institute of Art
September 14, 2024–January 26, 2025

The Fralin Museum of Art at the
University of Virginia
Charlottesville
February 22–June 15, 2025

Joe Feddersen

Earth, Water, Sky

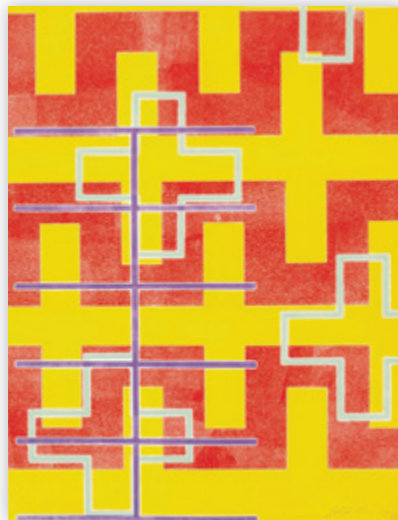
Edited by heather ahtone and Rachel Allen

PRESENTS THE DIVERSE WORK OF AN INDIGENOUS
ARTIST OF THE PACIFIC NORTHWEST

Joe Feddersen (b. 1953; Arrow Lakes/Okanagan, Confederated Tribes of the Colville Reservation) is an American artist whose work is informed by his relationship to place, specifically the Plateau region between the Cascade Range and Rocky Mountains. Much of Feddersen's work is influenced by traditional Plateau-style basketry, which reflects northwestern landscapes, flora, and fauna. He also draws from the cultural landscape of his home: current events, regional histories, tribal legacies, personal narratives, and contemporary dialogues. Spanning printmaking, weaving, glass, and ceramics, Feddersen's work both celebrates his culture and speaks to a Plateau-Native viewpoint of the contemporary world. Accompanying the first major retrospective exhibition of the artist's work, *Joe Feddersen: Earth, Water, Sky* showcases Feddersen's art and examines his four-decade career as an Indigenous artist working in the Pacific Northwest. Essays by the editors explore an Indigenous perspective on landscape and how Plateau-Native cosmological viewpoints manifest in Feddersen's work. A selection of poetry by authors from the artist's past collaborations as well as a biography highlighting interviews from Feddersen's friends, family, and students are also included.

heather ahtone (Choctaw/Chickasaw Nation) is director of curatorial affairs at the First Americans Museum, Oklahoma City. Rachel Allen (Nez Perce) is an independent curator and PhD candidate at the University of Delaware.

CONTRIBUTORS Victor A. Charlo, Corwin Clairmont, Carly Feddersen, Erin Genia, Alex McCarty, Miles R. Miller, Anya Montiel, William Passmore, Kay WalkingStick, and Ramona Wilson



OCTOBER

200 pp., 120 color illus., 9.5 × 11 in.

\$55.00 / £45.50 HC / 9798987929353

*Native American and Indigenous Art /
Pacific Northwest*

Exhibition Dates:

Northwest Museum of Art and Culture
Spokane

September 29, 2024–January 5, 2025

Missoula Art Museum
September–December 2026



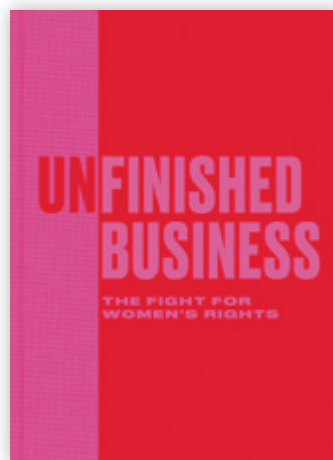
Taking to the Air

An Illustrated History of Flight

Lily Ford

\$24.95 PB / ISBN 9780295746784

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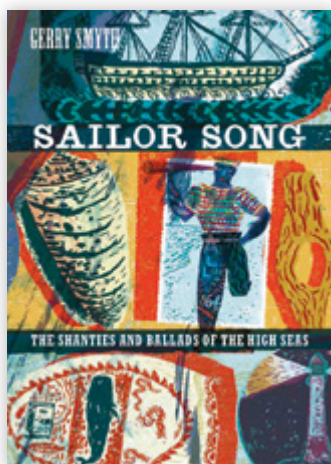
Unfinished Business

The Fight for Women's Rights

Edited by Polly Russell and Margaretta Jolly

\$34.95 HC / ISBN 9780295747583

FOR SALE ONLY IN THE UNITED STATES AND CANADA



Sailor Song

The Shanties and Ballads of the High Seas

Gerry Smyth

Illustrated by Jonny Hannah

\$19.95 HC / ISBN 9780295747286

FOR SALE ONLY IN THE UNITED STATES AND CANADA



The Story of Propaganda in 50 Images

David Welch

\$24.95 HC / ISBN 9780295751283

FOR SALE ONLY IN THE UNITED STATES AND CANADA

Maidens or Monsters?

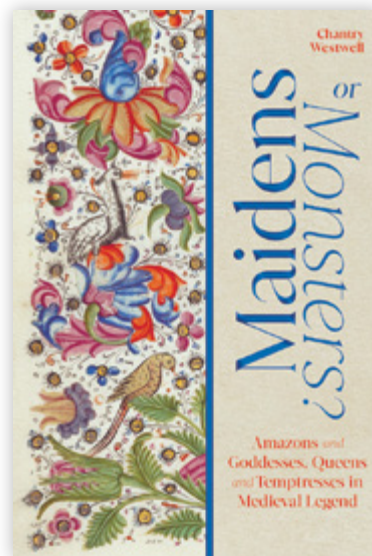
*Amazons and Goddesses, Queens
and Temptresses in Medieval Legend*

Chantry Westwell

AN ILLUSTRATED COLLECTION OF EXCEPTIONAL
FEMALE FIGURES IN MYTH AND LEGEND

In the Middle Ages, some of the most popular and well-loved stories were about female saints, classical heroines, and the female protagonists of romance cycles. The portrayal of these characters conformed to societal attitudes toward women, which changed with the prevailing views of the times. Chantry Westwell has used her profound knowledge of the British Library's unrivaled Medieval, Renaissance, and Asian illuminated manuscripts collections to explore some of literature's most enduring and multilayered stories, together with a deep history of the books and chronicles in which they were preserved. Alongside the heroines of medieval romance, such as Guinevere, and those of Persian epic poetry, such as Layla and Shirin, you will also find the distorted histories of Cleopatra and Olympias from European chronicles and the famous women of classical literature such as Helen of Troy.

Chantry Westwell studied modern European and African languages in Cape Town, followed by MAs in historical linguistics at Ohio State and in medieval studies at University College London. Her special interest is in Old French and Anglo-Norman romance. She has worked as a volunteer at the British Library and is author of *Dragons, Heroes, Myths and Magic*.



OCTOBER

352 pp., 250 color illus., 6 × 9 in.

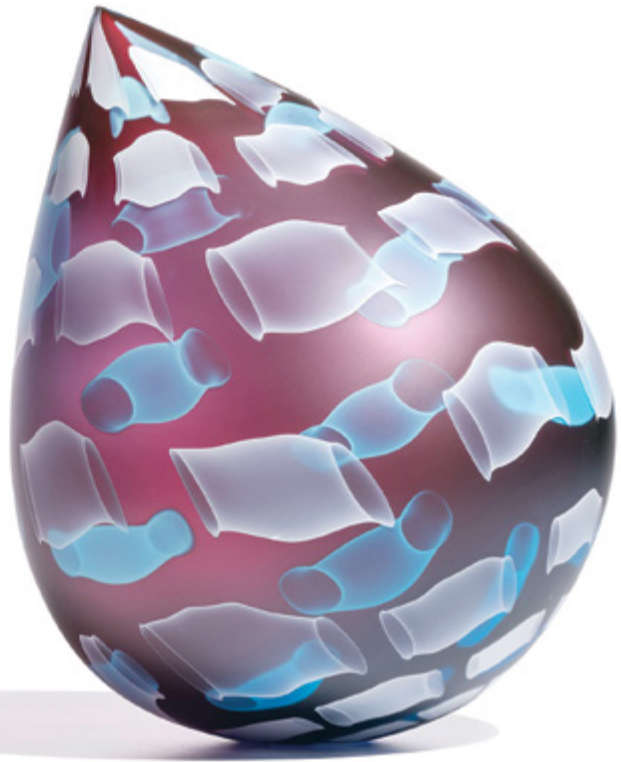
\$29.95 HC / 9780295753546

Literature

FOR SALE ONLY IN THE
UNITED STATES AND CANADA

Right: Nancy Callan (American, born 1964).
Luminescence Droplet, 2021. Blown and
etched glass; 17 × 14 × 14 in. Courtesy of the
artist. Photo by Russell Johnson.

Below: Nancy Callan (American, born 1964).
Medicine Cabinet, 2009. Blown glass, mirror,
and wood; 10 × 25 × 6 in. Collection of Jim
Schantz and Kim Saul. Photo by Russell
Johnson.



Nancy Callan

Forces at Play

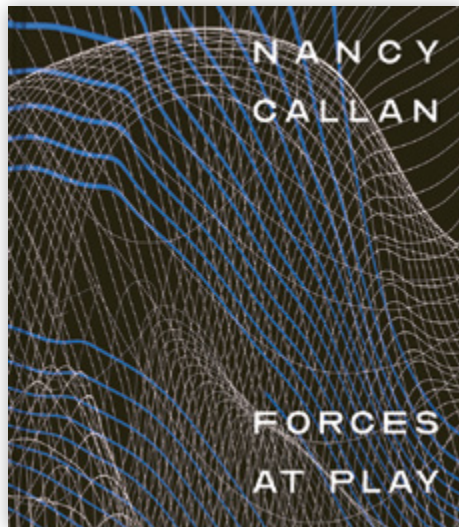
Katie Buckingham, Gayle Clemans,
and Kim Harty

Seeing glass through the eyes of Nancy Callan is a delight, and experiencing the material through her work is a master class in the artistic process. Her elegant, playful designs are inspired by a seemingly limitless visual vocabulary and are executed with extraordinary technical expertise.

The book is organized as a series of thematic groupings that explore the sources of inspiration that have fueled Callan's career: pop art and graphics, pattern and textiles, and nature and the wonders of the universe. Each grouping is represented by a curated sequence of artworks, illustrating Callan's conceptual development and her exploration of form and pattern. It includes new work, created and documented in the museum's Hot Shop through a series of residencies.

Nancy Callan: Forces at Play invites viewers to see the medium of glass with the same curiosity and passion that have fueled Callan's artistic career.

Katie Buckingham is curator at Museum of Glass. Gayle Clemans is an art historian, critic, and writer with frequent contributions of art criticism and journalism to the *Seattle Times* and *Glass: The UrbanGlass Quarterly*. Kim Harty is an artist and scholar whose work investigates the connection between craft and performance through sculpture, installation, video, and performance.



OCTOBER

144 pp., 120 color illus., 1 b&w illus.,
9.625 × 11 in.

\$50.00 / £41.50 HC / 9780972664998

American Art

Exhibition Dates:

Museum of Glass
Tacoma, Washington
October 5, 2024–Summer 2025



Left: A formal portrait of Mary Willard (Aak-lé, Deix.udu.oo, 1880-?) of the Wolf House (Çooch Hít) of the Klukwan Kaagwaantaan clan. Courtesy of the National Park Service, Sitka National Historical Park, 3855.

Below: Sitka Indian Village in the background. Waterfront with various boats. Courtesy of the National Park Service, Sitka National Historical Park, 03916.



The Tlingit in Sitka

The Photography of Elbridge W. Merrill

Sergei Kan

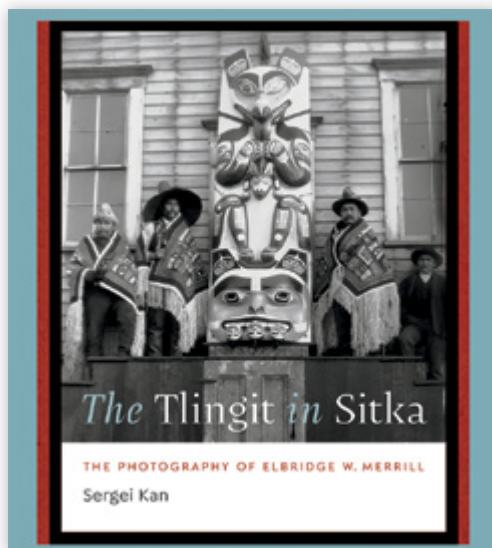
A RARE WINDOW INTO THE CHANGING LIVES
OF NATIVE ALASKANS BETWEEN THE LATE 1800S
AND THE 1920S

Lured north by the Klondike gold rush, Elbridge W. Merrill settled in Sitka, Alaska, and took up a career as a professional photographer. Merrill developed a good rapport with the town's Indigenous Tlingit community, and his images of the Tlingit provide an invaluable historical and ethnographic record of their daily lives, religious life, and art.

Sergei Kan presents a first-ever collection of Merrill's photographs, which includes images of important Tlingit events like funerals and a famous *ku.éex'* (potlatch), commissioned portraits, subsistence activities, and other scenes of everyday life. Respected and admired by Sitka's entire multiethnic community, Merrill also photographed locals with Russian–Native Alaskan ancestry and Euro-American backgrounds and expressed a passion for Alaska's spectacular settings through images of nature. Drawing on forty-five years of research, Kan complements the collection with an expert biography of Merrill while analyzing the ways he portrayed Sitka's Indigenous people.

Illustrated with 150 images, *The Tlingit in Sitka* invites readers to discover images of Tlingit life in early colonial history and the artist who dedicated his life to recording it.

Sergei Kan is professor of anthropology at Dartmouth College. He is author of *Symbolic Immortality: Tlingit Potlatch of the Nineteenth Century* and *A Russian American Photographer in Tlingit Country: Vincent Soboleff in Alaska*.



JANUARY

256 pp., 150 b&w illus., 9 × 10 in.

\$50.00 / £41.50 HC / 9780295753478

\$50.00 / £41.50 EB / 9780295753485

Photography / Pacific Northwest / Native
American and Indigenous Studies

*Published in association
with Sealaska Heritage Institute*



OCTOBER

312 pp., 40 b&w illus., 6 × 9 in.

\$34.95 / £29.00 HC / 9780295753195

\$34.95 / £29.00 EB / 9780295753201

US History / Environmental History

WEYERHAEUSER
ENVIRONMENTAL BOOKS

Animating Central Park

A Multispecies History

Dawn Day Biehler

Foreword by Paul S. Sutter

THE ENTANGLED HUMAN AND MORE-THAN-HUMAN HISTORIES
OF ONE OF THE WORLD'S ICONIC URBAN GREEN SPACES

From deer and beavers to “free range” pigs and goats in and around Seneca Village, what we now know as Central Park has long been home to an abundance of animals. In 1858, the city adopted the Greensward Plan and began the long process of reshaping the 843 acres of land into a park where everything—from the trees to the trails to the inhabitants—would be meticulously planned to benefit New Yorkers and to promote the city as a global metropolis among the likes of London and Paris. But this vision of Central Park embodied white elite European values, and disagreements about which creatures belonged in the park’s waters and green spaces have often perpetuated systems of oppression.

Illuminating the multispecies story of Central Park from the 1850s to the 1970s, Dawn Day Biehler examines the vibrant and intimately connected lives of humans and nonhuman animals in the park. She reveals stories of grazing sheep, teeming fish, nesting swans, migrating warblers, and escaped bison as well as human New Yorkers’ attempts to reconfigure their relationships to the land and claim spaces for recreation and leisure. Ultimately, Biehler shows how Central Park has always been a place where animals and humans alike have vied for power and belonging.

“In *Animating Central Park*, Dawn Biehler brings to life our multispecies urban world, showing us that we have never been able to disentangle our treatment of creatures from our treatment of each other.” —Catherine McNeur, author of *Mischievous Creatures and Taming Manhattan*

Dawn Day Biehler is associate professor in the Department of Geography and Environmental Systems at the University of Maryland, Baltimore County. She is author of *Pests in the City: Flies, Bedbugs, Cockroaches, and Rats*.

Nature Unfurled

Asian American Environmental Histories

Edited by Connie Y. Chiang

EXPLORES ASIAN AMERICANS' DIVERSE CONNECTIONS
AND INTERACTIONS WITH THE NATURAL WORLD

As immigrants and laborers, gardeners and artists, activists and vacationers, Asian Americans have played, worked, and worshipped in nature for almost two centuries, forging enduring relationships with diverse places and people. In the process, their actual or perceived ties to the environment have added to and amplified xenophobia and racist tropes. Indeed, white constructions of Asian Americans as the yellow peril, the perpetual foreigner, and the model minority were often intertwined with their environmental activities. At the same time, Asian Americans also harnessed environmental resources for their own needs, challenging restrictions and outmaneuvering their detractors in the process.

Expansive and groundbreaking, *Nature Unfurled* examines the links between Asian American and environmental history from the late nineteenth to the early twenty-first century. With provocative essays on topics such as health in urban Chinatowns, Japanese oysters on Washington tidelands, American Indian and Japanese American experiences at the Leupp boarding school and isolation center, Southeast Asian community gardens, and contemporary Asian American outdoor recreation, this collection underscores the vibrancy of the field of Asian American environmental history.

"This book asks (and answers) how Asian American studies might change if we thought more rigorously about the influence of the environment on our material and social lives. I found myself either learning something new or getting a new perspective with almost every chapter, and by the end of the book I was convinced of the vibrancy of the field and the necessity of Asian American environmental history." —LeiLani Nishime, coeditor of *Racial Ecologies*

Connie Y. Chiang is professor of history and environmental studies at Bowdoin College. She is author of *Shaping the Shoreline: Fisheries and Tourism on the Monterey Coast* and *Nature behind Barbed Wire: An Environmental History of the Japanese American Incarceration*.



OCTOBER

272 pp., 13 b&w illus., 6 × 9 in.

\$105.00X / £87.00 HC / 9780295753164

\$30.00S / £25.00 PB / 9780295753171

\$30.00S / £25.00 EB / 9780295753188

Asian American Studies / Environmental History

SCOTT AND LAURIE OKI SERIES IN ASIAN AMERICAN STUDIES

CONTRIBUTORS Katharine Achacoso, Yesenia Navarrete Hunter, Hana Maruyama, Christine Peralta, JoAnna Poblete, Michael Menor Salgarolo, Tamara Venit Shelton, Ashanti Shih, Jeannie N. Shinozuka, Cecilia M. Tsu, Davina Two Bears, Sarah D. Wald, and Kathleen Whalen



SEPTEMBER

264 pp., 2 tables, 6 × 9 in.

\$105.00X / £87.00 HC / 9780295752952

\$30.00S / £25.00 PB / 9780295752969

\$30.00S / £25.00 EB / 9780295752976

Film and Media Studies / Asian American Studies / Asian Studies / Korea

A Donald R. Ellegood Book

CONTRIBUTORS Crystal S. Anderson, Woori Han, Laura-Zoë Humphreys, Young Jung, Rebecca Chiyoko King-O'Riain, Donna Lee Kwon, Min Joo Lee, Irina Lyan, Moisés Park, and Julia Trzcińska

Korean Pop Culture beyond Asia

Race and Reception

Edited by David C. Oh and Benjamin M. Han

SHOWCASES THE DYNAMISM OF CROSS-CULTURAL ENGAGEMENT WITH KOREAN MEDIA

Korean media has exploded in popularity across the globe in the past decade: BTS and other K-pop groups have packed stadiums, *Parasite* garnered record-breaking critical success, *The Masked Singer* and *Single's Inferno* became viral TV hits, and multiday KCON fan events have highlighted not only media but Korean food, cosmetics, and fashion. Exploring how fans from different cultural and racial backgrounds engage with Korean media in local and individual contexts, this edited collection reveals complex transcultural affinities, conflicts, and negotiations. The essays delve into the ways people create meaning from, and shape affinity to, Korean television and music. The book also explores Korean popular culture's influence on audiences' imaginative play, desires, and fantasies, critically examining topics such as TikTok as a space of Asian fetishization, Black YouTubers' K-pop reaction videos, the perception of Korean men in opposition to European hegemonic masculinity, and Middle Eastern fans' responses to appropriation in K-pop. Throughout, the contributors provide perceptive analyses that reveal what the interplay of race and Korean entertainment tells us about the complex nature of transnational fandom.

"Diving deep into the global phenomenon of Korean popular culture, this book provides a treasure trove of groundbreaking investigations into the way that Korean media texts are being consumed and understood by diverse audiences all over the world." —Lori Lopez, University of Wisconsin, Madison

David C. Oh is associate professor at Syracuse University in the Newhouse School of Public Communications. His books include *Whitewashing the Movies: White Subjectivity and Asian Erasure in U.S. Film Culture*. Benjamin M. Han is associate professor in the Department of Entertainment and Media Studies at the University of Georgia. He is author of *Beyond the Black and White TV: Asian and Latin American Spectacle in Cold War America*.

Caring for Caregivers

Filipina Migrant Workers and Community Building during Crisis

Valerie Francisco-Menchavez

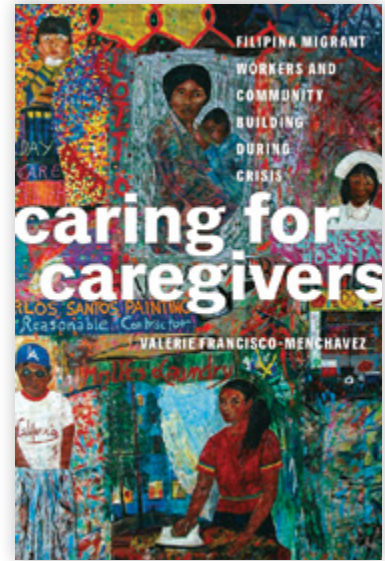
A TRANSFORMATIVE LOOK AT THE LIVES OF FILIPINA
CARE WORKERS AND THEIR MUTUAL AID PRACTICES

Migrant workers have long been called upon to sacrifice their own health to provide care in facilities and private homes throughout the United States. What draws them to such exploitative, low-wage work and how do they care for themselves? In *Caring for Caregivers*, Valerie Francisco-Menchavez centers the perspectives of Filipino caregivers in the San Francisco Bay Area from 2013 to 2021, illuminating their transnational experiences and their strategies and practices to help each other navigate the crumbling US healthcare system.

These caregivers routinely endure arduous labor conditions, exhaustion, depression, anxiety, abuse, chronic injuries, and illness—and the COVID-19 pandemic pushed them further to the frontlines of care and risk. Despite this, they found ways to forge bonds and build networks that provided material and emotional support. Drawing on surveys, individual interviews, and caregivers' stories as told through *kuwentuhan*, a Philippine cultural practice of collective storytelling, this book offers an intimate examination of intergenerational care work in the Filipino American community.

"Valerie Francisco-Menchavez provides a careful and nuanced appraisal of the various trajectories of precariousness that caregivers face as a result of structural inequities, state policies, and everyday forms of oppression. Yet her analysis is always careful to foreground caregivers' agency. By extending and centering her concept of 'communities of care,' this book also highlights how caregivers cultivate various spaces of resistance. *Caring for Caregivers* is a tour de force." —Ethel Tungohan, author of *Care Activism: Migrant Domestic Workers, Movement-Building, and Communities of Care*

Valerie Francisco-Menchavez is associate professor in the Department of Sociology and Sexuality Studies at San Francisco State University and author of *The Labor of Care: Filipina Migrants and Transnational Families in the Digital Age*.



NOVEMBER

192 pp., 5 b&w illus., 6 × 9 in.

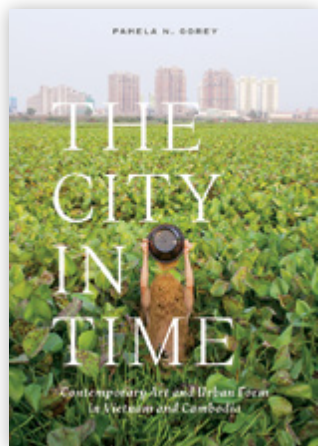
\$105.00X / £87.00 HC / 9780295753133

\$30.00S / £25.00 PB / 9780295753140

\$30.00S / £25.00 EB / 9780295753157

Asian American Studies / Health /
Women's, Gender, and Sexuality Studies

CRITICAL FILIPINX STUDIES



The City in Time

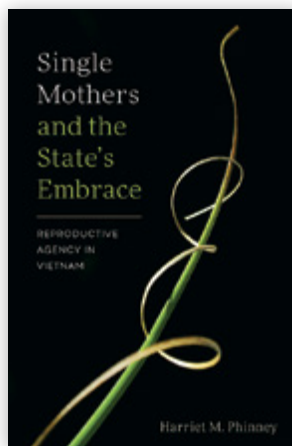
Contemporary Art and Urban Form in Vietnam and Cambodia

Pamela N. Corey

240 pp., 66 color illus., 7 × 10 in.

\$65.00S HC / 9780295749235

“Corey’s masterful monograph will be a must-read not only for Documenta visitors but also for anyone interested in global contemporary art and South East Asia.” —*South East Asia Research*



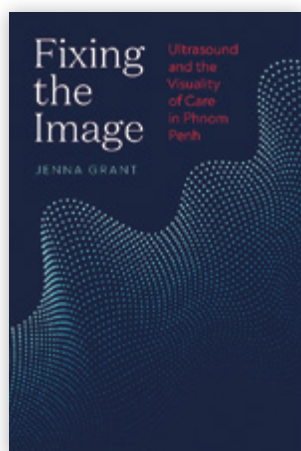
Single Mothers and the State's Embrace

Reproductive Agency in Vietnam

Harriet M. Phinney

\$32.00S PB / 9780295749433

“A must-read for anyone who would like to understand how gendered norms impact choices made by individual women and how the personal is necessarily political and social at the same time.” —*South East Asia Research*



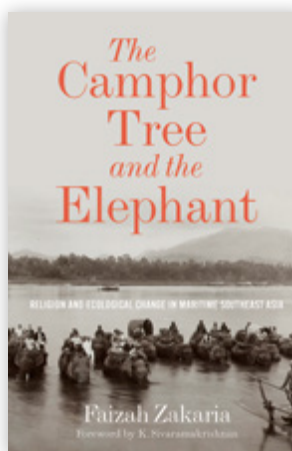
Fixing the Image

Ultrasound and the Visuality of Care in Phnom Penh

Jenna Grant

\$30.00S PB / 9780295750613

“This nuanced study reveals how ultrasound technology is embedded in—and productive of—dense social worlds in Phnom Penh.” —Karen Strassler



The Camphor Tree and the Elephant

Religion and Ecological Change in Maritime Southeast Asia

Faizah Zakaria

Foreword by K. Sivaramakrishnan

\$32.00S PB / 9780295751184

“In its contents and methods, this captivating case study has far broader relevance beyond its regional focus.” —*Choice*

Necropolitics of the Ordinary

Death and Grieving in Contemporary Singapore

Ruth E. Toulson

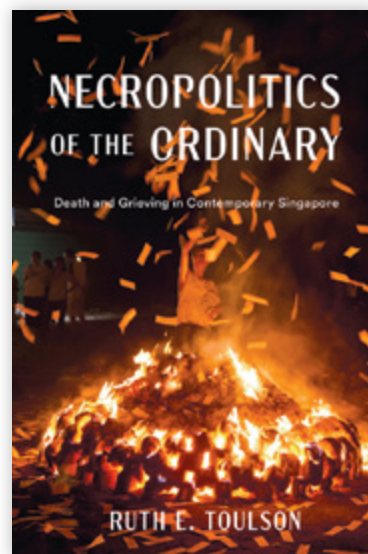
CAN A STATE MAKE ITS PEOPLE FORGET THE DEAD?

Cemeteries have become sites of acute political contestation in the city-state of Singapore. Confronted with high population density and rapid economic growth, the government has ordered the destruction of all but one burial ground, forcing people to exhume their family members. In this ethnography of Chinese funeral parlors and cemeteries, anthropologist and trained mortician Ruth E. Toulson demonstrates this as part of a larger shift to transform a Daoist-infused obsession with ancestors into a sterile, more easily controlled “Protestant” Buddhism. Further, in a context where the dead remain central to family life, forced exhumation tears the social fabric, turning ancestors into ghosts. Using death ritual and grieving as interrogative lenses, Toulson explores the scope of and resistance to state power over the dead, laying bare the legacies of colonialism and consequences of whirlwind capitalist development. In doing so, she offers a new anthropology of death, one both more personal and politicized. Written in accessible prose rich with ethnographic detail, the book is suitable for undergraduate teaching in anthropology, Asian studies, religious studies, sociology, and history.

“Visceral, powerful, and engaging, *Necropolitics of the Ordinary* provides a captivating account of how Singaporeans care for the dead. An excellent storyteller, the author weaves personal stories with broader analyses that document what these acts of care were and how they have changed.” —Hwy-min Lucia Liu, author of *Governing Death, Making Persons: The New Chinese Way of Death*

“I have rarely seen such an engaging approach to studying funeral customs. *Necropolitics of the Ordinary* is the kind of book that will expand how all readers understand global death studies. This is a remarkable book on an extremely urgent topic.” —John Troyer, Death Studies Scholar-at-Large, Centre for Death and Society, University of Bath

Ruth E. Toulson is an anthropologist and faculty member of the Department of Humanistic Studies at Maryland Institute College of Art. She is coeditor of *The Materiality of Mourning: A Cross-Disciplinary Approach* and *The Cambridge Handbook of the Anthropology of Death* (forthcoming).



DECEMBER

176 pp., 15 b&w illus., 6 × 9 in.

\$105.00X / £87.00 HC / 9780295753324

\$32.00S / £26.50 PB / 9780295753331

\$32.00S / £26.50 EB / 9780295753348

Anthropology / Asian Studies /
Southeast Asia



Yamamoto Shurei, *Woman and Maid*, c. late 1700s. Hanging scroll, ink, color gold and gold leaf on silk. 109.8 × 47.2 cm. British Museum, London, 1982,1004,0.1. Gift of David Newman.



Mihata Jōryū, *Young Woman and a Dog*, c. 1830–44. Hanging scroll, ink and color on silk. 102 × 36.8 cm. British Museum, London, 1986,1112,0.1. Purchase funded by Brooke Sewell Bequest.

Salon Culture in Japan

Making Art, 1750–1900

Edited by Akiko Yano

With Rosina Buckland, Timothy T. Clark,
Alfred Haft, and C. Andrew Gerstle

CELEBRATES THE BRITISH MUSEUM'S RICH
COLLECTION OF ARTWORKS CREATED
AS PART OF JAPANESE CULTURAL SALONS

In early modern Japan, cultural salons were creative spaces for people of all ages and social levels to pursue painting, poetry, and other artistic endeavors as serious but amateur practitioners. All using a pen- or art-name, individuals were able to socialize and interact broadly through these artistic activities, regardless of official social status as regulated by the shogunal government. The idea of communal and collaborative creativity seems to have been especially ingrained around the area of Kyoto and Osaka. Each of the two cities had a distinct character: Kyoto was the national capital, where the emperor and aristocrats resided, and Osaka was the center of commerce.

The technically sophisticated artworks produced in these salons feature lively figures in daily life and festivals, elegant birds and flowers, ferocious animals, and lyrical landscapes, and only a fraction has previously been published in color. With five essays by leading experts that explore this fascinating cultural phenomenon from different angles, plus eight shorter insights that delve into specific historical aspects and the personal connections and legacies of cultural figures, this book offers a new perspective on Japanese art and society in the late eighteenth and nineteenth centuries.

Akiko Yano is Mitsubishi Corporation Curator for Japanese Collections at the British Museum. Rosina Buckland is curator for Japanese Collections at the British Museum. Timothy T. Clark is Honorary Research Fellow at the British Museum. Alfred Haft is JTI Project Curator for Japanese Collections at the British Museum. C. Andrew Gerstle is professor emeritus at SOAS University of London.



PUB MONTH

256 pp., 220 color illus., 9.85 × 9.85 in.

\$45.00 HC / 9780295753492

Asian Art / Japan

FOR SALE ONLY IN THE UNITED
STATES AND CANADA

CONTRIBUTORS Akama Ryō, Akeo
Keizō, Paul Berry, Hirai Yoshinobu,
Scott Johnson, Nakatani Nobuo,
and Ellis Tinios

China's Hidden Century

1796–1912



Edited by Jessica Harrison-Hall and Julia Lovell

A GENRE-SPANNING STUDY OF HOW CULTURAL CREATIVITY FLOURISHED DURING THE LONG FINAL CENTURY OF THE QING EMPIRE

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.

AVAILABLE

336 pp., 430 color illus., 9.75 × 11 in.

\$65.00 HC / 9780295751856

Art History / Asian Art / China

FOR SALE ONLY IN THE
UNITED STATES AND CANADA

CONTRIBUTORS Anne Gerritsen,
Stephen R. Platt, Mei Mei Rado,
Jeffrey Wasserstrom, Wenyan Xin,
and Chia-ling Yang

"A handsomely illustrated catalogue that includes essays from some of the foremost historians of nineteenth-century China." —*Nineteenth-Century Art Worldwide*

"A fascinating, lavishly illustrated exhibition book." —*Lancet*

Jessica Harrison-Hall is curator of the exhibition *China's Hidden Century*, head of the China Section, and curator of the Sir Percival David Collections and of Chinese Decorative Arts and Ceramics at the British Museum. She is author of *China: A History in Objects*. Julia Lovell is professor of modern China at Birkbeck, University of London. Her book *The Opium War: Drugs, Dreams and the Making of China* won the Jan Michalski Prize for Literature in 2012, and her book *Maoism: A Global History* won the 2019 Cundill History Prize.

Silk Roads

Sue Brunning, Luk Yu-ping,
Elisabeth R. O'Connell, and Tim Williams

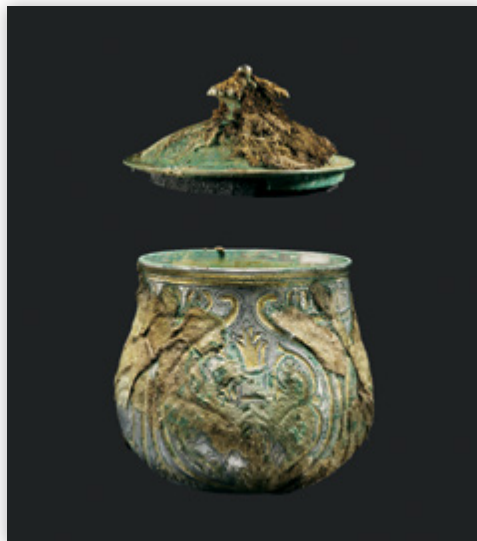
EXPLORES HOW THE MOVEMENT OF PEOPLE,
OBJECTS, AND IDEAS FROM 500 TO 1000 CE
SHAPED CULTURES AND HISTORIES

In the ninth century CE, an Arabian ship sank off the coast of Indonesia. The objects found in the wreckage, which include Chinese ceramics and precious metals, have provided extraordinary evidence of the nature, scale, and diversity of trade between Tang China and the Islamic Abbasid dynasty. This is just one example of the sprawling and extensive networks of contacts and exchanges spanning Afro-Eurasia.

This richly illustrated book challenges the concept of the “Silk Roads” as a simple history of trade between East and West. Focusing on a series of overlapping geographic zones and interspersed with case studies of particular peoples who were active along these networks—seafarers in the Indian Ocean, Sogdians, Vikings, Aksumites, and the peoples of al-Andalus—it reveals remarkable human stories, innovations, and the transfer of knowledge that emerged from these connections.

The volume explores notable examples of contacts, connections, and integrations, while emphasizing the environmental and historical conditions that shaped them, featuring the latest scientific research. The dazzling range of objects includes a wooden panel with the story of the “silk princess” who smuggled the eggs of the silk moth from China; a lion sculpture from Jordan; a miniature wooden pagoda from Japan; wall paintings from the Hall of Ambassadors in Uzbekistan; a kaftan from the Caucasus region; an ivory cross from Spain; and a gold and garnet scabbard slide from the Sutton Hoo burial in Britain.

Sue Brunning is curator of the European Early Medieval and Sutton Hoo Collections at the British Museum. Luk Yu-ping is curator of Chinese Paintings, Prints, and Central Asia at the British Museum. Elisabeth R. O'Connell is curator of Byzantine World at the British Museum. Tim Williams is emeritus professor of Silk Roads archaeology at University College London.



OCTOBER

304 pp., 350 color illus., 9.45 × 10.6 in.

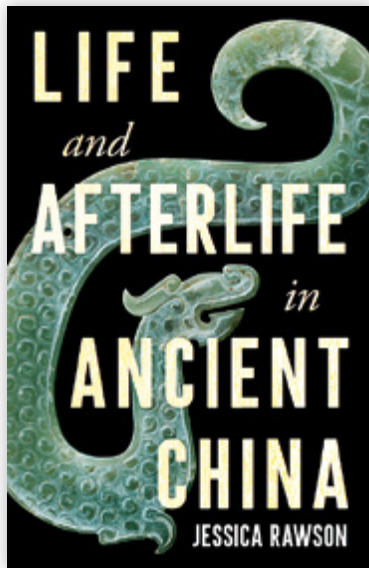
\$65.00 HC / 9780295753539

*Asian Studies / European History /
African History*

FOR SALE ONLY IN THE
UNITED STATES AND CANADA

Exhibition Dates:

The British Museum
London
September 26, 2024–February 23, 2025

**AVAILABLE**

448 pp., 135 b&w illus., 37 color plates,
14 maps, 6 × 9.2 in.

\$39.95 HC / 9780295752365

Asian Studies / China

FOR SALE ONLY IN THE
UNITED STATES AND CANADA

Life and Afterlife in Ancient China

Jessica Rawson

AN EPIC HISTORY OF ANCIENT CHINA TOLD
THROUGH THE PRISM OF A DOZEN EXTRAORDINARY TOMBS

The three millennia up to the establishment of the first imperial Qin dynasty in 221 BC cemented many of the distinctive elements of Chinese civilization still in place today: an extraordinarily challenging geography and environment; formidable infrastructure; a society based on the strict hierarchy of the family; a shared written script of characters; a cuisine founded on rice and millet; a material culture of ceramics, bronze, silk, and jade; and a unique concept of the universe, in which ancestors continue to exist alongside the living. Records of these early achievements and their diverse expressions often lie not in written history but in how people marked the end of their lives: their dwellings for the afterlife. Tombs and the treasures within them are almost the only artifacts to survive from Ancient China; their scale and sophistication rivals their equivalents in Ancient Egypt.

Jessica Rawson, one of the most eminent Western scholars of China, explores twelve grand tombs—each from a specific historical moment and place—showing how they reveal wider political, dynastic, and cultural developments, culminating in the lavish ambition of the First Emperor's monument, guarded by his army of terracotta warriors. Beautifully illustrated and drawing on the latest archaeological discoveries, *Life and Afterlife in Ancient China* illuminates a constellation of beliefs about life and death and provides a remarkable new perspective on one of the oldest civilizations in the world.

"An innovative and important account of ancient Chinese culture for the general reader . . . A sophisticated, eye-opening work." —*China Books Review*

Dame Jessica Rawson is professor of Chinese art and archaeology and former warden of Merton College, Oxford. She was made honorary professor in the School of Archaeology and Museology at Peking University in 2019. She previously worked in the Department of Oriental Antiquities (now the Asia Department) at the British Museum and was lead curator for the exhibition *China: The Three Emperors, 1662–1795* at the Royal Academy. She was awarded the Tang Prize in Sinology for "Giving Voice to Mute Objects" in 2022.

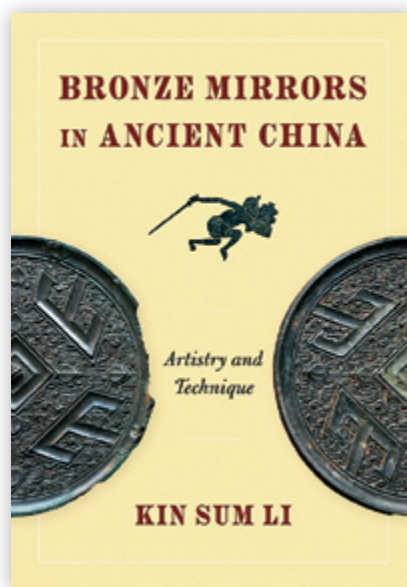
Bronze Mirrors in Ancient China

Artistry and Technique

Kin Sum Li

EXAMINES MASS PRODUCTION IN ANTIQUITY

Highly decorated mirrors are widely sought by museums with collections of Chinese art and are the most actively exchanged items in the art market of ancient Chinese bronzes. Featuring intricate designs that draw from those observable on woven bamboo, textiles, jade, and lacquered and painted objects of their time, these mirrors display intricate artistry. Motifs such as dragons, birds, and monsters interplay with layered decorative patterns. Most of what we know of these mirrors comes from their discovery in recent decades in tombs dating to early China. Despite their importance, this is the first book-length, scholarly study of Chinese bronze mirrors. Through research based on close examination and comparison of extant examples, Kin Sum Li offers a detailed analysis of how mirrors were designed and produced during the period from 500 to 200 BCE. He documents evidence of an emphasis on efficiency and division of labor in the production process that permitted artisans to apply expertise accumulated from long-term training and professional practice. Improvements in the production process eventually changed how mirror models and molds were prepared, as compared to earlier freehand carving. Collectively, mirror producers laid the foundations of a large commercial exchange network. *Bronze Mirrors in Ancient China* will be of interest to art historians, archaeologists, museum curators, art dealers, mirror collectors, and auction houses.



NOVEMBER

256 pp., 77 color illus., 2 maps,
7 × 10 in.

\$65.00S / £54.00 HC / 9780295752907

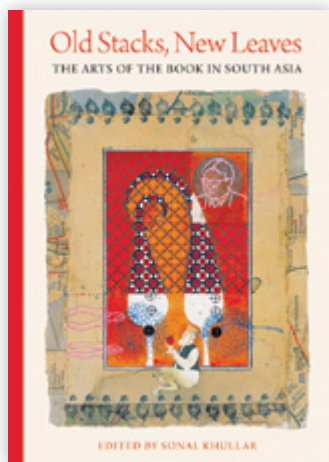
\$65.00S / £54.00 EB / 9780295752914

Asian Art / China / Archaeology

*A Traditional Chinese Culture
and Society Book*

“Kin Sum Li engages in intensive detective work to reconstruct the ingenious labor-saving techniques by which the accomplished artisans of that time were able to produce visually stunning mirrors to satisfy the tastes of their sophisticated urban clientele. Integrating numerous important recent archaeological discoveries, Li’s careful study convincingly illustrates how Chinese bronze craftsmanship stands out among the metallurgical traditions of the Ancient World.” —Lothar von Falkenhausen, UCLA

Kin Sum (Sammy) Li is associate professor of history at Hong Kong Baptist University.



Old Stacks, New Leaves

The Arts of the Book in South Asia

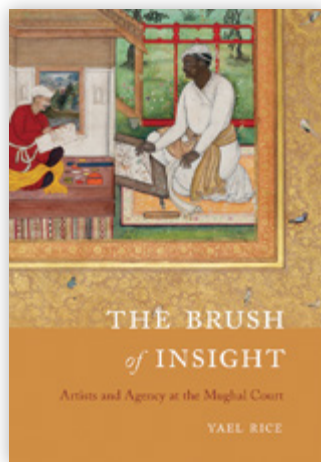
Edited by Sonal Khullar

328 pp., 129 color illus., 7 × 10 in.

\$65.00S HC / 9780295751115

“[An] exciting new publication . . . The scholarship complicates common understandings of South Asian bookmaking, whose regional practice and access benefited from Indic, Western, Islamic, and cross-cultural influences in the last millennium. Regardless of readers’ existing knowledge about book histories, a compelling essay or an inspiring image will surely pique their interest.”—*Hyperallergic*

This volume weaves together scholarly essays, original artistic projects, and works of creative nonfiction to trace a history of illustrated books in South Asia from 1100 CE to the present.



The Brush of Insight

Artists and Agency at the Mughal Court

Yael Rice

272 pp., 86 color illus., 7 × 10 in.

\$65.00S HC / 9780295751092

“In her remarkably researched book, Yael Rice charts a Mughal ‘visual economy’—nothing short of an astounding early modern art enterprise—thriving between the 16th and early 17th centuries in India . . . An immersive experience.”—*Hyperallergic*

In analyzing a wide range of visual materials including manuscripts, albums, and coins, art historian Yael Rice documents how manuscript painters and paintings challenged the status of writing as the primary medium for the transmission of knowledge and experience.

India's Mithila Painting

Edited by Paula Richman and David L. Szanton

A WOMAN'S ART FORM TRANSFORMS
FROM HOME TO HIGH ART

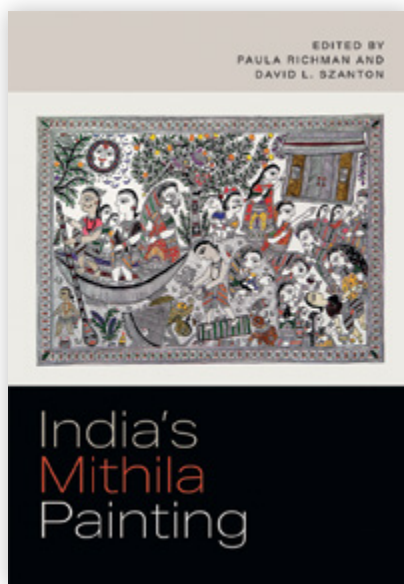
Since at least the fifteenth century, Hindu women in the Mithila region of northern India have been painting images of deities, flora and fauna symbolizing fertility and prosperity, and floor designs that sacralize sites for ritual within their homes. Their artwork remained ephemeral since its plant-based colors faded over time. In response to an extended drought that led to widespread crop failure in the 1960s, the Indian government's All India Handicraft Board provided high-quality paper to the women of Mithila to test the income-generating possibilities of transferring wall and floor artwork to a new medium.

The unique Mithila aesthetic, novel compositions, and precise linework won enthusiastic buyers in New Delhi and abroad. The small number of women painters expanded across the ranks of the social hierarchy and even included a few men. They developed individual styles and depicted novel subjects such as village history, their own life stories, the tsunami in Sri Lanka, social justice, protecting trees, and changing social norms.

Major international museums now house Mithila collections, and individuals around the world own paintings. This volume, the first to present an up-to-date analysis of the history and practitioners of Mithila painting, includes contributions from Mithila artists, anthropologists, art historians, historians of Indian religions and specialists of visual culture, gender studies, and translation studies.

"This volume is important and distinctive for the breadth of scholarly attention it devotes to a type of art with a fascinating recent history. Mithila painting is explored here historically, religiously, sociologically, art historically, and commercially." —Richard H. Davis, Bard College

Paula Richman, William H. Danforth Professor of South Asian Religions emerita at Oberlin College, has published multiple books and articles on the Indian Ramayana tradition. David L. Szanton, a social anthropologist and president of the Ethnic Arts Foundation, has curated Mithila painting exhibitions internationally.



JANUARY

320 pp., 96 color illus., 2 maps,
7 × 10 in.

\$65.00S / £54.00 HC / 9780295753225

\$65.00S / £54.00 EB / 9780295753232

Art / South Asia

GLOBAL SOUTH ASIA

A Joseph and Lauren Allen Book



OCTOBER

232 pp., 3 maps, 6 × 9 in.

\$105.00X / £87.00 HC / 9780295752921

\$32.00S / £26.50 PB / 9780295752938

\$32.00S / £26.50 EB / 9780295752945

Asian Studies / China

*A Traditional Chinese
Culture and Society Book*

Three Impeachments

Guo Xiu and the Kangxi Court

R. Kent Guy

A PROBE INTO CORRUPTION IN LATE IMPERIAL CHINA

At the beginning of China's long eighteenth century or "High Qing" era, a time of peace and prosperity when the foundations of Manchu rule under the Qing dynasty were established, a courageous official named Guo Xiu reported on corruption at court. Guo Xiu's findings resulted in the impeachment of five of the most powerful figures of his day: the director of river conservancy, the chief grand secretary, and three scholars who advised the Manchu emperor on matters of Chinese culture. Weighing the officials' accomplishments against their corruption and violations of Confucian norms, the emperor dismissed all five from office—only to reappoint all five within ten years.

Bringing together a rich trove of sources, including writings by the accused officials, Guo Xiu's impeachment comments, and court diaries, historian R. Kent Guy's *Three Impeachments* traces the process of impeachment, condemnation, and restoration to provide unique insights into the Kangxi golden age. Part 1 reveals that the highly lauded accomplishments of the Kangxi emperor were not his alone but the result of collaboration between Manchu elite, the newly formed Chinese Martial Banner Army, and Chinese scholars. Part 2, which focuses on Guo Xi's impeachments, sheds new light on dynastic history and political agency.

Three Impeachments is a rich and enticing portal into a key moment in late imperial Chinese history.

"An enthralling book. Guy brings to life the lived world of Chinese court politics with delightful ease and careful felicity." —Timothy Brook, author of *Great State: China and the World*

"With its stress on the political and institutional history of the Kangxi period, *Three Impeachments* offers a detailed panorama of late imperial Chinese governance and will fascinate all students of premodern statecraft." —Harry Miller, author of *State versus Gentry in Early Qing Dynasty China, 1644–1699*

R. Kent Guy is professor of history emeritus at the University of Washington. He is author of *Qing Governors and Their Provinces: The Evolution of Territorial Administration in China, 1644–1796* and *The Emperor's Four Treasuries: Scholars and the State in the Late Ch'ien-lung Era*.

Chinese Characters across Asia

*How the Chinese Script Came to Write
Japanese, Korean, and Vietnamese*

Zev Handel

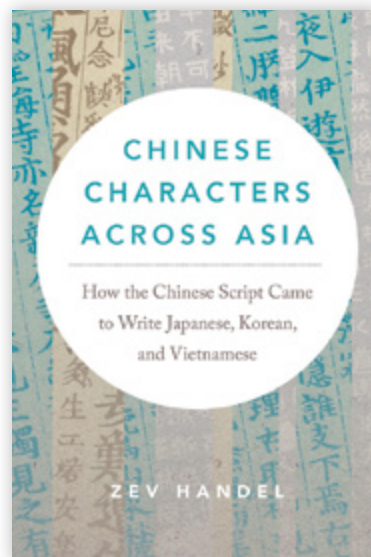
A FASCINATING STORY OF WRITING ACROSS CULTURES AND TIME

While other ancient nonalphabetic scripts—Sumerian cuneiform, Egyptian hieroglyphs, and Mayan hieroglyphs—are long extinct, Chinese characters, invented over three thousand years ago, are today used by well over a billion people to write Chinese and Japanese. In medieval East Asia, the written Classical Chinese language knit the region together in a common intellectual enterprise that encompassed religion, philosophy, historiography, political theory, art, and literature. Literacy in Classical Chinese set the stage for the adaptation of Chinese characters into ways of writing non-Chinese languages like Vietnamese and Korean, which differ dramatically from Chinese in vocabularies and grammatical structures.

Because of its unique status in the modern world, myths and misunderstandings about Chinese characters abound. Where does this writing system, so different in form and function from alphabetic writing, come from? How does it really work? How did it come to be used to write non-Chinese languages? And why has it proven so resilient? By exploring the spread and adaptation of the script across two millennia and thousands of miles, *Chinese Characters across Asia* addresses these questions and provides insights into human cognition and culture. Written in an approachable style and meant for readers with no prior knowledge of Chinese script or Asian languages, it presents a fascinating story that challenges assumptions about speech and writing.

“An in-depth introduction in lucid prose, Handel’s volume does a marvelous job unpacking the intricate linguistic processes that played out over hundreds or thousands of years, illuminating what is at the core of the remarkable linguistic accomplishments in borrowing the Han Chinese script to write Korean, Japanese, Vietnamese, and Zhuang.” —Yu Li, author of *The Chinese Writing System in Asia: An Interdisciplinary Perspective*

Zev Handel is professor of Chinese linguistics in the Department of Asian Languages and Literature at the University of Washington. He is author of *Sinography: The Borrowing and Adaptation of the Chinese Script* and associate coeditor of *Encyclopedia of Chinese Language and Linguistics*.



JANUARY

240 pp., 23 b&w illus., 3 maps, 6 × 9 in.

\$105.00x / £87.00 HC / 9780295753010

\$32.00s / £26.50 PB / 9780295753027

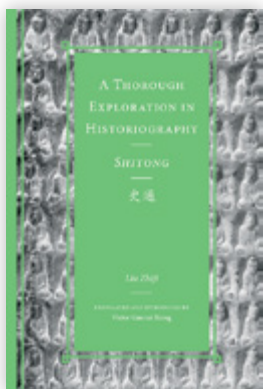
\$32.00s / £26.50 EB / 9780295753034

Asian Studies / Language

A Joseph and Lauren Allen Book

CLASSICS OF CHINESE THOUGHT

Andrew H. Plaks and Michael Nylan, series editors



A Thorough Exploration in Historiography / *Shitong* 史通

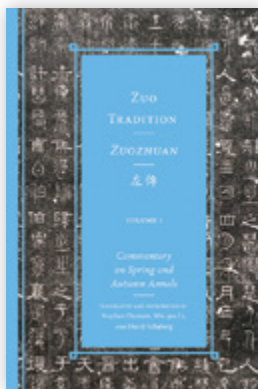
Liu Zhiji

Translated and introduced by Victor Cunrui Xiong

1104 pp., 6 × 9 in.

\$150.00S HC / 9780295751061

“The first complete, carefully annotated English translation of this key text on traditional Chinese historical thought. A truly monumental achievement!” —Lothar von Falkenhausen



Zuo Tradition / *Zuozhuan* 左傳

Commentary on the “Spring and Autumn Annals”

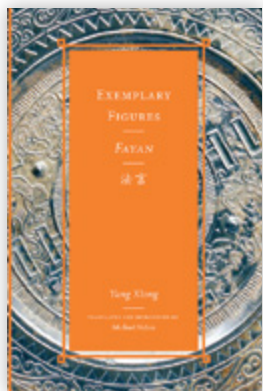
THREE VOLUMES

Translated and introduced by Stephen Durrant, Wai-ye Li, and David Schaberg

boxed set, 2243 pp., 6 × 9 in.

\$350.00X HC / 9780295999159

WINNER OF THE PATRICK D. HANAN BOOK PRIZE
FOR TRANSLATION (CHINA AND INNER ASIA)



Exemplary Figures / *Fayan* 左傳

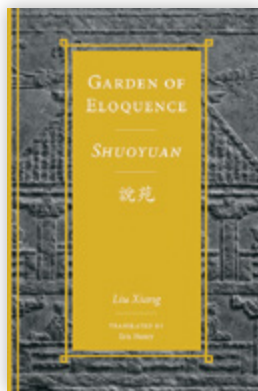
Yang Xiong

Translated and introduced by Michael Nylan

360 pp., 6 × 9 in.

\$100.00S HC / 9780295992891

WINNER OF THE ALDO AND JEANNE SCAGLIONE PRIZE
FOR A TRANSLATION OF A SCHOLARLY STUDY OF LITERATURE



Garden of Eloquence / *Shuoyuan* 說苑

Liu Xiang

Translated and introduced by Eric Henry

1360 pp., 6 × 9 in.

\$150.00S HC / 9780295995199

WINNER OF THE ALDO AND JEANNE SCAGLIONE PRIZE
FOR A TRANSLATION OF A LITERARY WORK

The Great Commentary on the Documents Classic / Shangshu dazhuan

Translated and introduced by Fan Lin and Griet Vankeerberghen

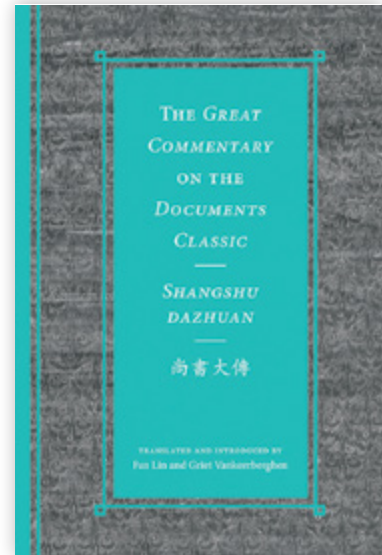
AN EARLY COMMENTARY ON ONE OF THE CHINESE FIVE CLASSICS

The *Documents* classic (*Shangshu*) became central to the political life of imperial China. This owed much to the lively commentarial activity surrounding the text in the first two centuries BCE. The *Great Commentary* serves as a lens on this commentarial work and reveals how the *Documents* classic was used to provide answers to pressing societal questions of the time.

In this first English translation of the *Great Commentary*, Fan Lin and Griet Vankeerberghen engage with the historical realities that produced the work. They explore the complex relationship between the *Documents* classic and its commentarial traditions at a time when neither classic nor commentary had acquired fixed form. They view Master Fu (260?–161? BCE), the Han court academician to whom the *Great Commentary* is traditionally ascribed, not as the text's author but rather as the figure who lent his authority to subsequent generations of *Documents* scholars. Lin and Vankeerberghen also trace how late imperial scholars reconstructed the text largely from fragments in collectanea. With facing pages of Chinese and English text, this volume provides a comprehensive introduction and detailed annotation that reveal the work's relevance to law, prognostication, and politics, along with its value as an important source for the study of the classical tradition and of early Chinese history.

"Griet Vankeerberghen and Fan Lin provide an outstanding introduction to the complicated history of the *Great Commentary* as it exists today. Their translation renders the complicated—even convoluted—original into clear English. This is a real achievement." —Charles Sanft, author of *Literate Community in Early Imperial China: The Northwest during Han Times*

Fan Lin is university lecturer in Chinese art and material culture at Leiden University. Griet Vankeerberghen is associate professor of history and classical studies at McGill University. She is author of *The "Huainanzi" and Liu An's Claim to Moral Authority* and coeditor of *Chang'an 26 BCE: An Augustan Age in China*.



JANUARY

464 pp., 4 b&w illus., 1 map, 2 charts,
3 tables, 6 × 9 in.

\$125.00S / £104.00 HC / 9780295753041

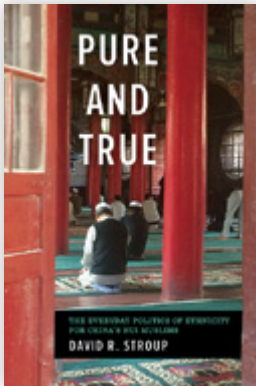
\$125.00 / £104.00 EB / 9780295753461

Asian Studies / China / Literature / History

CLASSICS OF CHINESE THOUGHT

STUDIES ON ETHNIC GROUPS IN CHINA

Stevan Harrell, series editor



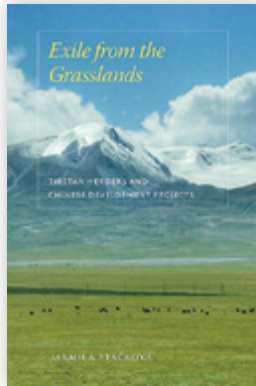
Pure and True

The Everyday Politics of Ethnicity for China's Hui Muslims

David R. Stroup

\$32.00S PB / 9780295749839

OA EDITION / DOI 10.6069/9780295749846



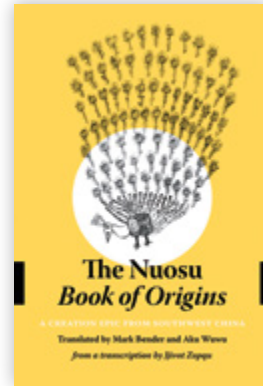
Exile from the Grasslands

Tibetan Herders and Chinese Development Projects

Jarmila Ptáčková

\$32.00S PB / 9780295748191

OA EDITION / DOI 10.6069/9780295748207



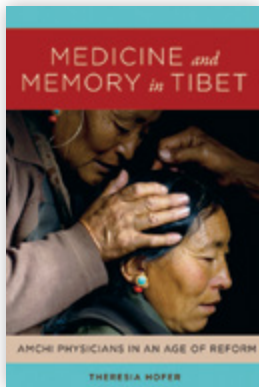
The Nuosu Book of Origins

A Creation Epic from Southwest China

Translated by Mark Bender and Aku Wuwu
from a transcription by Jjivot Zopqu

\$32.00S PB / 9780295745695

OA EDITION / DOI 10.6069/9780295745701



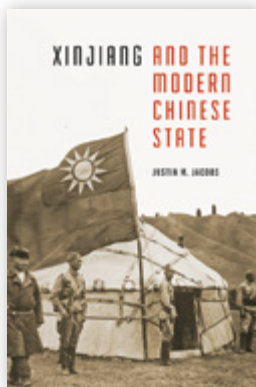
Medicine and Memory in Tibet

Amchi Physicians in an Age of Reform

Theresia Hofer

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Xinjiang and the Modern Chinese State

Justin M. Jacobs

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The Han

China's Diverse Majority

Agnieszka Joniak-Luthi

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Satirical Tibet

The Politics of Humor in Contemporary Amdo

Timothy Thurston

Foreword by Stevan Harrell

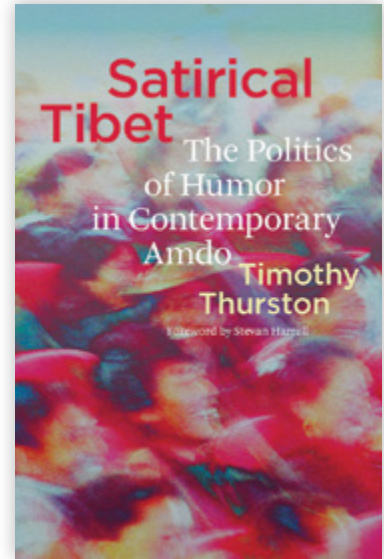
WHAT DOES COMEDY LOOK LIKE WHEN
THE WRONG PUNCHLINE CAN LAND YOU IN JAIL?

Humor has long been a vital, if underrecognized, component of Tibetan life. In recent years, alongside well-publicized struggles for religious freedom and cultural preservation, comedians, hip-hop artists, and other creatives have used *zurza*, the Tibetan art of satire, to render meaningful social and political critique under the ever-present eye of the Chinese state. Timothy Thurston's *Satirical Tibet* offers the first-ever look at this powerful tool of misdirection and inversion. Focusing on the region of Amdo, Thurston introduces the vibrant and technologically innovative comedy scene that took shape following the death of Mao Zedong and the rise of ethnic revival policies. He moves decade by decade to show how artists have folded *zurza* into stage performances, radio broadcasts, televised sketch comedies, and hip-hop lyrics to criticize injustices, steer popular attitudes, and encourage the survival of Tibetan culture.

Surprising and vivid, *Satirical Tibet* shows how the ever-changing uses and meanings of a time-honored art form allow Tibetans to shape their society while navigating tightly controlled media channels.

"Timothy Thurston's groundbreaking book *Satirical Tibet* is the first major study of Tibetan humor. Drawing on years of research in Amdo, Thurston reveals the cultures of comedy that have thrived in Tibetan-language literature, radio, television, and oral and performing arts into the digital age." —Christopher Rea, author of *The Age of Irreverence: A New History of Laughter in China*

Timothy Thurston is associate professor in the study of contemporary China at the University of Leeds.



OCTOBER

160 pp., 6 × 9 in.

\$105.00X / £87.00 HC / 9780295753102

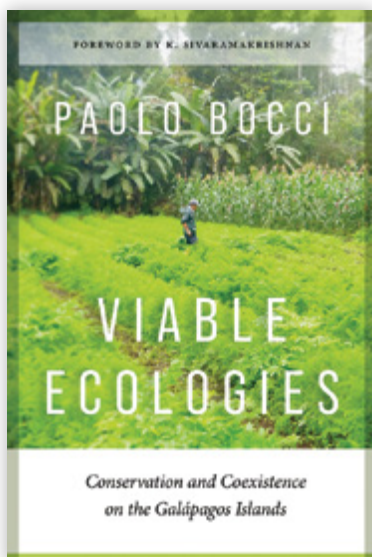
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Asian Studies / Anthropology / Tibet

STUDIES ON ETHNIC GROUPS IN CHINA

A Naomi B. Pascal Book



DECEMBER

176 pp., 10 b&w illus., 2 maps, 6 × 9 in.

\$105.00X / £87.00 HC / 9780295753430

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Anthropology / Environmental Studies /
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CULTURE, PLACE, AND NATURE

A Samuel and Althea Stroum Book

Viable Ecologies

Conservation and Coexistence on the Galápagos Islands

Paolo Bocci

Foreword by K. Sivaramakrishnan

HOW HUMANS LIVING AMID AN ABUNDANCE OF DIVERSE
FLORA AND FAUNA HELP US RETHINK CONSERVATION

Famous for their geographic isolation and high proportion of endemic species, the Galápagos Islands have long been promoted as the premier destination for tourists and scientists seeking to escape humanity's impact on the world. This idyllic vision dominates the islands' conservation policy, which, despite calls for a more integrated human-environment approach, continues to emphasize restoration. It ignores the people who call the Galápagos home, who must instead partner with their plant and animal neighbors to secure a thriving future for all.

Drawing on years of fieldwork, Paolo Bocci's *Viable Ecologies* brings attention to the farmers and other marginalized locals who enact their own ways of caring for, and living on, the islands. Through extended observation and experimentation, they craft conservation strategies based on mutual dependence and long-term accountability. They fuse their livelihoods to the ecosystems around them and, in doing so, challenge the image of the Galápagos as a place to be studied and visited but never inhabited. As Bocci argues, the farmers' methods of remediation and recuperation broadens the scope of what conservation can—and should—be.

Connecting environmental policy and science to matters of immigration and belonging, *Viable Ecologies* offers strategies for crafting a future in which humans and nonhumans may thrive.

"Offers a nuanced interpretation of conservation in the Galápagos Islands, from eradicating invasive species to challenges faced by undocumented highland farmers. It is a much-needed corrective to breathless accounts of conservation efforts, and it critiques attempts to return ecologies to imagined pristine states and the harms caused by such attempts. It calls for practical, achievable conservation, making a case for messy, cobbled-together ecologies and minor thriving in the margins." —Daniel Tubb

Paolo Bocci is a design researcher and cultural anthropologist. He received his PhD in anthropology from the University of North Carolina at Chapel Hill.

Crafting a Tibetan Terroir

Winemaking in Shangri-La

Brendan A. Galipeau

Foreword by K. Sivaramakrishnan

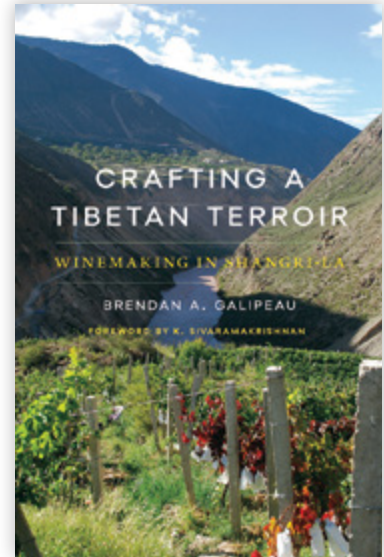
HOW WINE HAS TRANSFORMED TIBETAN LAND AND LIVES

Set in the Sino-Tibetan border region renamed “Shangri-La” by the Chinese government for tourism promotion, *Crafting a Tibetan Terroir* considers how the deployment of the French notion of *terroir* works to create new forms of ethno-regional identities and village landscapes through the production of Tibetan wine as a commodity. In Shangri-La, a rapidly developing international ethno-travel destination, European histories and global capitalism are being reestablished and reformulated through viticulture, which has altered landscapes and livelihoods.

From the introduction of vineyards by nineteenth-century French and Swiss Catholic missionaries to make sacramental wine, to twenty-first century commercialization, this ethnography documents the ways Tibetans are indigenizing modernity in the context of economic development on their own terms. It provides timely insight into China’s rapid entry into the global wine market, highlighting the localized impacts of this emergent industry, which include transformation from subsistence agriculture to monocropping and intensified agrochemical use. It also addresses larger issues of international trade, suggesting that certain commodities—stimulants and intoxicants in particular—have long connected Europe and the Asia Pacific region, and that these connections are now being reconceived in fashioning new industries and identities.

“A major contribution to the growing field of anthropology of wine, providing a groundbreaking study of ethno-regional identity in Tibet as well as a fascinating insight into the transformation of the quintessentially European concept of *terroir*.” —Marion Demossier, University of Southampton

Brendan A. Galipeau is assistant professor of anthropology at National Tsing Hua University, Taiwan.



NOVEMBER

208 pp., 20 b&w illus., 2 maps,
6 × 9 in.

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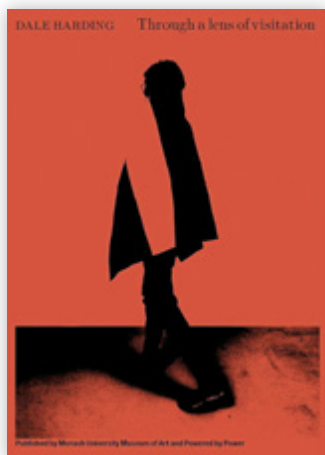
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Asian Studies / Anthropology / Tibet /
Environmental Studies

CULTURE, PLACE, AND NATURE

A Samuel and Althea Stroum Book



Dale Harding

Through a Lens of Visitation

Edited by Hannah Mathews and Dale Harding

158 pp., 121 color illus., 10 × 13.5 in.

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Nongirrna Marawili

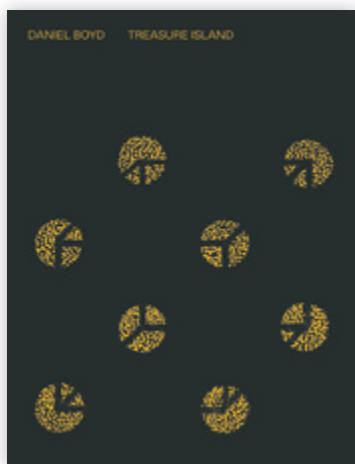
From My Heart and Mind

Edited by Cara Pinchbeck

128 pp., 120 color illus., 8.25 × 10.5 in.

\$45.00 PB / 9781741741407

DISTRIBUTED FOR ART GALLERY OF NEW SOUTH WALES



Daniel Boyd

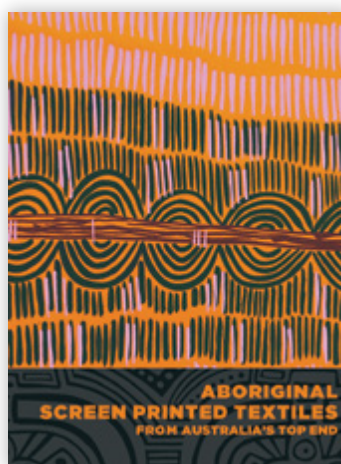
Treasure Island

Edited by Isobel Parker Philip and Erin Vink

248 pp., 149 illus., 10.5 × 8 in.

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Aboriginal Screen-Printed

Textiles from Australia's Top End

Joanna Barrkman

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DISTRIBUTED FOR FOWLER MUSEUM AT UCLA

Emily Kam Kngwarray

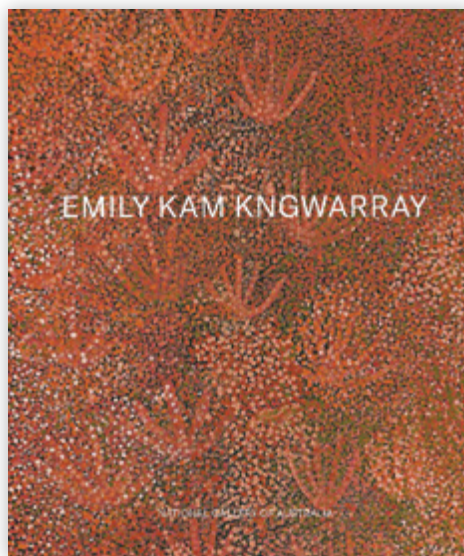
Edited by Kelli Cole, Hetti Perkins,
and Jennifer Green

CELEBRATES THE TIMELESS ART OF ONE OF THE MOST
SIGNIFICANT PAINTERS OF THE TWENTIETH CENTURY

Emily Kam Kngwarray, an Anmatyerr woman from Central Australia, devoted the last decades of her life to new artistic pursuits, creating works that encapsulate the experience and authority she gained throughout an extraordinary life. This book offers new insights into Kngwarray's life and work, featuring original research and reflections from the artist's community, curators, and academics.

Generously illustrated, the publication brings together Kngwarray's most significant works, from early vibrant batiks to her later monumental paintings on canvas. It includes archival images, many of which have never been published, and a visual record of community consultations and visits to Kngwarray's country. *Emily Kam Kngwarray* is published alongside a major retrospective exhibition of her work at the National Gallery of Australia.

Kelli Cole is a Warumungu and Luritja woman from Central Australia and is Curator of Special Projects at the National Gallery of Australia. Hetti Perkins is an Arrernte and Kalkadoon curator, writer, advisor, and presenter with thirty years of national and international experience working in Aboriginal and Torres Strait Islander visual arts. Jennifer Green is a linguist based in the School of Languages and Linguistics at the University of Melbourne and a member of the Research Unit for Indigenous Language (RUIL).



AVAILABLE

256 pp., 131 color illus., 25 b&w illus.,
1 map, 9.65 × 11 in.

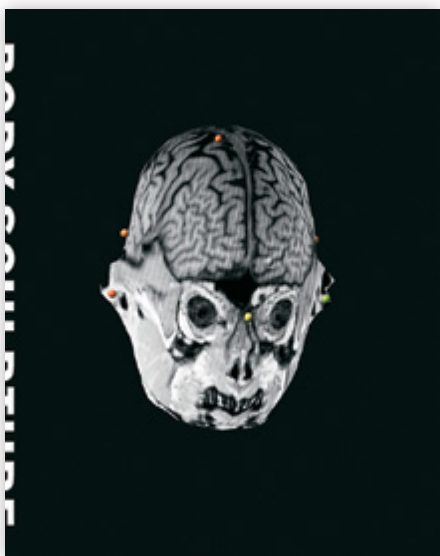
\$59.95 HC / 9780642335050

Art

FOR SALE ONLY IN NORTH AMERICA

Body Sculpture

Jordan Wolfson



Edited by Russell Storer

CELEBRATES THE FIRST WORK BY WOLFSON
TO ENTER AN AUSTRALIAN COLLECTION

Artist Jordan Wolfson is emblematic of the time in which we live. As we grapple with our relationship to technology, our immersion in internet culture, and social issues of racial and gender inequality, alienation, and violence, Wolfson confronts us with their images, actions, and effects. His works act as witnesses on the world we are in right now rather than taking a moral position or articulating a particular point of view. They are therefore often uncomfortable to experience, as well as being deeply intriguing in their extraordinary visual power and technical sophistication.

In this publication, the National Gallery has gathered robust ideas, facilitated discussions, and sought unique perspectives that position Wolfson's major work within diverse contexts, including art history, cybernetics, and media theory. Contributors include Mark Setrakian, Wolfson's principal collaborator; Richard Taylor of Wētā Workshop; Russell Ferguson, a curator, writer, and longtime observer of Wolfson's work; Genevieve Bell and Andrew Meares from the Australian National University School of Cybernetics; and artist Anne Imhof. The publication's creative vision has been driven by the artist and features stunning documentary photographs by David Sims and design by Joseph Logan.

Russell Storer is Head of International Art at the National Gallery of Australia.

AVAILABLE

218 pp., ca. 80 color and b&w illus.,
9.65 × 13.4 in.

\$74.95 HC / 9780642335036

Art / Sculpture

FOR SALE ONLY IN NORTH AMERICA

Science Fiction against the Margins

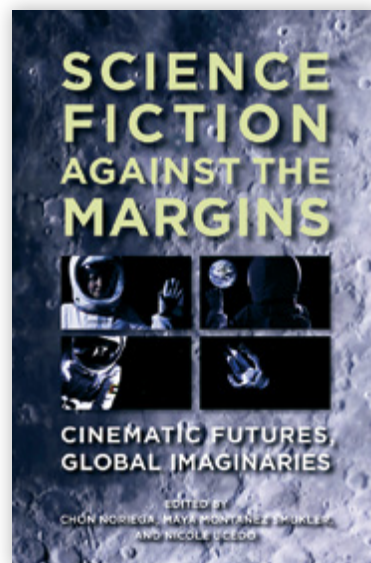
Cinematic Futures, Global Imaginaries

Edited by Chon Noriega, Maya Montañez Smukler,
and Nicole Ucedo

EXPLORES INDEPENDENTLY PRODUCED MEDIA THAT USES
SCIENCE FICTION TO ADDRESS SOCIETAL AND POLITICAL ISSUES

Today the genre of science fiction is widely associated with big-budget American films featuring space invaders and lab-made monsters. Outside of mainstream media, however, science fiction is often employed for political allegory, exploration of identity, and critiques of societal hierarchies and norms by diasporic, Indigenous, and independent filmmakers around the world. *Science Fiction against the Margins* is a compilation of fifteen essays by scholars and filmmakers that focus on B movies, television programs, independent productions, and experimental film, video, and media installations. Addressing four thematic areas—Outer Space/Out of Space, Imagining Violent Worlds, Remembering the Future, and Crossing Borders and Time—the authors examine nontraditional science fiction films for their potential to theorize social change.

Chon Noriega is a distinguished professor in the UCLA Department of Film, Television, and Digital Media. He is author of *Shot in America: Television, the State, and the Rise of Chicano Cinema* and coauthor of *Home—So Different, So Appealing*. **Maya Montañez Smukler** is head of the UCLA Film and Television Archive Research and Study Center. Her book *Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema* received the Theater Library Association's Richard Wall Memorial Award. **Nicole Ucedo** is programing coordinator at the UCLA Film and Television Archive and research and curatorial assistant on the archive's Science Fiction against the Margins project. She is an educator and filmmaker based in Los Angeles.



OCTOBER

456 pp., 104 color illus., 6 × 9 in.

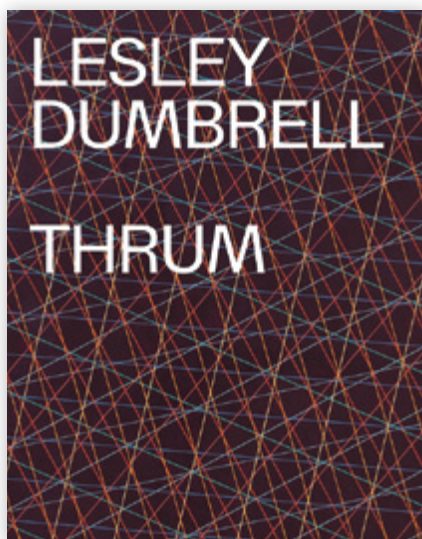
\$30.00S / £25.00 PB / 9780895512086

Film and Media Studies / Literary Studies

*Published by the UCLA Film & Television
Archive, in collaboration with the UCLA
Chicano Studies Research Center Press*

Lesley Dumbrell

Thrum



Edited by Anne Ryan

With Anne Ryan, Terence Maloon, Juliette Peers,
Consuelo Cavaniglia, and Lesley Dumbrell

TRACING THE PHASES AND THEMES THAT HAVE
DEFINED THE ARTIST'S CREATIVE TRAJECTORY

Lesley Dumbrell (b. 1941) is one of Australia's most remarkable abstract artists. A stalwart of the women's art movement in the 1970s, Dumbrell is known for her sophisticated and lyrical abstract paintings and works on paper. Highly ordered and exactly rendered, her immersive and compelling work transports the viewer into worlds of vibrant rhythm, color, and sensation.

As a young woman, Dumbrell was inspired by the writings of Wassily Kandinsky and the work of Bridget Riley, whose paintings conveyed the power of abstract art to express memory and emotion, natural phenomena, and the human experience. Dumbrell's remarkable facility with color and grasp of the organizing power of the grid remain at the heart of her distinctive and exploratory abstraction, sustained over five decades of practice in Melbourne, the Strathbogie Ranges of northern Victoria, and Bangkok, Thailand.

Publishing on the occasion of a major retrospective exhibition at the Art Gallery of New South Wales, this richly illustrated book showcases the evolution of Dumbrell's artistic language. It includes insightful essays by exhibition curator Anne Ryan, art historians Terence Maloon and Juliette Peers, and artist Consuelo Cavaniglia, plus an interview with the artist herself.

Anne Ryan is curator of Australian art at the Art Gallery of New South Wales and curator of this exhibition.

OCTOBER

256 pp., 135 color illus., 8.43 × 10.63 in.

\$70.00 HC / 9781741741704

Art

FOR SALE ONLY IN NORTH AMERICA

Exhibition Dates:

Art Gallery of New South Wales

July 20–October 13, 2024

CONTRIBUTORS Consuelo Cavaniglia,

Scott Elliot, Terence Maloon, and

Juliette Peers

SANAA in Sydney

*New Architecture for the Art Gallery
of New South Wales*

Edited by Michael Brand

Foreword by Juhani Pallasmaa

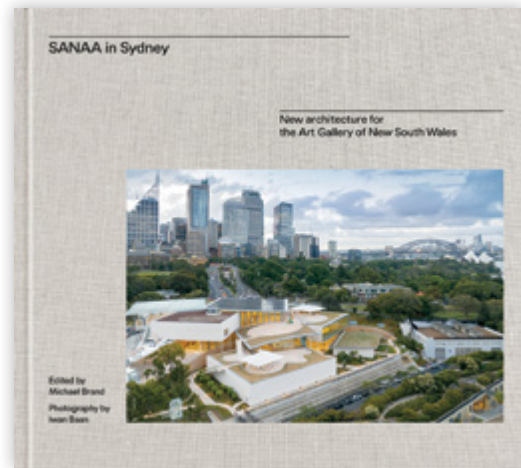
Photographs by Iwan Baan

CELEBRATES THE DESIGN OF AUSTRALIA'S
NEWEST CULTURAL LANDMARK

SANAA's new building for the Art Gallery of New South Wales in Sydney is the culmination of a decade-long vision—the Sydney Modern Project—to transform a 153-year-old public institution into an art museum campus with a seamless connection between art, architecture, and landscape.

Featuring photography by Iwan Baan, *SANAA in Sydney* takes readers behind the scenes of this project—from the international architecture competition, through the design and construction process, to the building's opening—and offers reflections on its built form and engagement with art, people, and the environment. It includes a design statement by Pritzker Prize-winning SANAA architects Kazuyo Sejima and Ryue Nishizawa along with texts by the art gallery's director, Michael Brand; director of Kanazawa's 21st Century Museum of Contemporary Art, Yuko Hasegawa; professor of architecture at the University of Technology Sydney, Anthony Burke; Harvard University architectural historian Eve Blau; and the art gallery's head of the Sydney Modern Project, Sally Webster.

Michael Brand has led the transformation and expansion of the Art Gallery of New South Wales through the Sydney Modern Project. He is recognized as a prominent voice in the global conversation about the future of art museums. Juhani Pallasmaa is a distinguished architect and professor emeritus based in Helsinki. His many books include *The Eyes of the Skin: Architecture and the Senses*, which has become a classic in the field. Iwan Baan is a Dutch architecture and documentary photographer who works with the world's foremost architects. In 2011 he was named one of the one hundred most influential people in contemporary architecture.



OCTOBER

224 pp., 130 color illus., 11 × 10.25 in.

\$100.00 HC / 9781741741575

Architecture / Arts and Culture /
Museum Studies

FOR SALE ONLY IN NORTH AMERICA

CONTRIBUTORS Eve Blau,
Anthony Burke, Yuko Hasegawa,
Ryue Nishizawa, Kazuyo Sejima,
and Sally Webster



Myrlande Constant

The Work of Radiance

Edited by Katherine Smith and Jerry Philogene

160 pp., 68 color illus., 18 b&w illus., 9.5 × 12 in.

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Meleko Mokgosi

Bread, Butter, and Power

Erica P. Jones

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Nancy Neaheer Maas and Philip M. Peek

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Dressed with Distinction

Garments from Ottoman Syria

Gillian Vogelsang-Eastwood

Introduction by Joanna Barrkman

80 pp., 72 color illus., 9 × 12 in.

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Gala Porras-Kim

The Weight of a Patina of Time

Edited by Gala Porras-Kim and Matthew H. Robb

ART THAT QUESTIONS THE MUSEUM'S ROLE
IN ASSIGNING MEANING TO CULTURAL ARTIFACTS

This thought-provoking volume focuses on a series of works by Gala Porras-Kim, whose research-based practice looks closely at the layered meaning of objects in the twenty-first-century museum. Her in-depth explorations of the uncertain histories of ancient objects reimagine their pasts while charting new possibilities for their present and future. The essays, written by curators, academics, and conservators, reflect on Porras-Kim's affinity for fragments, conflicting histories, undeciphered texts, and other instances of uncertainty within the space of the museum. They also address the challenges of maintaining knowledge over centuries in shifting institutional contexts, and document Porras-Kim's interventions into systems of classification and knowledge production.

Gala Porras-Kim (b. 1984) is a Colombian-Korean American artist who lives and works in Los Angeles and London. Matthew H. Robb is chief curator at the Fowler Museum.



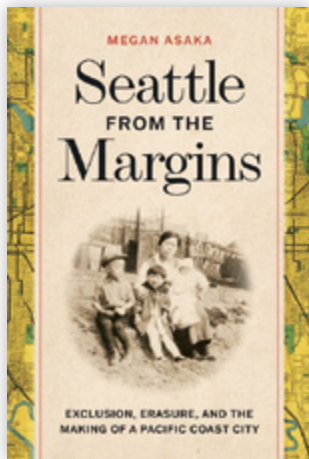
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208 pp., 30 color illus., 25 b&w illus.,
7 × 10 in.

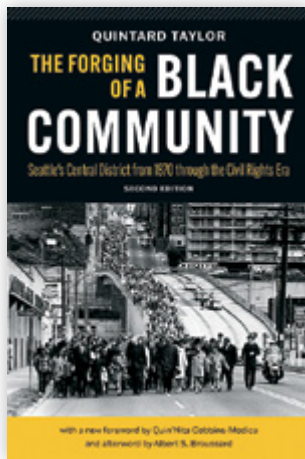
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Art / Meso-American Archaeology /
Museology

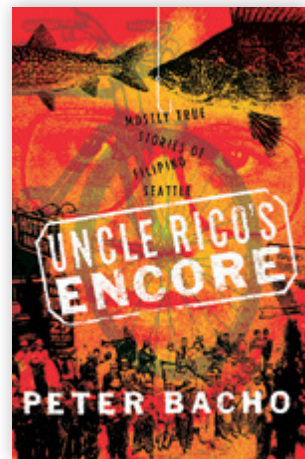
CONTRIBUTORS Martha Buskirk,
Ruth Estévez, and Glenn Wharton



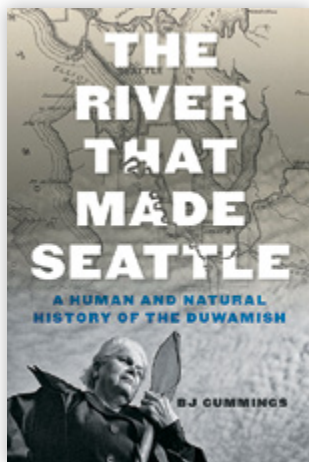
Seattle from the Margins
Exclusion, Erasure, and the Making of a Pacific Coast City
 Megan Asaka
 \$24.95 PB / 9780295751863



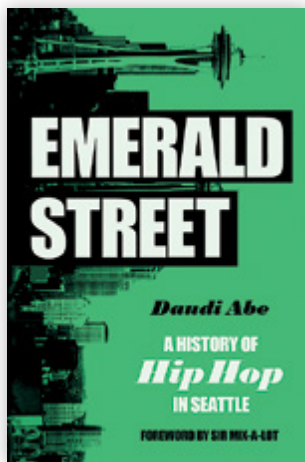
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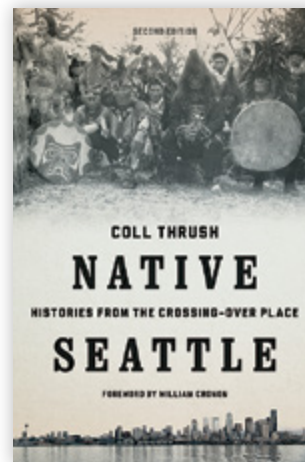
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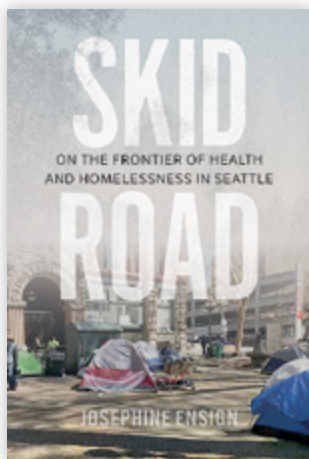
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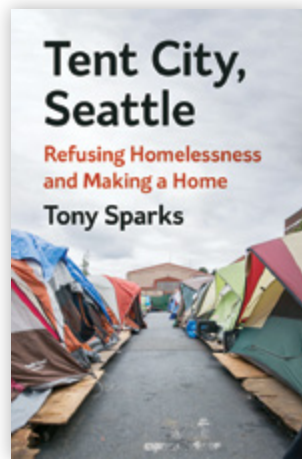
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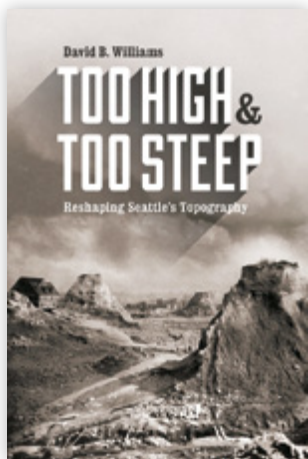
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Art in Seattle's Public Spaces
From SoDo to South Lake Union
 James Rupp and Miguel Edwards
 576 pp., 310 color illus., 7.5 x 9.5 in.
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*The Egg, the Plague,
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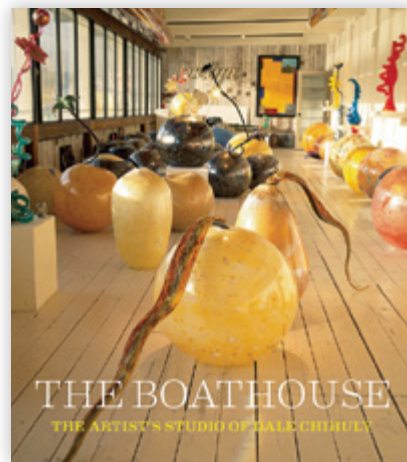
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—Crosscut



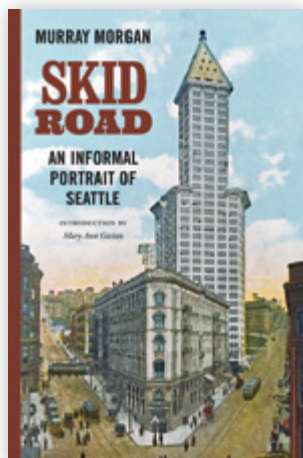
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—Mary Ann Gwinn, *Seattle Times*



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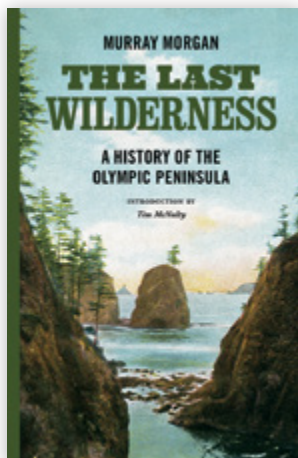
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Murray Morgan

Introduction by Mary Ann Gwinn

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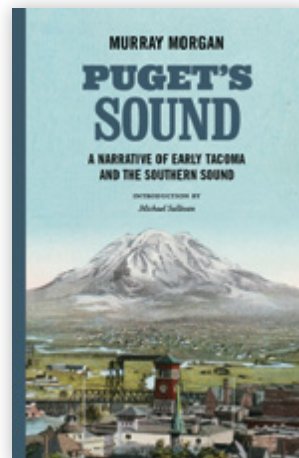
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A History of the Olympic Peninsula

Murray Morgan

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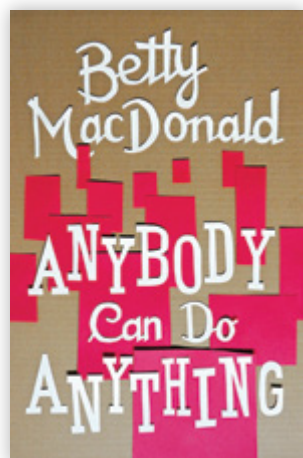
Puget's Sound

*A Narrative of Early Tacoma
and the Southern Sound*

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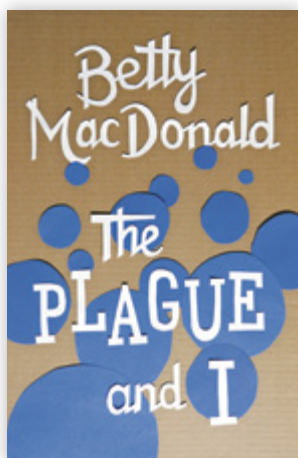


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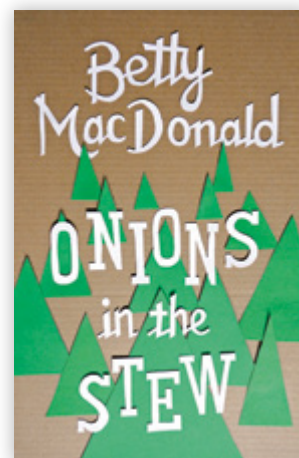


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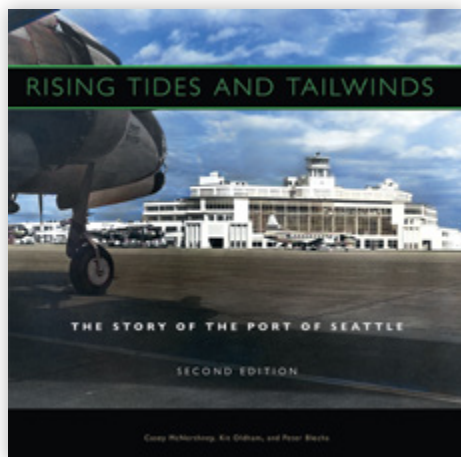


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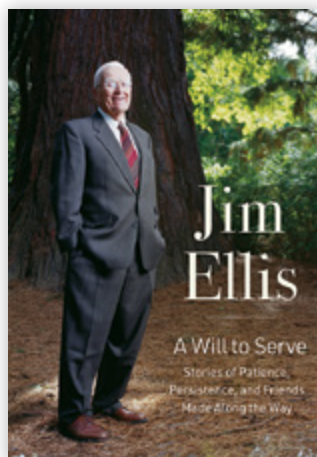
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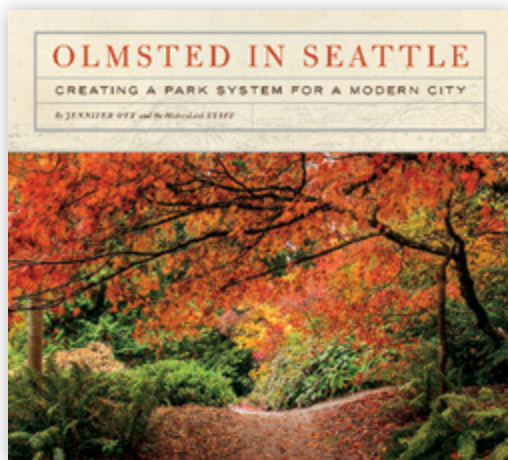
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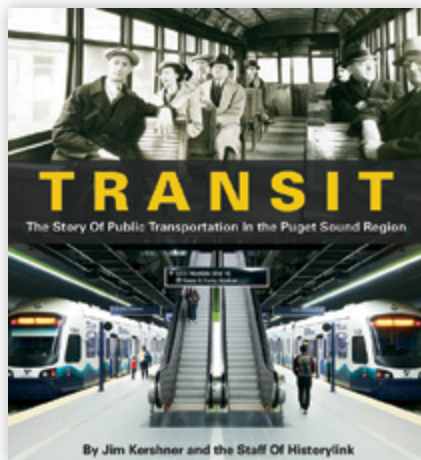
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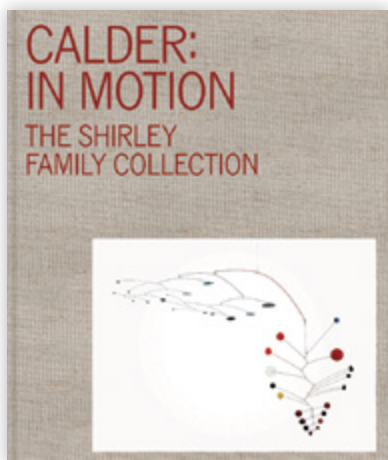
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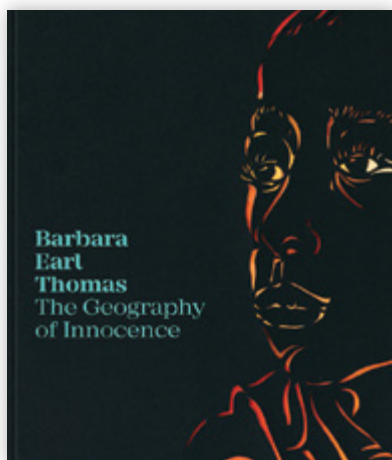
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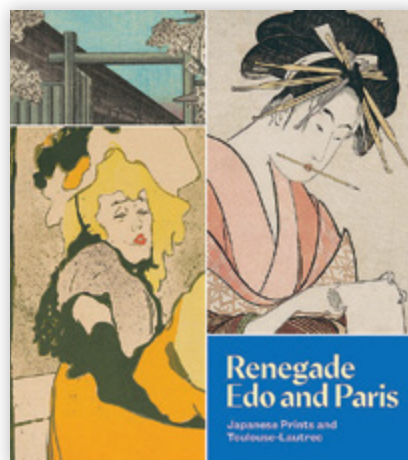
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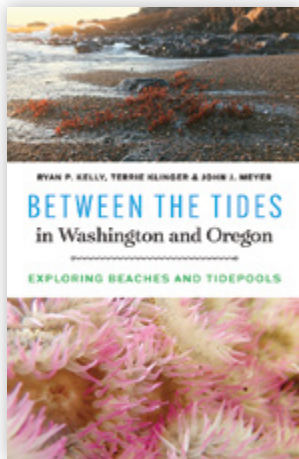
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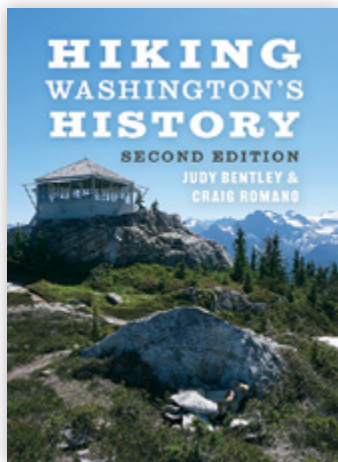
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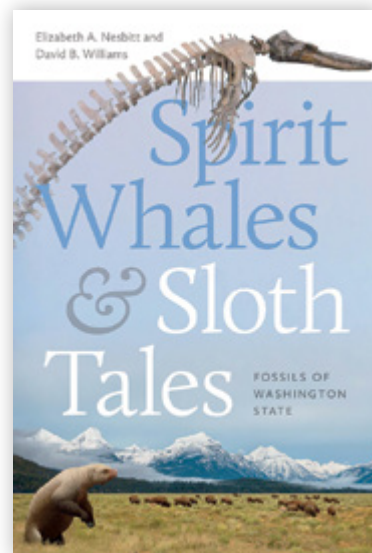
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Elizabeth A. Nesbitt is curator emerita of invertebrate and micropaleontology at the Burke Museum and associate professor of earth science at the University of Washington. Her distinguished scientific contributions to the paleontology of the Pacific Northwest have earned many awards and honors, including having a whale named for her, the *Maiabalaena nesbittae*. David B. Williams is a naturalist, author, and educator. His many books include the award-winning *Homewaters: A Human and Natural History of Puget Sound* and *Too High and Too Steep: Reshaping Seattle's Topography*.



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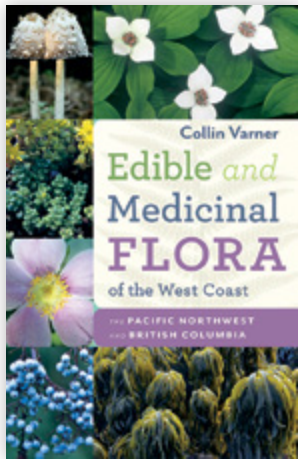
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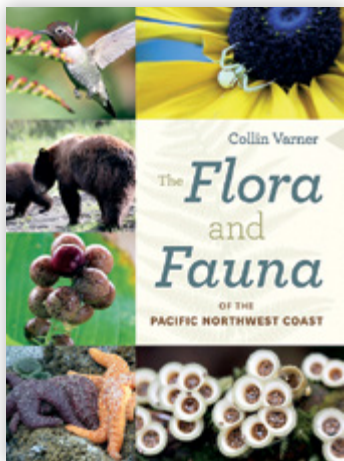
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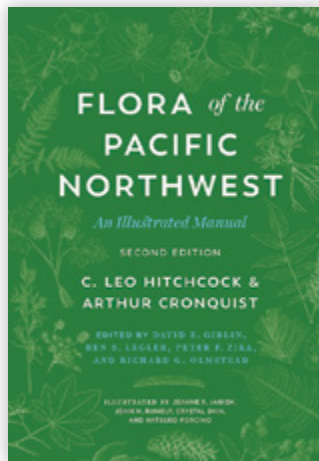
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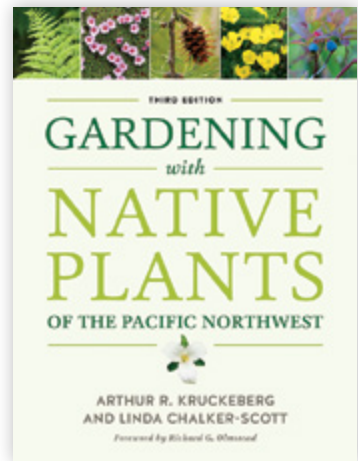
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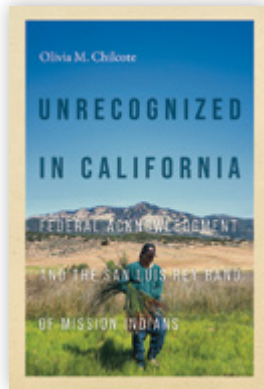


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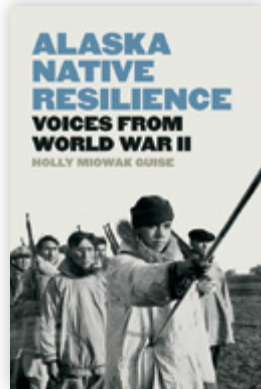
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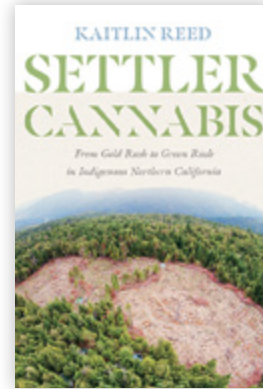
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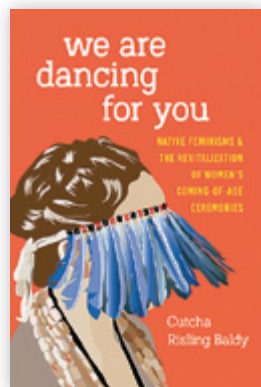
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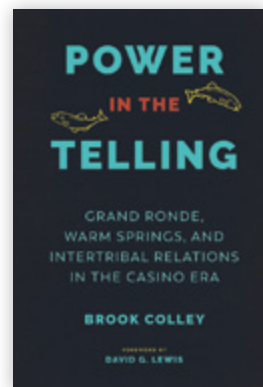
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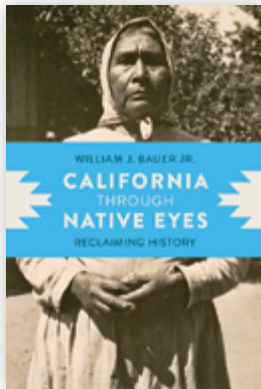
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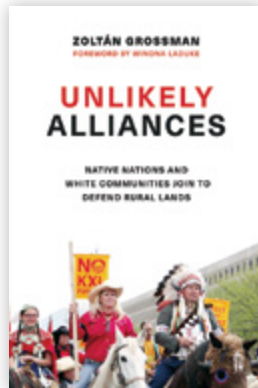


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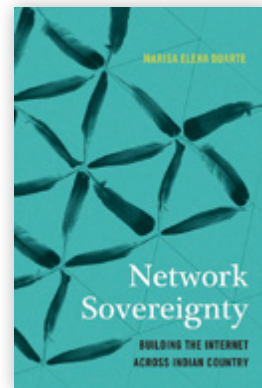
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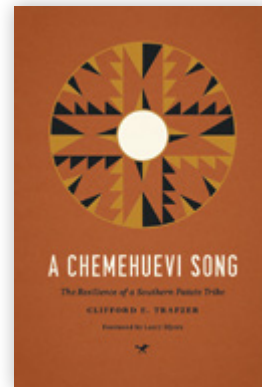


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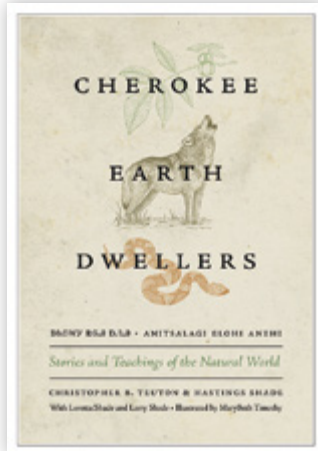
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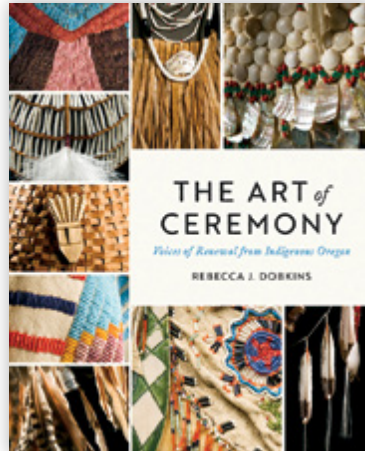
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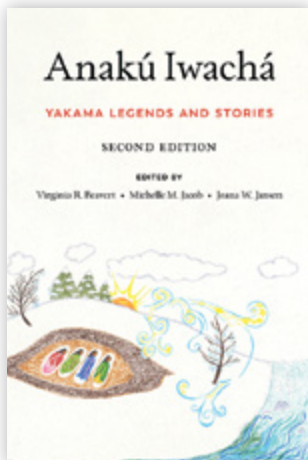
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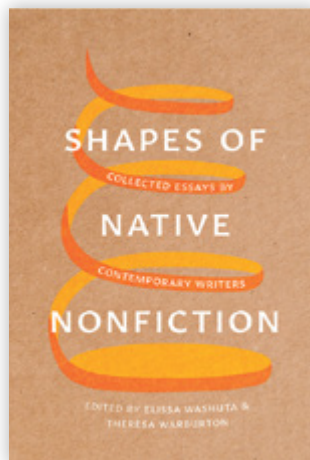
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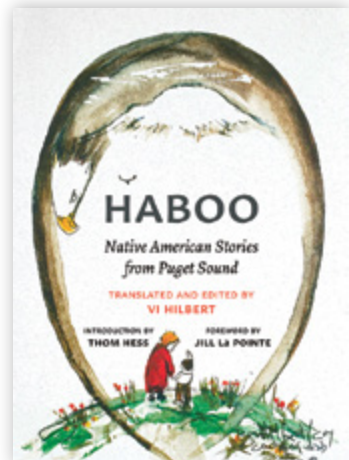
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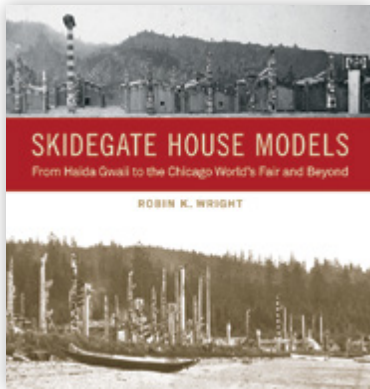
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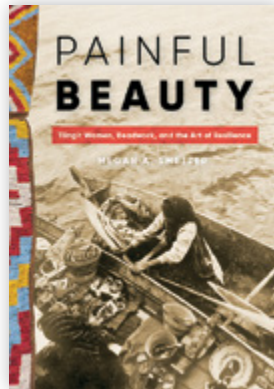
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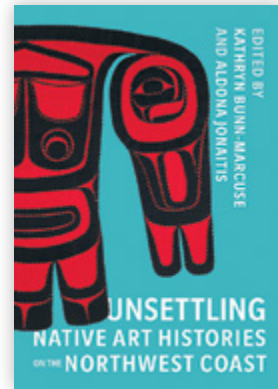
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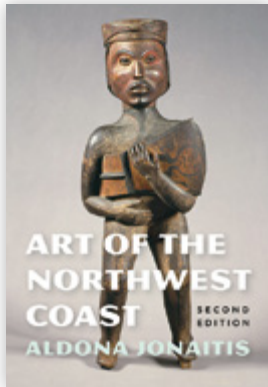


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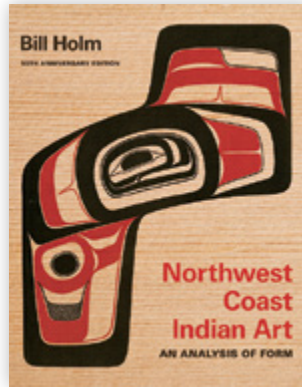
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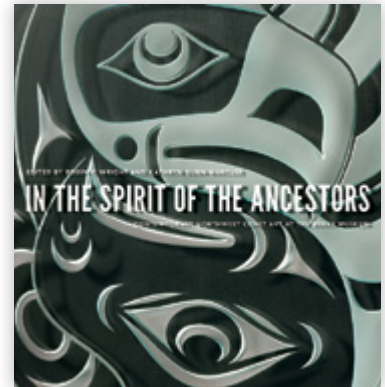
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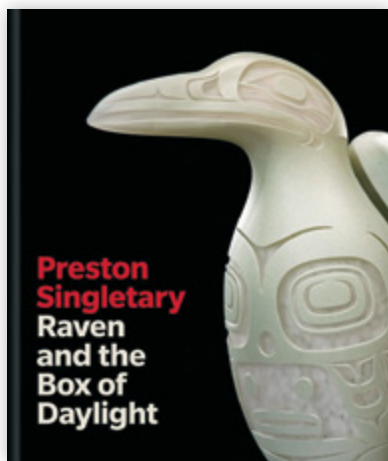
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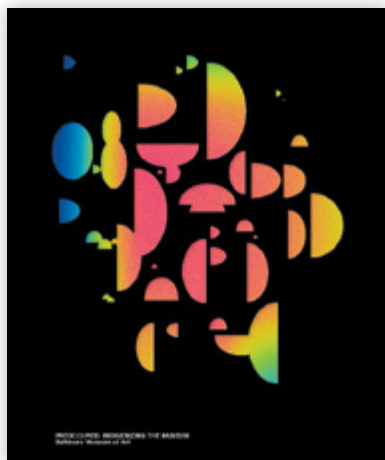
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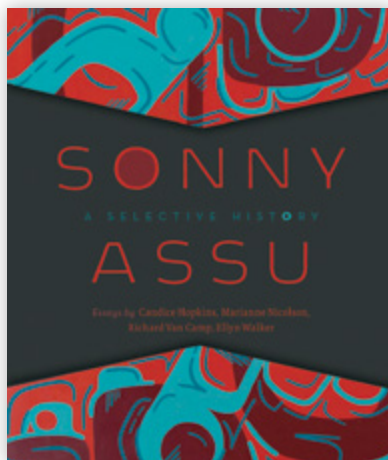
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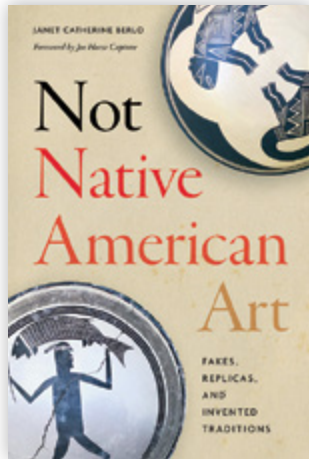
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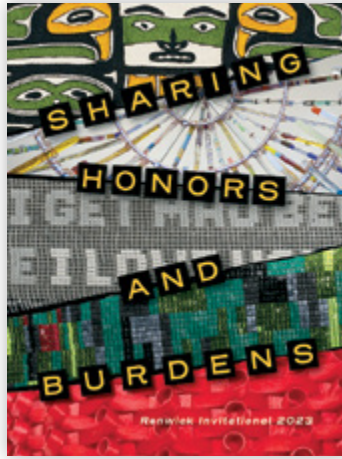
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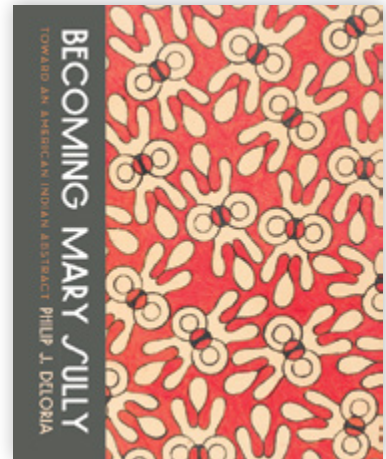
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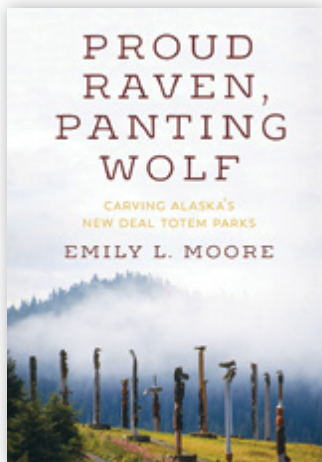
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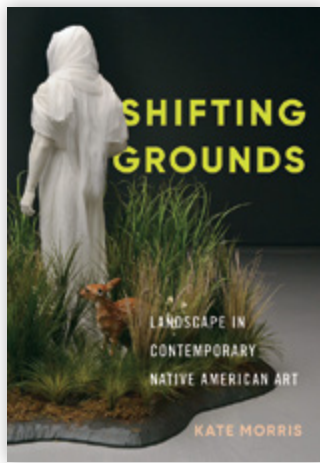
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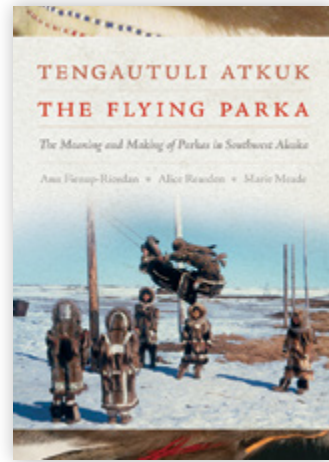
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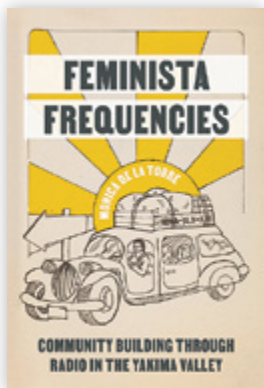


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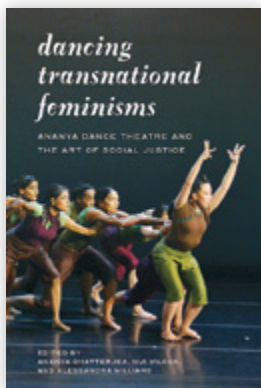
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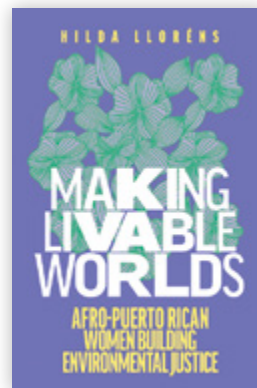
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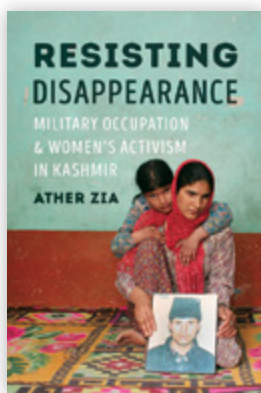
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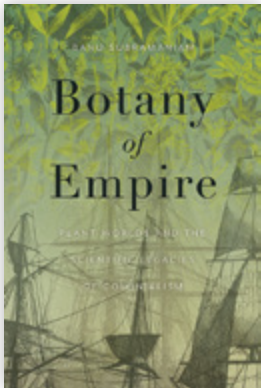


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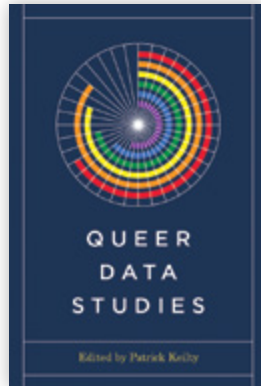
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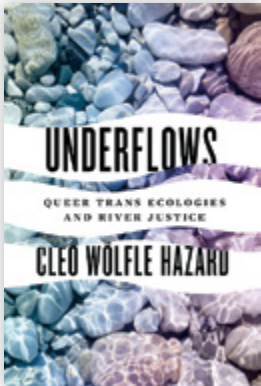
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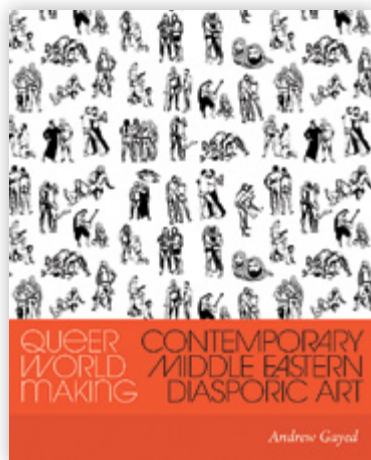


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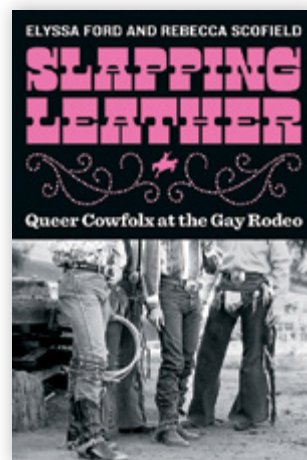
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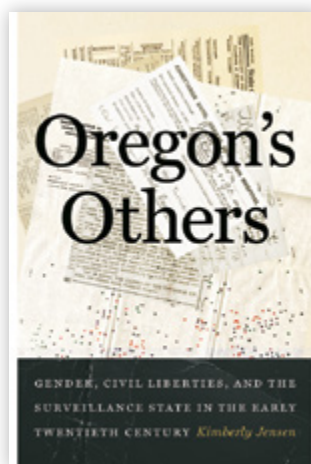
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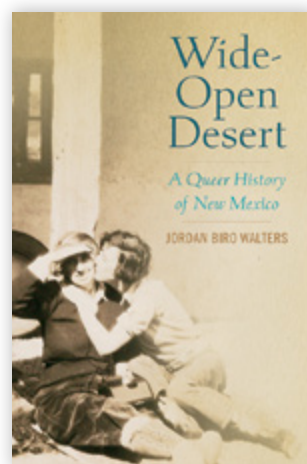
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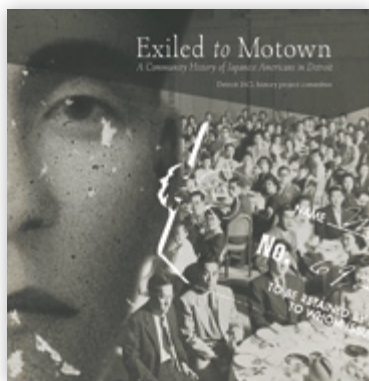


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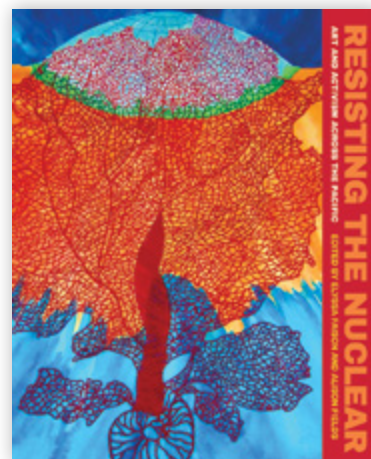
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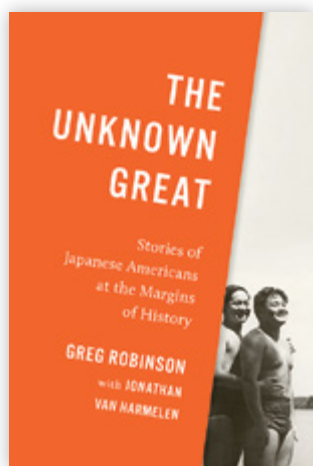
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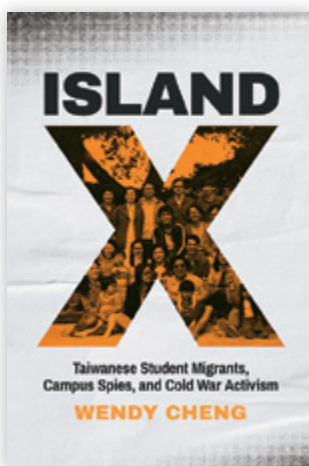
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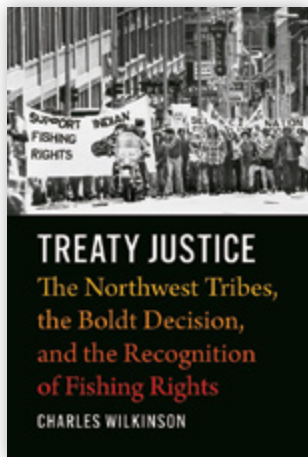
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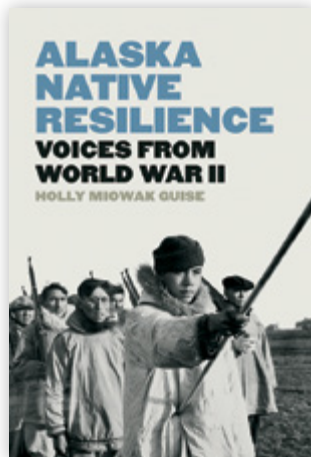
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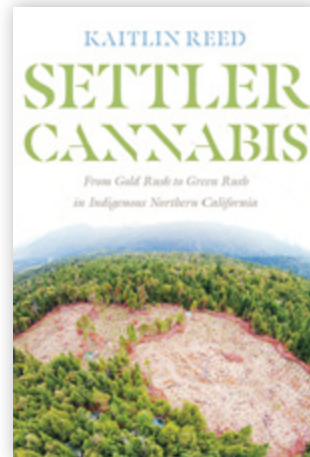
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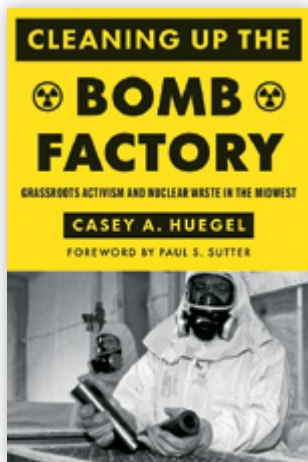
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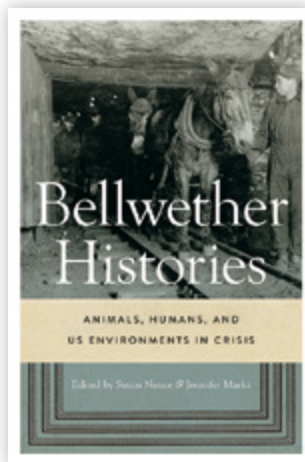
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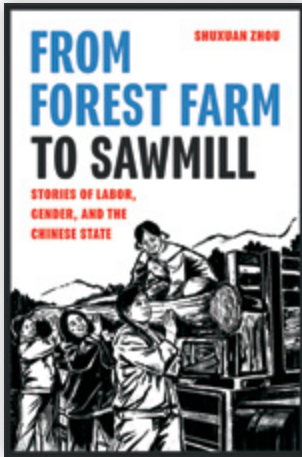
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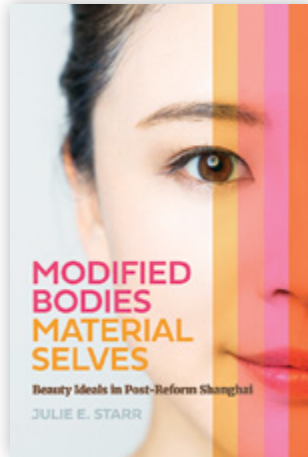
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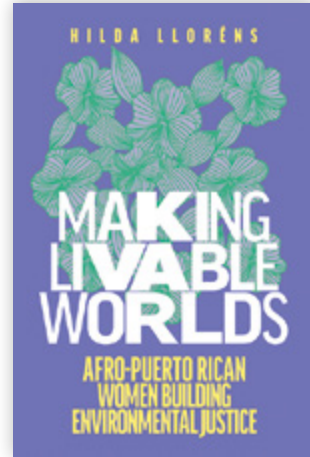
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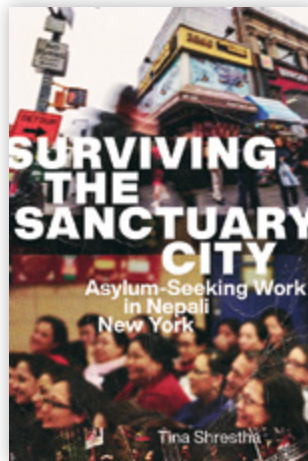
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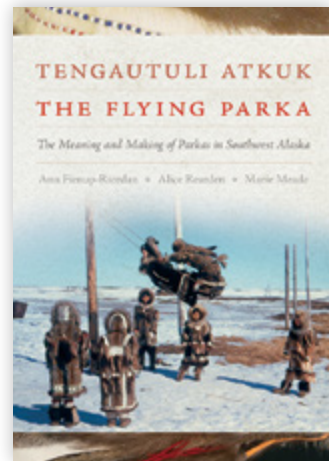
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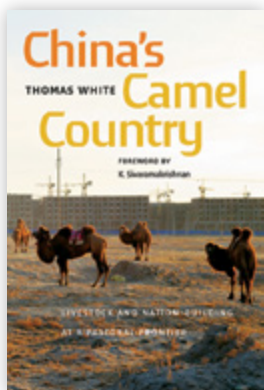


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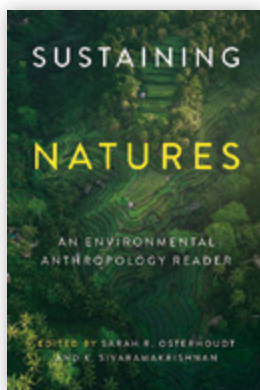
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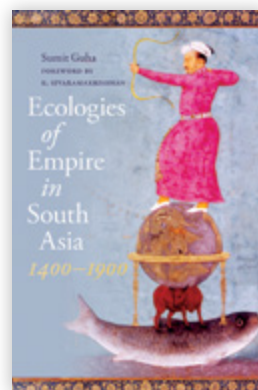
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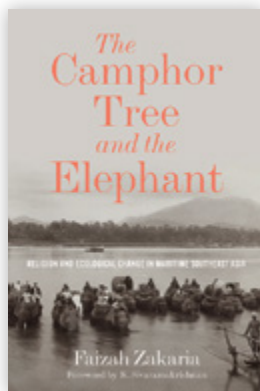
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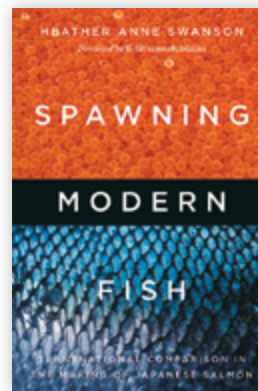
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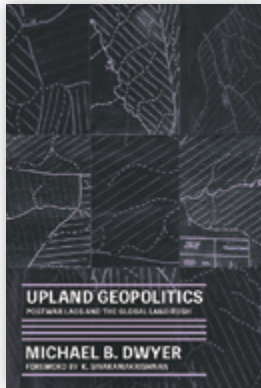
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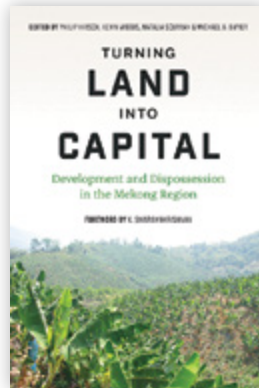
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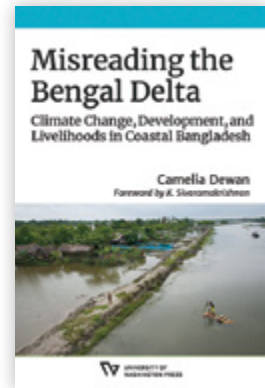


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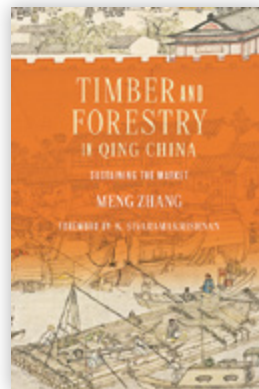


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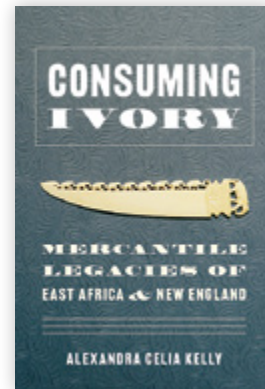


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