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FALL 2021

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- Critical Ethnic Studies
- Environmental History
- Native American and Indigenous Studies
- US History
- Women's, Gender, and Sexuality Studies

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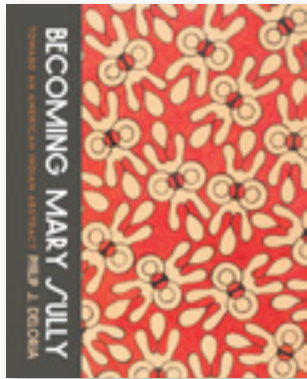
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FRONT COVER: The Leshan Buddha in Southwest China, dating to the eighth century, is the tallest premodern statue in the world. Photo by loonger, iStock.

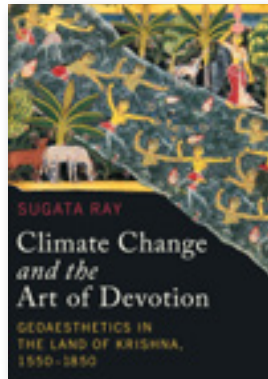
BACK COVER: Shaatranga: Women Weaving Worlds (2018). Photo by Randy Karels © 2018 Ananya Dance Theatre

## AWARD-WINNING BOOKS FROM UW PRESS



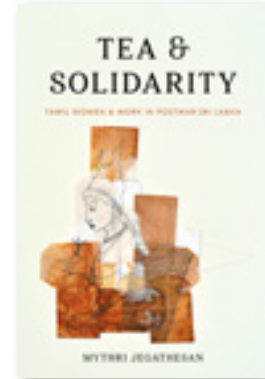
**Becoming Mary Sully**  
*Toward an American Indian Abstract*  
Philip J. Deloria

WINNER OF THE 2020 DONALD L. FIXICO AWARD FOR BEST BOOK ON AMERICAN INDIAN AND CANADIAN FIRST NATIONS HISTORY THAT CENTERS ON INDIGENOUS EPISTEMOLOGIES AND PERSPECTIVES, **WESTERN HISTORY ASSOCIATION**



**Climate Change and the Art of Devotion**  
*Geoesthetics in the Land of Krishna, 1550–1850*  
Sugata Ray

WINNER OF THE 2020 RELIGION AND THE ARTS BOOK AWARD, **AMERICAN ACADEMY OF RELIGION**



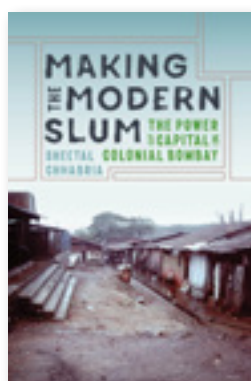
**Tea and Solidarity**  
*Tamil Women and Work in Postwar Sri Lanka*  
Mythri Jegathesan

WINNER OF THE 2020 DIANA FORSYTHE PRIZE, **SOCIETY FOR THE ANTHROPOLOGY OF WORK**



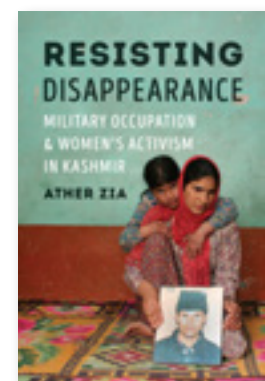
**Reclaiming the Reservation**  
*Histories of Indian Sovereignty Suppressed and Renewed*  
Alexandra Harmon

WINNER OF THE 2020 ROBERT G. ATHEARN AWARD FOR BEST BOOK ON THE TWENTIETH-CENTURY AMERICAN WEST, **WESTERN HISTORY ASSOCIATION**



**Making the Modern Slum**  
*The Power of Capital in Colonial Bombay*  
Sheetal Chhabria

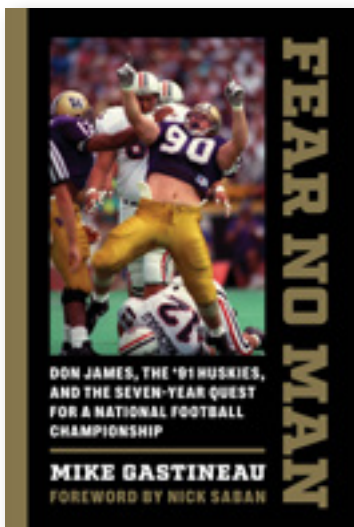
WINNER OF THE 2020 JOHN F. RICHARDS PRIZE IN SOUTH ASIAN HISTORY, **AMERICAN HISTORICAL ASSOCIATION**



**Resisting Disappearance**  
*Military Occupation and Women's Activism in Kashmir*  
Ather Zia

HONORABLE MENTION FOR THE GLORIA E. ANZALDÚA BOOK PRIZE, **NATIONAL WOMEN'S STUDIES ASSOCIATION**





## Fear No Man

*Don James, the '91 Huskies, and the Seven-Year Quest for a National Football Championship*

Mike Gastineau

Foreword by Nick Saban

THE INSIDE STORY OF ONE OF THE MOST ELECTRIFYING COLLEGE FOOTBALL TEAMS OF ALL TIME

SPORTS | PACIFIC NORTHWEST

\$29.95 / £23.99 HC / ISBN 9780295749211

\$29.95 / £23.99 EB / ISBN 9780295749228

IN 1984 THE UNIVERSITY OF WASHINGTON HUSKIES WON EVERY game but one, ranking second in national polls. For most coaches, such a season would be a career pinnacle. But for Don James second place motivated him to set aside what he knew about football and rethink the game. James made radical changes to his coaching philosophy, from recruitment to becoming one of the first college teams to blitz on any down and in any situation. His new approach culminated in one of the most explosive teams in college football history.

In *Fear No Man*, Mike Gastineau recounts the riveting story of Don James and the national champion team he built. Undefeated, the 1991 Huskies outscored opponents by an average of 31 points per game on their way to winning the Rose Bowl and a national championship. The team included twenty-five future NFL players, and in Gastineau's gripping account they come alive with all the swagger and joy they brought to the game. A brilliant examination of one of college football's greatest coaches and teams, *Fear No Man* is the inspirational story of an improbable journey that led to one classic and unforgettable season.

---

**Mike Gastineau** has worked as a Seattle sports journalist in radio and print for three decades. His books include *Sounders FC, Authentic Masterpiece: The Inside Story of the Best Franchise Launch in American Sports History* and *Mr. Townsend and the Polish Prince: An American Story of Race, Redemption, and Football*.

"Fans of the Don James era and anyone who loves college football are in for a gourmet feast. In meticulous yet breezy detail, Gastineau recounts the greatest team in Huskies football history."

—ART THIEL, *Sportspress Northwest*

"The passage of time has made the greatness of the 1991 Huskies seem almost mystical, and it takes incredible effort to humanize them while also appreciating their vastly underrated significance to college football. Gastineau accomplishes this difficult task and then some in a definitive account of these national champions."

—JERRY BREWER, *Washington Post*

**AUGUST**

272 pp., 50 color illus., 6 x 9 in.





# Seattle's Olympic Sculpture Park

*A Place for Art, Environment, and an Open Mind*

Edited by Mimi Gardner Gates and Renée Devine

HOW A PUBLIC-PRIVATE PARTNERSHIP CREATED AN ICONIC  
PACIFIC NORTHWEST PARK

PACIFIC NORTHWEST | ART AND CULTURE

\$45.00 HC / ISBN 9780932216809

THE SEATTLE ART MUSEUM'S OLYMPIC SCULPTURE PARK, where Alexander Calder's *The Eagle* soars over Puget Sound, Roxy Paine's stainless-steel *Split* glistens in the rain, and Richard Serra's *Wake* beckons visitors to walk within its towering forms, stands out as an exemplary civic project: an urban park open and free to all and a dynamic green space filled with great art. The innovative design turned a former industrial site on Elliott Bay into a remarkable place that not only celebrates the inseparable nature of art, urban infrastructure, and landscape but also captures the majestic character of the Pacific Northwest. Using the park as a model of how public-private partnerships can create innovative civic spaces, this informative and visually stunning book will bring the Olympic Sculpture Park to an audience beyond the greater Seattle area and will be a vital resource for museum professionals, architects, urban planners, students, and general art lovers.

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**Mimi Gardner Gates** is a specialist in Asian art history and was director of Seattle Art Museum (1994–2009) when the park was conceived and created. **Contributors include:** Barry Bergdoll, Lisa Graziöse Corrin, Mark Dion, Teresita Fernández, Leonard Garfield, Jerry Gorovoy for Louise Bourgeois, Michael A. Manfredi, Lynda V. Mapes, Roy McMakin, Peter Reed, Pedro Reyes, Maggie Walker, and Marion Weiss.

**NOVEMBER**

192 pp., 160 color illus., 8.75 x 10.25 in.



*The Sink* (detail), 1956, Joan Mitchell, American, 1925–1992, oil on canvas, 55 x 113 in. Seattle Art Museum, Gift of the Friday Foundation in honor of Richard E. Lang and Jane Lang Davis, 2020.14.15. © The Estate of Joan Mitchell. Photo: Spike Mafford / Zocalo Studios. Courtesy of the Friday Foundation.





## Frisson

*The Richard E. Lang and Jane Lang Davis Collection*

Edited by Catharina Manchanda

PIVOTAL AND EXTRAORDINARY WORKS BY NOTABLE  
AMERICAN AND EUROPEAN POSTWAR ARTISTS

US ART HISTORY | EUROPEAN ART HISTORY

\$45.00 HC / ISBN 9780932216793

SEATTLE ART COLLECTORS RICHARD E. LANG AND JANE LANG Davis, frequent visitors to New York City in the 1970s and early 1980s, collaboratively built a collection of singular works of art. Their shared legacy and passion for engaging thoughtfully, deeply, and personally with art—and the frisson of excitement that arises with such a connection—are celebrated in this special exhibition catalogue.

Spanning 1945 through 1976, the paintings, drawings, and sculptures in *Frisson* serve as significant examples of mature works and pivotal moments of artistic development from some of the most influential American and European artists of the postwar period, including Francis Bacon, Lee Krasner, Clyfford Still, Philip Guston, Joan Mitchell, David Smith, and others. Together they represent an inimitable archive of innovation and a cross-pollination of leading artistic positions in the postwar years. With twenty new scholarly essays written by leading experts, *Frisson* provides the first opportunity for in-depth research into and new insights about nineteen noteworthy artworks recently acquired by the Seattle Art Museum.

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**Catharina Manchanda** is Jon and Mary Shirley Curator of Modern and Contemporary Art at the Seattle Art Museum. **Contributors include:** David Anfam, Michael Brenson, John Elderfield, Jack Flam, Carter E. Foster, Catherine Grenier, Bruce Guenther, Martin Harrison, Sanford Hirsch, Norman Kleeblatt, Eleanor Nairne, Amy Rahn, Elizabeth A. T. Smith, Robert Storr, Carol Vogel, and Jeffrey Weiss.

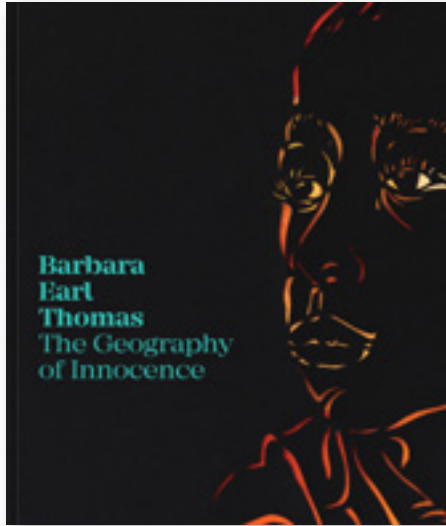
**Exhibition Dates:**

Seattle Art Museum  
Fall 2021

**NOVEMBER**

200 pp., 100 color illus., 9 x 10.5 in.





# Barbara Earl Thomas

*The Geography of Innocence*

Catharina Manchanda, Halima Taha,  
and Barbara Earl Thomas

A REVERED SEATTLE-BASED ARTIST CALLS FOR HOPE,  
FAITH, AND TRUTH

US ART HISTORY | AFRICAN AMERICAN STUDIES

\$24.95 PB / ISBN 9780932216786

BARBARA EARL THOMAS'S NEW BODY OF WORK CARRIES WITHIN it the sediments of history and grapples with race and the color line. At the heart of it lies a story of life and death, hope and resilience—a child's survival. With her quietly glowing portraits of young Black boys and girls, Thomas puts before us the humble question: can we see, and be present to, the humanity, the trust, the hopes and dreams of each of these children?

*The Geography of Innocence* offers a reexamination of Black portraiture and the preconceived dichotomies of innocence and guilt and sin and redemption, and the ways in which these notions are assigned and distorted along cultural and racial lines. Two interconnected visual arguments unfold: a portrait gallery of children from the artist's extended community and an illuminated environment that appears like a delicate paper lantern. To accompany the visual elements, the book's essays examine Thomas's work in the context of different art historical portraiture traditions and political relevance. Thomas also contributes an interview and an essay reflecting on the current climate in which the work exists.

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**Catharina Manchanda** is Jon and Mary Shirley Curator of Modern and Contemporary Art at the Seattle Art Museum. **Halima Taha** is an adjunct faculty member at Bloomfield College. **Barbara Earl Thomas** is a Seattle-based artist whose work has been widely exhibited throughout the United States.

#### Exhibition Dates:

Seattle Art Museum  
November 20, 2020–  
November 14, 2021

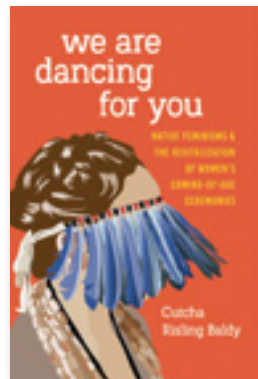
#### NOVEMBER

80 pp., 30 color illus., 8.5 x 10 in.

# INDIGENOUS CONFLUENCES

Charlotte Coté and Coll Thrush, series editors

Indigenous Confluences publishes innovative works that use decolonizing perspectives and transnational approaches to explore the experiences of Indigenous peoples across North America, with a special emphasis on the Pacific coast.



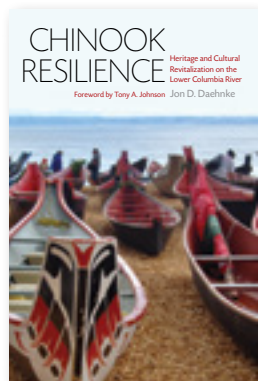
**We Are Dancing for You**  
*Native Feminisms and the Revitalization of Women's Coming-of-Age Ceremonies*  
Cutcha Risling Baldy  
\$30.00S PB / ISBN 9780295743448



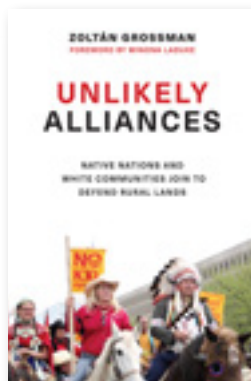
**Power in the Telling**  
*Grand Ronde, Warm Springs, and Intertribal Relations in the Casino Era*  
Brook Colley  
Foreword by David G. Lewis  
\$30.00S PB / ISBN 9780295743363



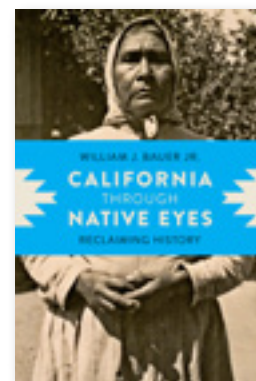
**Indian Blood**  
*HIV and Colonial Trauma in San Francisco's Two-Spirit Community*  
Andrew J. Jolivet  
\$30.00S PB / ISBN 9780295998503



**Chinook Resilience**  
*Heritage and Cultural Revitalization on the Lower Columbia River*  
Jon D. Daehnke  
Foreword by Tony A. Johnson  
\$30.00S PB / ISBN 9780295742267



**Unlikely Alliances**  
*Native Nations and White Communities Join to Defend Rural Lands*  
Zoltán Grossman  
Foreword by Winona LaDuke  
\$30.00S PB / ISBN 9780295741529



**California through Native Eyes**  
*Reclaiming History*  
William J. Bauer Jr.  
\$30.00S PB / ISBN 9780295998350



# A Drum in One Hand, a Sockeye in the Other

*Stories of Indigenous Food Sovereignty  
from the Northwest Coast*

Charlotte Coté

CENTERS THE CRUCIAL ROLE OF INDIGENOUS FOOD  
IN CULTURAL REVITALIZATION AND HEALING

NATIVE AMERICAN AND INDIGENOUS STUDIES | FOOD

\$29.95 / £23.99 PB / ISBN 9780295749525

\$99.00X / £82.00 HC / ISBN 9780295749518

\$29.95 / £23.99 EB / ISBN 9780295749532

IN THE DENSE RAINFOREST OF THE WEST COAST OF VANCOUVER Island, the Somass River (ćuumaʔas) brings sockeye salmon (miʕaat) into the Nuuchahnulth community of Tseshah. Ćuumaʕas and miʕaat are central to the sacred food practices that have been a crucial part of the Indigenous community's efforts to enact food sovereignty, decolonize their diet, and preserve their ancestral knowledge.

In *A Drum in One Hand, a Sockeye in the Other*, Charlotte Coté shares contemporary Nuuchahnulth practices of traditional food revitalization in the context of broader efforts to re-Indigenize contemporary diets on the Northwest Coast. Coté offers evocative stories of her Tseshah community's and her own work to revitalize relationships to haʕum (traditional food) as a way to nurture health and wellness. As Indigenous peoples continue to face food insecurity due to ongoing inequality, environmental degradation, and the Westernization of traditional diets, Coté foregrounds healing and cultural sustenance via everyday enactments of food sovereignty: berry picking, salmon fishing, and building a community garden on reclaimed residential school grounds. This book is for everyone concerned about the major role food plays in physical, emotional, and spiritual wellness.

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**Charlotte Coté** *luutiis* (Tseshah/Nuuchahnulth) is associate professor in American Indian studies at the University of Washington and author of *Spirits of Our Whaling Ancestors: Revitalizing Makah and Nuuchahnulth Traditions*.

"A powerful philosophy of food sovereignty. Coté successfully navigates myriad scholarly and nonscholarly voices, telling a compelling comprehensive story that helps us understand the practices and policies needed to make change in our food systems."

—KYLE WHYTE (Potawatomi),  
University of Michigan

"Adeptly uses a deep storytelling method, including both lived experience and critical analysis of history and theory, to examine experiences and transformations of Indigenous foodways."

—HANNAH WITTMAN,  
University of British Columbia

INDIGENOUS CONFLUENCES

SUPPORTED BY THE JILL AND  
JOSEPH MCKINSTRY BOOK FUND

DECEMBER

184 pp., 15 b&w illus., 6 x 9 in.



Cannupa Hanska Luger, *Regalia from Sweet Land Opera: Coyotes and Wiindigo*, 2020. Mixed media; 6½ ft. × 12 in. × 8 in. (each, approximate). Photo by Casey Kringlen for The Industry.

Marie Watt (Seneca), *Butterfly*, 2015. Reclaimed wool blankets, satin binding, thread, cotton twill tape, and tin jingles; 94 × 126 in. Denver Art Museum: Funds from Loren G. Lipson, MD, Vicki and Kent Logan, with additional funds from Brian Tschumper, Nancy Benson, Jan and Mike Tansey, and JoAnn and Bob Balzer. © Marie Watt.



# Each/Other

*Marie Watt and Cannupa Hanska Luger*

John P. Lukavic

With contributions by Jami Powell and Namita Gupta Wiggers

FEATURES COLLABORATIVE ART-MAKING BY TWO LEADING  
CONTEMPORARY INDIGENOUS ARTISTS

NATIVE AMERICAN AND INDIGENOUS ART HISTORY

\$30.00 HC / ISBN 9781945483097

*EACH/OTHER* INCLUDES MAJOR PIECES IN DIVERSE MEDIA BY artists Marie Watt (Seneca and German-Scots) and Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, Lakota, and European) and their collaborators. The collection explores their engagement with community, materials, and the land. Watt draws primarily from history, biography, Iroquois proto-feminism, and Indigenous principles, often addressing the interaction of the arc of history with the intimacy of memory. Luger uses social collaboration in response to timely, site-specific topics, interweaving performance and political action to communicate stories about twenty-first-century Indigeneity. Although each artist's practice is rooted in collaboration, they have not worked or exhibited together before in a way that highlights the shared underpinnings and differences of their work, which relies variously on sculpture, photography, installation, and video. *Each/Other* explores the collective process of creating art and urges us to reconsider both how museums privilege certain stories and our own places within systems that subjugate and disenfranchise.

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**John P. Lukavic** is Andrew W. Mellon Curator of Native Arts at the Denver Art Museum. **Jami Powell** (Osage Nation) is associate curator of Native American Art at the Hood Museum, Dartmouth University. **Namita Gupta Wiggers** is director of critical craft studies at Warren Wilson College and director and cofounder of Critical Craft Forum.

## Exhibition Dates:

Denver Art Museum, Denver, Colorado  
May 23, 2021–August 22, 2021

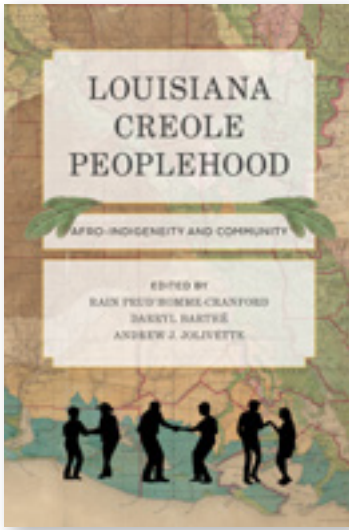
Michael C. Carlos Museum,  
Emory University, Atlanta, Georgia  
September 25, 2021–  
December 12, 2021

Peabody Essex Museum,  
Salem, Massachusetts  
January 29, 2022–May 8, 2022

## JUNE

100 pp., 64 color illus., 8 x 10 in.

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# Louisiana Creole Peoplehood

*Afro-Indigeneity and Community*

Edited by Rain Prud'homme-Cranford, Darryl Barthé,  
and Andrew J. Jolivéte

TRANSFORMS OUR UNDERSTANDING OF LOUISIANA CREOLE  
COMMUNITY IDENTITY FORMATION AND PRACTICE

NATIVE AMERICAN AND INDIGENOUS STUDIES | AFRICAN AMERICAN STUDIES |  
WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$30.00s / £23.99 PB / ISBN 9780295749495

\$99.00x / £82.00 HC / ISBN 9780295749488

\$30.00s / £23.99 EB / ISBN 9780295749501

OVER THE COURSE OF MORE THAN THREE CENTURIES, THE diverse communities of Louisiana have engaged in creative living practices to forge a vibrant, multifaceted, and fully developed Creole culture. Against the backdrop of ongoing anti-Blackness and Indigenous erasure that has sought to undermine this rich culture, Louisiana Creoles have found transformative ways to uphold solidarity, kinship, and continuity, retaking Louisiana Creole agency as a post-contact Afro-Indigenous culture. *Louisiana Creole Peoplehood* engages themes as varied as foodways, queer identity, health, historical trauma, language revitalization, and diaspora.

With interviews, essays, and autobiographical contributions from community members and scholars, *Louisiana Creole Peoplehood* tracks the sacred interweaving of land and identity alongside the legacies and genealogies of Creole resistance to bring into focus the Afro-Indigenous people who have been negated and written out of settler governmental policy. In doing so, this collection intervenes against the erasure of Creole Indigeneity to foreground Black/Indian cultural sustainability, agency, and self-determination.

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**Rain Prud'homme-Cranford** is assistant professor of English and international Indigenous studies at the University of Calgary. **Darryl Barthé** most recently taught in the Department of Humanities at Berkeley College in Manhattan. **Andrew Jolivéte** is professor of ethnic studies at the University of California, San Diego.

"Asserts a profound rootedness in Afro-Indigeneity that invites a wide community to enter through inter-related aspects of this collectivity. Highly significant in its contribution not only to Louisiana communities, but to Afro-Indigenous peoples throughout the Western hemisphere."

—GABRIELLE TAYAC,  
George Mason University

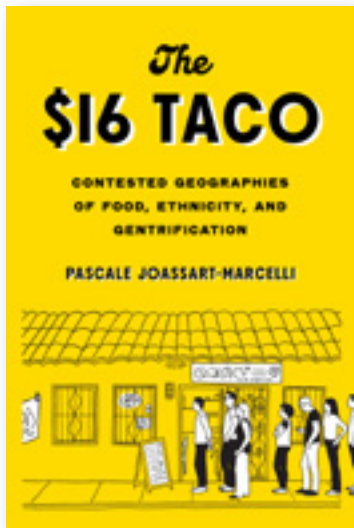
"An ambitious project that breaks ground in Indigenous studies, African American/diaspora studies, and Southern studies."

—KIMBERLY WIESER,  
University of Oklahoma

**DECEMBER**

264 pp., 4 b&w illus., 6 x 9 in.





## The \$16 Taco

*Contested Geographies of Food, Ethnicity, and Gentrification*

Pascale Joassart-Marcelli

CONFRONTS THE ROLE OF FOODIE CULTURE IN GENTRIFICATION

GEOGRAPHY | FOOD | LATINX STUDIES

\$30.00S / £23.99 PB / ISBN 9780295749280

\$99.00X / £82.00 HC / ISBN 9780295749273

\$30.00S / £23.99 EB / ISBN 9780295749297

HAVING “DISCOVERED” THE FLAVORS OF BIBIMBAP, BÁNH MI, and pupusas, white middle-class eaters are venturing into historically segregated neighborhoods in search of “authentic” eateries run by—and for—immigrants and people of color. Fueled by media attention and capitalized on by developers, this interest in “ethnic” food and places contributes to gentrification, and the very people who produced these vibrant foodscapes are increasingly excluded from them.

Drawing on extensive fieldwork, geographer Pascale Joassart-Marcelli traces the transformation of San Diego neighborhoods whose foodscapes are shifting from serving the needs of longtime minoritized residents who face limited food access to pleasing the tastes of wealthier, whiter newcomers. *The \$16 Taco* illustrates how food can both emplace and displace immigrants, shedding light on gentrification and the emotional, cultural, economic, and physical displacement it produces. It also highlights the contested food geographies of immigrants and people of color by documenting their contributions to the cultural food economy and everyday struggles to reclaim ethnic foodscapes and lead flourishing, hunger-free lives. Joassart-Marcelli offers valuable lessons for cities where food-related development projects transform neighborhoods at the expense of the communities they claim to celebrate.

“A stimulating book on how food, ethnicity, and place are co-produced in gentrifying neighborhoods and the challenges that poses to the everyday lives of local residents.”

—KRISHNENDU RAY, author of  
*The Ethnic Restaurateur*

“Offers an empirically rich account of the food injustices experienced by those who live and work in San Diego’s gentrifying neighborhoods. The fascinating material on ‘gastro-development’ will give foodies serious heartburn.”

—JULIE GUTHMAN, author of *Wilted: Pathogens, Chemicals, and the Fragile Future of the Strawberry Industry*

**OCTOBER**

272 pp., 7 b&w illus., 10 maps, 2 tables,  
6 x 9 in.

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**Pascale Joassart-Marcelli** is professor of geography at San Diego State University and coeditor of *Food and Place: A Critical Exploration*.



# Urban Cascadia and the Pursuit of Environmental Justice

Edited by Nik Janos and Corina McKendry

UNCOVERS LEGACIES OF SETTLER COLONIALISM AND ENVIRONMENTAL INEQUALITIES IN A FAMOUSLY "GREEN" REGION

PACIFIC NORTHWEST | ENVIRONMENTAL STUDIES | GEOGRAPHY |  
NATIVE AMERICAN AND INDIGENOUS STUDIES

\$30.00s / £23.99 PB / ISBN 9780295749365

\$99.00x / £82.00 HC / ISBN 9780295749358

\$30.00s / £23.99 EB / ISBN 9780295749372

IN PORTLAND'S HARBOR, ENVIRONMENTAL JUSTICE GROUPS challenge the EPA for a more thorough cleanup of the Willamette River. Near Olympia, the Puyallup assert their tribal sovereignty and treaty rights to fish. Seattle housing activists demand that Amazon pay to address the affordability crisis it helped create. Urban Cascadia, the increasingly developed bioregion along the Portland, Seattle, and Vancouver corridor, enjoys a reputation for forward-thinking green urbanism. Yet legacies of settler colonialism and environmental inequalities contradict these ambitions, even as people strive to achieve those progressive ideals.

In this edited volume, historians, geographers, urbanists, and other scholars critically examine these contradictions to better understand the capitalist urbanization of nature, the creation of social and environmental inequalities, and the movements to fight for social and environmental justice. Neither a story of green disillusion nor one of green boosterism, *Urban Cascadia and the Pursuit of Environmental Justice* reveals how the region can address broader issues of environmental justice, Indigenous sovereignty, and the politics of environmental change.

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**Nik Janos** is associate professor of sociology at California State University, Chico. **Corina McKendry** is associate professor of political science and environmental studies at Colorado College.

"By exploring the complexities of urban inequality from Portland to Vancouver, this bracing anthology is a sobering reminder that building a real-life ecotopia must reckon with enduring legacies of discrimination. This is a vital, timely book."

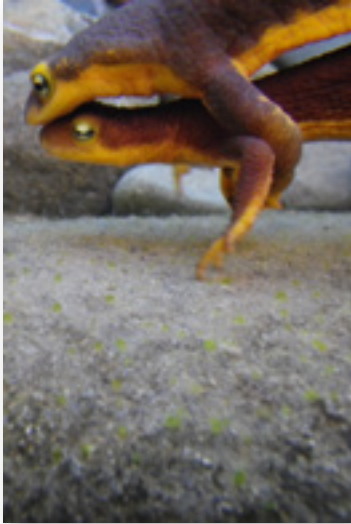
—MATTHEW KLINGLE, author of *Emerald City: An Environmental History of Seattle*

"A timely contribution that speaks to issues of current relevance and controversy in Washington, Oregon, and British Columbia, highlighting the knowledge and understandings of BIPOC Cascadians."

—CARL ABBOTT,  
Portland State University

**OCTOBER**

272 pp., 10 b&w illus., 3 maps, 2 tables,  
6 x 9 in.



# Underflows

*Queer Trans Ecologies and River Justice*

Cleo Woelfle-Erskine

CONNECTS RIVER SCIENCES TO QUEER AND TRANS THEORY  
THROUGH COLLABORATIVE RESTORATION WORK

ENVIRONMENTAL STUDIES | WOMEN'S, GENDER, AND SEXUALITY STUDIES |  
SCIENCE AND TECHNOLOGY STUDIES

\$30.00s / £23.99 PB / ISBN 9780295749754

\$99.00x / £82.00 HC / ISBN 9780295749747

\$30.00s / £23.99 EB / ISBN 9780295749761

RIVERS HOST VIBRANT MULTISPECIES COMMUNITIES IN THEIR waters and along their banks, and, according to queer-trans-feminist river scientist Cleo Woelfle-Erskine, their future vitality requires centering the values of justice, sovereignty, and dynamism. At the intersection of river sciences, queer and trans theory, and environmental justice, *Underflows* explores river cultures and politics at five sites of water conflict and restoration on the West Coast.

Incorporating work with salmon, beaver, and floodplain recovery projects, Woelfle-Erskine weaves narratives about innovative field research practices with an affectively oriented queer and trans focus on love and grief for rivers and fish. Drawing on the idea of underflows—the parts of a river's flow that can't be seen, the underground currents that seep through soil or rise from aquifers through cracks in bedrock—Woelfle-Erskine elucidates the underflows in river cultures, sciences, and politics where Native nations and marginalized communities fight to protect rivers. The result is a deeply moving account of why rivers matter for queer and trans life, offering critical insights that point to innovative ways of doing science that disrupt settler colonialism and new visions for justice in river governance.

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**Cleo Woelfle-Erskine** is assistant professor in the School of Marine and Environmental Affairs at the University of Washington, coauthor of *Thirsty for Justice: A People's Blueprint for California Water*, and coeditor of *Dam Nation: Dispatches from the Water Underground*.

“A brilliant brief for how to use feminist, queer, trans, and Indigenous thinking to transfigure ecological science about riverine realms. The beautifully rendered lessons from these rivers and watersheds will inspire, becoming a vital part of our distributary conversations in eco-critical theory and beyond.”

—STEFAN HELMREICH,  
Massachusetts Institute of Technology

“Groundbreaking. Woelfle-Erskine shows us that eco-social unruliness and queer and trans kinship across race, gender, and species form a powerful base for ecological and political resurgence.”

—REBECCA LAVE, Indiana University

FEMINIST TECHNOSCIENCES

JANUARY

290 pp., 12 b&w illus., 2 charts, 6 x 9 in.

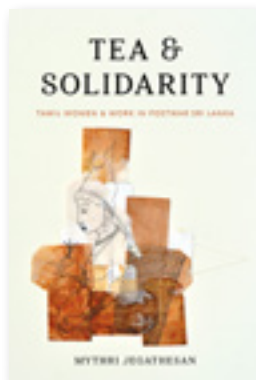
# DECOLONIZING FEMINISMS

Piya Chatterjee, series editor

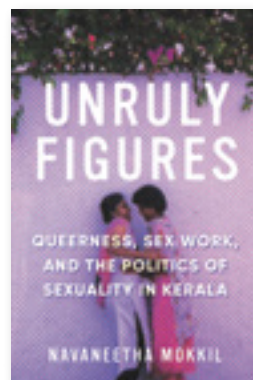
Decolonizing Feminisms explores the integral connections between theory, activism, policy making, and other forms of social action. The series brings together new work by US women of color, Indigenous, and transnational feminists to envision critical and imaginative frameworks for political resistance and progressive social change.



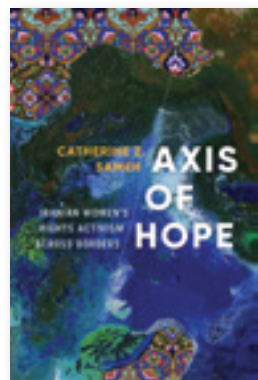
**The Borders of AIDS**  
*Race, Quarantine, and Resistance*  
Karma R. Chávez  
\$25.00S PB / ISBN 9780295748979



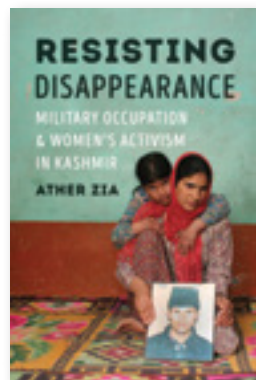
**Tea and Solidarity**  
*Tamil Women and Work in Postwar Sri Lanka*  
Mythri Jegathesan  
\$30.00S PB / ISBN 9780295745671



**Unruly Figures**  
*Queerness, Sex Work, and the Politics of Sexuality in Kerala*  
Navaneetha Mokkal  
\$30.00S PB / ISBN 9780295745572



**Axis of Hope**  
*Iranian Women's Rights Activism across Borders*  
Catherine Z. Sameh  
\$30.00S PB / ISBN 9780295746326

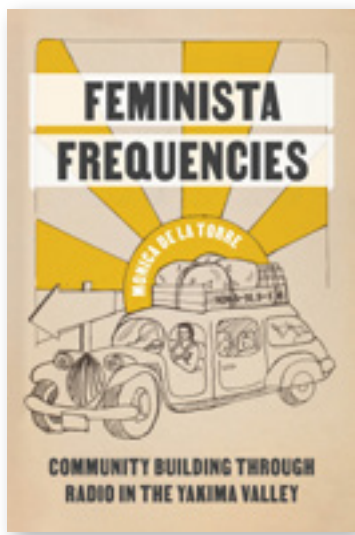


**Resisting Disappearance**  
*Military Occupation and Women's Activism in Kashmir*  
Ather Zia  
\$30.00S PB / ISBN 9780295744987

**Asian American Feminisms and Women of Color Politics**  
Edited by Lynn Fujiwara and Shireen Roshanravan  
\$30.00S PB / ISBN 9780295744359

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*The Politics of Collective Knowledge Production*  
Patricia DeRocher  
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**Power Interrupted**  
*Antiracist and Feminist Activism inside the United Nations*  
Sylvanna M. Falcón  
\$30.00S PB / ISBN 9780295995267



# Feminista Frequencies

*Community Building through Radio in the Yakima Valley*

Monica De La Torre

HOW CHICANA AND CHICANO COMMUNITY RADIO STRENGTHENED  
A MOVEMENT AND TRANSFORMED THE AIRWAVES

LATINX STUDIES | PACIFIC NORTHWEST | WOMEN'S, GENDER, AND  
SEXUALITY STUDIES | PERFORMING ARTS

\$27.95 / £21.99 PB / ISBN 9780295749662

\$99.00x / £82.00 HC / ISBN 9780295749679

27.95 / £21.99 EB / ISBN 9780295749686

BEGINNING IN THE 1970S CHICANA AND CHICANO ORGANIZERS turned to community radio broadcasting to educate, entertain, and uplift Mexican American listeners across the United States. In rural areas, radio emerged as the most effective medium for reaching relatively isolated communities such as migrant farmworkers. And in Washington's Yakima Valley, where the media landscape was dominated by perspectives favorable to agribusiness, community radio for and about farmworkers became a life-sustaining tool.

*Feminista Frequencies* unearths the remarkable history of one of the United States' first full-time Spanish-language community radio stations, Radio KDNA, which began broadcasting in the Yakima Valley in 1979. Monica De La Torre weaves oral histories together with a range of visual and audio artifacts, including radio programs, program guides, and photographs to situate KDNA within the larger network of Chicano community-based broadcasting and social movement activism. *Feminista Frequencies* highlights the development of a public broadcasting model that centered Chicana radio producers and documents the central role of women in developing this infrastructure in the Yakima Valley. De La Torre shows how KDNA revolutionized community radio programming, adding new depth to the history of the Chicano movement, women's activism, and media histories.

"Truly compelling. De La Torre is a masterful storyteller and makes clear contributions to sound studies, Chicana/Latina studies, feminist studies, and communication studies."

—ISABEL MOLINA-GUZMÁN, author of *Latinas and Latinos on TV: Colorblind Comedy in the Post-racial Network Era*

"An illuminating case study that enhances our understandings of the Pacific Northwest, community radio, and the ongoing role of feminism in media practices."

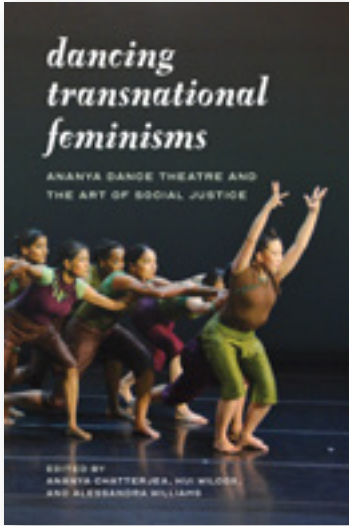
—DOLORES INÉS CASILLAS, author of *Sounds of Belonging: U.S. Spanish-language Radio and Public Advocacy*

DECOLONIZING FEMINISMS

JANUARY

192 pp., 25 b&w illus., 6 x 9 in.

**Monica De La Torre** is assistant professor in the School of Transborder Studies at Arizona State University.



# Dancing Transnational Feminisms

*Ananya Dance Theatre and the Art of Social Justice*

Edited by Ananya Chatterjea, Hui Niu Wilcox,  
and Alessandra Lebea Williams

Foreword by D. Soyini Madison

REFRAMES DANCE AS AN INTERSECTIONAL PRACTICE OF COMMUNITY-  
BUILDING AND JUST WORLD-MAKING

WOMEN'S, GENDER, AND SEXUALITY STUDIES | PERFORMING ARTS |  
ASIAN AMERICAN STUDIES

\$30.00s / £23.99 PB / ISBN 9780295749556

\$99.00x / £82.00 HC / ISBN 9780295749549

\$30.00x / £23.99 EB / ISBN 9780295749563

THROUGH EMPOWERED MOVEMENT THAT CENTERS THE LIVES, stories, and dreams of marginalized women, Ananya Dance Theatre has revealed how the practice of and commitment to artistic excellence can catalyze social justice. With each performance, this professional dance company of Black, Brown, and Indigenous gender non-conforming women and femmes of color challenges heteronormative patriarchies, white supremacist paradigms, and predatory global capitalism. Their creative artistic processes and vital interventions have transformed the spaces of contemporary concert dance into sites of empowerment, resistance, and knowledge production.

Drawing from more than fifteen years of collaborative dance-making and sustained dialogues across communities of color, *Dancing Transnational Feminisms* offers a multigenre exploration of how to intersectionally reimagine dance as practice, methodology, and metaphor for feminist solidarity. Blending essays with stories, interviews, and poems, this collection explores timely questions surrounding race and performance, gender and sexuality, global and local inequities, and the responsibilities of artists toward their communities.

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**Ananya Chatterjea** is professor of dance at the University of Minnesota. **Hui Niu Wilcox** is professor of sociology, critical studies of race and ethnicity, and women's studies at St. Catherine University. **Alessandra Lebea Williams** is assistant professor of dance at Rutgers University–New Brunswick.

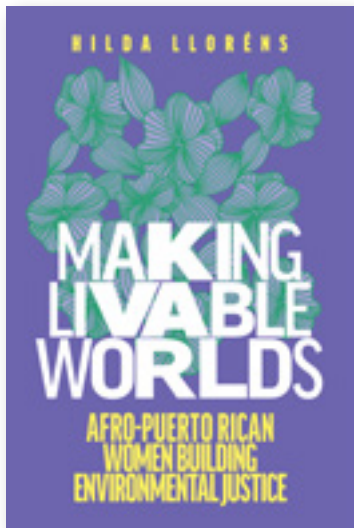
“Honest, true and poignant. Arresting the power of attention and emotion to unleash profound truths and radical goodness that must be brought to light, ADT demonstrates throughout the pages of this book that the affect of being with, in relationship alongside, and in creative alliance for a purposeful act is a labor of love and beautiful thing to behold.”

—from the foreword by  
D. Soyini Madison

DECOLONIZING FEMINISMS

DECEMBER

296 pp., 10 b&w illus., 6 x 9 in.



# Making Livable Worlds

*Afro-Puerto Rican Women Building Environmental Justice*

Hilda Lloréns

ILLUMINATES AFRO-PUERTO RICAN WOMEN'S CREATIVE STRUGGLES  
FOR ENVIRONMENTAL JUSTICE

WOMEN'S, GENDER, AND SEXUALITY STUDIES | AFRICAN AMERICAN STUDIES |  
LATINX STUDIES | ANTHROPOLOGY | ENVIRONMENTAL STUDIES

\$30.00s / £23.99 PB / ISBN 9780295749402

\$99.00x / £82.00 HC / ISBN 9780295749396

\$30.00s / £23.99 EB / ISBN 9780295749419

WHEN HURRICANES IRMA AND MARÍA MADE LANDFALL IN Puerto Rico in September 2017, their destructive force further devastated an archipelago already pommelled by economic austerity, political upheaval, and environmental calamities. To navigate these ongoing multiple crises, Afro-Puerto Rican women have drawn from their cultural knowledge to engage in daily improvisations that enable their communities to survive and thrive. Their life-affirming practices, developed and passed down through generations, offer powerful modes of resistance to gendered and racialized exploitation, ecological ruination, and deepening capitalist extraction. Through solidarity, reciprocity, and an ethics of care, these women create restorative alternatives to dispossession to produce good, meaningful lives for their communities.

*Making Livable Worlds* weaves together autobiography, ethnography, interviews, memories, and fieldwork to recast narratives that continuously erase Black Puerto Rican women as agents of social change. Lloréns serves as an “ethnographer of home” as she brings to life the powerful histories and testimonies of a marginalized, disavowed community that has been treated as disposable.

---

**Hilda Lloréns** is associate professor of anthropology at the University of Rhode Island and author of *Imaging the Great Puerto Rican Family: Framing Nation, Race, and Gender during the American Century*.

“A remarkable book, firmly grounded in ordinary—yet extraordinary—Black Puerto Rican women’s everyday eco-feminism, and informed by import

NT INTERVENTIONS THAT DIVERSE AFRO-DESCENDANT FEMINISTS HAVE MADE IN THE CARIBBEAN, LATIN AMERICA, AND THE UNITED STATES.”

—FAYE V. HARRISON, AUTHOR OF *OUTSIDER WITHIN: REWORKING ANTHROPOLOGY IN THE GLOBAL AGE*

“By centering her own experience and the voices of the Afro-Puerto Rican women, Lloréns makes an essential empirical and theoretical intervention.”

—MIRANDA MARTINEZ,  
Ohio State University

DECOLONIZING FEMINISMS

A V ETHEL WILLIS WHITE BOOK

NOVEMBER

232 pp., 5 b&w illus., 6 x 9 in.



## Signs of Home

*The Paintings and Wartime Diary of  
Kamekichi Tokita*

Barbara Johns

Foreword by Stephen H. Sumida

A DEEPLY MOVING ACCOUNT OF LIFE BEFORE, DURING,  
AND AFTER THE JAPANESE INTERNMENT AS WITNESSED  
BY A GREAT SEATTLE ARTIST

ASIAN AMERICAN STUDIES | ART HISTORY

\$34.95 / £27.99 PB / ISBN 9780295749693

ISSEI ARTIST KAMEKICHI TOKITA EMIGRATED FROM JAPAN IN the early twentieth century and settled in Seattle's Japanese American immigrant community. By the 1930s he was established as a prominent member of the Northwest art scene and allied with the region's progressive artists. On the day Pearl Harbor was bombed Tokita started a diary that he vowed to keep until the war ended. In it he recorded with expressiveness and insight the events, fears, rumors, and restrictions—and his own emotional turmoil—before and during his detention at Minidoka.

This beautiful and poignant biography of Tokita uses his paintings and wartime diary to vividly illustrate the experiences, uncertainties, joys, and anxieties of Japanese Americans during the World War II internment and the more optimistic times that preceded it. It contextualizes Tokita's paintings and diary within the art community and Japanese America and introduces readers to an amazing man who embraced life despite living through challenging and disheartening times.

---

**Barbara Johns**, PhD, is a Seattle-based art historian and curator. Her many books include *Paul Horiuchi: East and West* and *The Hope of Another Spring: Takuichi Fujii, Artist and Wartime Witness*.

"The wartime diary of Tokita is . . . a fascinating primary document, filled with uncertainties and ambivalence that make some of the received wisdom about the internment camps feel a little too pat. Even though the reader knows, in general terms, how the story came out, the suspense in this eyewitness account is considerable."

—*Seattle Times*

"Examines Tokita's art in the context of his life and the historic events that he lived through, integrating it all into a deeply moving human story."

—*International Examiner*

SCOTT AND LAURIE OKI SERIES  
IN ASIAN AMERICAN STUDIES

**AUGUST**

272 pp., 40 color illus., 40 b&w illus.,  
8 x 9 in.





# Kenjiro Nomura, American Modernist

*An Issei Artist's Journey*

Barbara Johns

Foreword by Gail M. Nomura

Contribution by David F. Martin

THE FIRST IN-DEPTH EXPLORATION OF A PROMINENT  
SEATTLE ISSEI ARTIST

ART HISTORY | ASIAN AMERICAN STUDIES | PACIFIC NORTHWEST

\$39.95 / £33.00 HC / ISBN 9780998911236

BORN IN JAPAN, ACCLAIMED SEATTLE ARTIST KENJIRO NOMURA (1896–1956) came to the United States as a child of ten, received artistic recognition by age twenty, and in the 1930s became the best-known artist of Japanese descent in the Northwest, with his artwork widely exhibited regionally and nationally. Along with more than one hundred thousand Japanese Americans from the West Coast, Nomura was incarcerated during World War II but he continued to paint, leaving a visual record grounded in place and circumstance. In postwar years he developed a new abstract style that brought him recognition once again.

In *Kenjiro Nomura, American Modernist*, Barbara Johns presents Nomura's life and artistic achievement in their historical context. Her account depicts Seattle as a stronghold of prewar Issei artistic activity, and Nomura's work as a meaningful contribution to the history of American art. The book is generously illustrated with artwork tracing Nomura's entire career. David F. Martin, curator of the Cascadia Art Museum, expands the context of Nomura's accomplishment with an account of the artists with whom Nomura associated.

**Barbara Johns**, PhD, is a Seattle-based art historian and curator. Her previous books include *Signs of Home: The Paintings and Wartime Diary of Kamekichi Tokita* and *The Hope of Another Spring: Takuichi Fujii, Artist and Wartime Witness*.

"This dynamic book furthers Johns's important contributions to scholarship on American art history."

—STEPHEN H. SUMIDA, professor emeritus, University of Washington

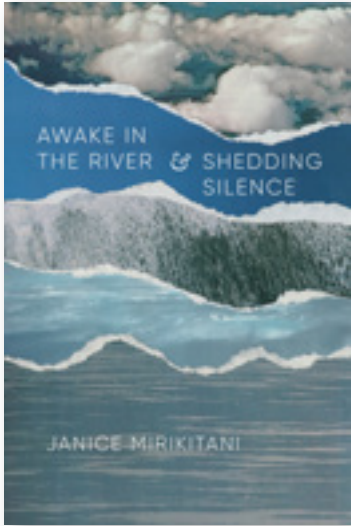
"Johns has brought Kenjiro Nomura out of the shadows, powerfully demonstrating his development as an American artist and his central engagement with midcentury modernism."

—GREG ROBINSON, author of *The Unsung Great: Stories of Extraordinary Japanese Americans*

**NOVEMBER**

192 pp., 160 color illus., 8.5 x 11 in.

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# Awake in the River and Shedding Silence

Janice Mirikitani

GROUNDBREAKING POEMS IN ASIAN AMERICAN FEMINIST LITERATURE

POETRY | ASIAN AMERICAN STUDIES | WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$24.95 / £19.99 PB / ISBN 9780295749587

\$99.00x / £82.00 HC / ISBN 9780295749570

\$24.95 / £19.99 EB / ISBN 9780295749594

PIERCE, RAW, AND UNAPOLOGETIC, JANICE MIRIKITANI'S poetry and prose are as vibrant and resonant today as when these two collections were first published in 1978 and 1987. Now back in print in one volume, *Awake in the River and Shedding Silence* epitomizes Mirikitani's singular voice—one that is brash, sexual, politically outspoken, and unconcerned with pandering to mainstream audiences. An influential artist and activist, Mirikitani has advanced the causes of women of color feminisms, global anti-imperialism, and Afro-Asian solidarity for more than fifty years. Her writings confront sexualized violence, anti-Asian racism, the intergenerational trauma of incarceration, the dangers of passivity, and internalized oppression, while also illuminating the power of awakening from silence and fighting for justice. Connecting Japanese American discrimination with broader struggles from the local to the global, *Awake in the River and Shedding Silence* showcases how the renowned poet found power in speaking out.

---

**Janice Mirikitani** is the author of five collections of poetry and the biography *Beyond the Possible* (with Cecil Williams), as well as the editor of several anthologies. An award-winning artist and activist, she was San Francisco's second poet laureate and also the cofounder and founding president of the Glide Foundation, which provides services to marginalized communities in the Bay Area.

"A major poet in America,  
Janice Mirikitani speaks all  
our truths."

—MAYA ANGELOU

CLASSICS OF ASIAN AMERICAN  
LITERATURE

A SHAWN WONG BOOK

DECEMBER

272 pp., 6 × 9 in.



# Uncle Rico's Encore

*Mostly True Stories of Filipino Seattle*

Peter Bacho

A LOVE NOTE TO THE CITY AND ITS ONCE VIBRANT PINOY COMMUNITY

ASIAN AMERICAN STUDIES | MEMOIR | PACIFIC NORTHWEST

\$24.95 / £19.99 HC / ISBN 9780295749778

\$24.95 / £19.99 EB / ISBN 9780295749785

FROM THE 1950S THROUGH THE 1970S, BLUE-COLLAR FILIPINO Americans, or Pinoys, lived a hardscrabble existence. Immigrant parents endured blatant racism, sporadic violence, and poverty while their US-born children faced more subtle forms of racism, such as the low expectations of teachers and counselors in the public school system. In this collection of autobiographical essays, acclaimed novelist and short-story writer Peter Bacho centers the experiences of the Pinoy generation that grew up in Seattle's multiethnic neighborhoods, from the Central Area to Beacon Hill to Rainier Valley. He recounts intimate moments of everyday life: fishing with marshmallows at Madison Beach, playing bruising games of basketball at Madrona Park, and celebrating with his uncles in Chinatown as hundreds of workers returned from Alaska canneries in the fall. He also relates vivid stories of defiance and activism, including resistance to the union-busting efforts of the federal government in the 1950s and organizing for decent housing and services for elders in the 1970s. Sharing a life inextricably connected to his community and the generation that came before him, this memoir is a tribute to Filipino Seattle.

---

**Peter Bacho** is the award-winning author of several books, including the novel *Cebu* and the short story collection *Dark Blue Suit*.

"Bacho here is in his usual profound form, marshalling a prose style that is expressive and eloquent, and showing bountiful skill in storytelling."

—RICK BONUS, author of *Locating Filipino Americans: Ethnicity and the Cultural Politics of Space*

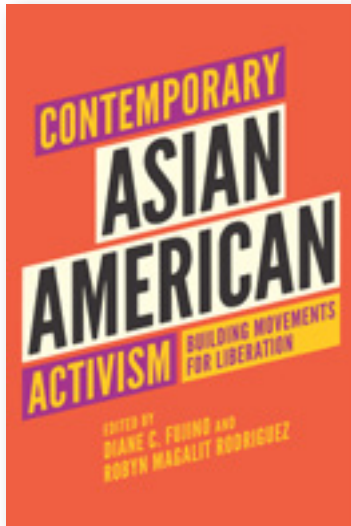
"In superb and fluid writing, Bacho fills in the gaps in our knowledge of a vital American community."

—RUSSELL C. LEONG, author of *Phoenix Eyes and Other Stories*

A SHAWN WONG BOOK

**JANUARY**

176 pp., 12 b&w illus., 1 map, 5.25 x 8 in.



# Contemporary Asian American Activism

*Building Movements for Liberation*

Edited by Diane C. Fujino and Robyn Magalit Rodriguez

TRANSFORMATIVE CHANGE THROUGH UNRULY  
RESISTANCE, DEFIANT LOVE, AND RADICAL CARE

ASIAN AMERICAN STUDIES | POLITICS

\$30.00s / £23.99 PB / ISBN 9780295749808

\$99.00x / £82.00 HC / ISBN 9780295749792

\$30.00s / £23.99 EB / ISBN 9780295749815

IN THE STRUGGLES FOR PRISON ABOLITION, GLOBAL ANTI-imperialism, immigrant rights, affordable housing, environmental justice, fair labor, and more, twenty-first-century Asian American activists are speaking out and standing up to systems of oppression. Creating emancipatory futures requires collective action and reciprocal relationships that are nurtured over time and forged through cross-racial solidarity and intergenerational connections, leading to a range of on-the-ground experiences.

Bringing together grassroots organizers and scholar-activists, *Contemporary Asian American Activism* presents lived experiences of the fight for transformative justice and offers lessons to ensure the longevity and sustainability of organizing. In the face of imperialism, white supremacy, racial capitalism, heteropatriarchy, ableism, and more, the contributors celebrate victories and assess failures, reflect on the trials of activist life, critically examine long-term movement building, and inspire continued mobilization for coming generations.

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**Diane C. Fujino** is professor of Asian American studies at the University of California, Santa Barbara, and **Robyn Magalit Rodriguez** is professor and chair of Asian American Studies at the University of California, Davis.

“Continues the social justice legacy of ethnic studies and Asian American studies.”

—JUDY TZU-CHUN WU, author of *Radicals on the Road: Internationalism, Orientalism, and Feminism during the Vietnam Era*

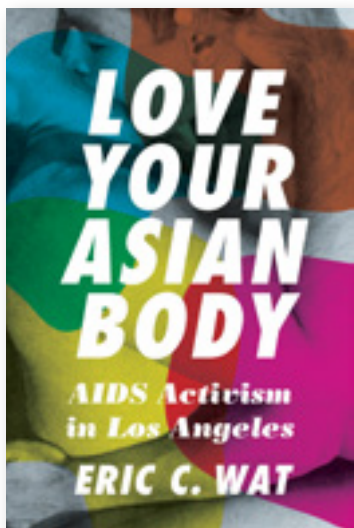
“Offers validation, insight, and new research and discussion questions for Asian American scholar-activists.”

—KARIN AGUILAR-SAN JUAN, editor of *The State of Asian America: Activism and Resistance in the 1990s*

SCOTT AND LAURIE OKI SERIES  
IN ASIAN AMERICAN STUDIES

JANUARY

304 pp., 15 b&w illus., 6 x 9 in.



# Love Your Asian Body

*AIDS Activism in Los Angeles*

Eric C. Wat

DEFYING THE AIDS EPIDEMIC, ASIAN AMERICAN ACTIVISTS  
SPARK A SEX-AFFIRMING MOVEMENT

WOMEN'S, GENDER, AND SEXUALITY STUDIES | ASIAN AMERICAN STUDIES |  
US HISTORY

\$29.95 / £23.99 PB / ISBN 9780295749334

\$99.00x / £82.00 HC / ISBN 9780295749327

\$29.95 / £23.99 EB / ISBN 9780295749341

THE AIDS CRISIS RESHAPED LIFE IN LOS ANGELES IN THE 1980S and 1990s and radicalized a new generation of queer Asian Americans with a broad vision of health equity and sexual freedom. Even amid the fear and grief, Asian American AIDS activists created an infrastructure of care that centered the most stigmatized and provided diverse immigrant communities with the health resources and information they needed. Without a formal blueprint, these young organizers often had to be creative and agitational, and together they reclaimed the pleasure in sex and fostered inclusivity, regardless of HIV status.

A community memoir, *Love Your Asian Body* connects the deeply personal with the uncompromisingly political in telling the stories of more than thirty Asian American AIDS activists. In those early years of the epidemic, these activists became caregivers, social workers, nurses, researchers, and advocates for those living with HIV. And for many, the AIDS epidemic sparked the beginning of their continued work to build multiracial coalitions and confront broader systemic inequities. Detailing the intertwined realities of race and sexuality in AIDS activism, *Love Your Asian Body* offers a vital portrait of a movement founded on joy.

---

**Eric C. Wat** is author of *The Making of a Gay Asian Community: An Oral History of Pre-AIDS Los Angeles* and *SWIM*, a novel.

“A brilliant, gorgeous, and nuanced rendering of queer Asian American activism in the 1980s and 1990s. This is the book I have been waiting for all my life.”

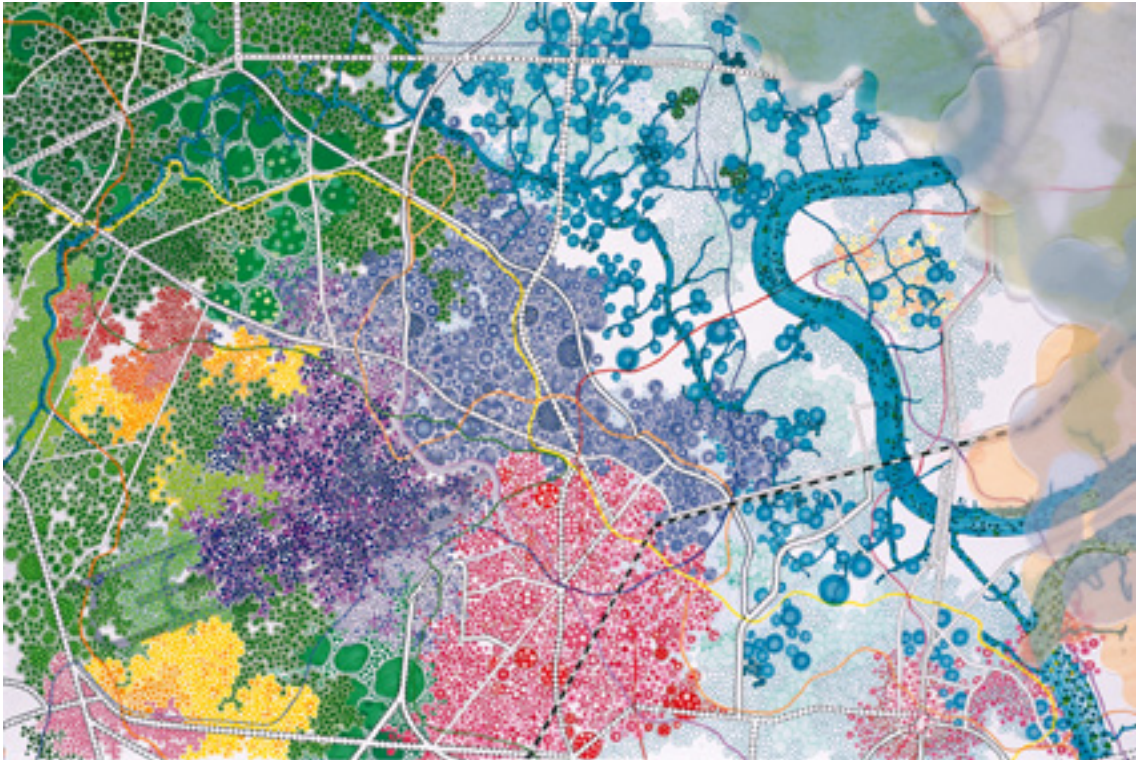
—ANTHONY CHRISTIAN OCAMPO, author of *The Latinos of Asia: How Filipino Americans Break the Rules of Race*

“An important contribution to the existing literature on HIV/AIDS. This community memoir brings a new aspect to the story of sex positive interactions, adjustments, refusals, and transformations during the height of HIV/AIDS.”

—ANDREW JOLIVÉTTE, author of *Indian Blood: HIV and Colonial Trauma in San Francisco's Two-Spirit Community*

**OCTOBER**

296 pp., 13 b&w illus., 6 x 9 in.





# The City in Time

*Contemporary Art and Urban Form in Vietnam and Cambodia*

Pamela N. Corey

ILLUMINATES HOW THE CITY HAS SHAPED CONTEMPORARY ARTISTIC PRACTICE IN SOUTHEAST ASIA

ASIAN ART HISTORY | SOUTHEAST ASIA | VISUAL STUDIES

\$65.00S HC / ISBN 9780295749235

\$65.00S EB / ISBN 9780295749242

IN *THE CITY IN TIME*, PAMELA N. COREY PROVIDES NEW WAYS OF understanding contemporary artistic practices in a region that continues to linger in international perceptions as perpetually “postwar.” Focusing on art from the last two decades, Corey connects artistic developments with social transformations as reflected through the urban landscapes of Ho Chi Minh City and Phnom Penh. As she argues, artists’ engagements with urban space and form reveal ways of grasping multiple and layered senses and concepts of time, whether aligned with colonialism, postcolonial modernity, communism, or postsocialism.

*The City in Time* traces the process through which collective memory and aspiration are mapped onto landscape and built space to shed light on how these vibrant Southeast Asian cities shape artistic practices as the art simultaneously consolidates the city as image and imaginary. Featuring a dynamic array of creative productions that include staged and documentary photography, the moving image, and public performance and installation, *The City in Time* illustrates how artists from Vietnam and Cambodia have envisioned their rapidly changing worlds.

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**Pamela N. Corey** is assistant professor of art and media studies at Fulbright University Vietnam.

“An exciting, important book that covers new art and artists in Southeast Asia—an arena vastly overlooked in the current art historical world. Corey’s attention to art and urban form in Vietnam and Cambodia is a valuable contribution to urban studies, contemporary art studies, and global studies.”

—NAMIKO KUNIMOTO,  
Ohio State University

“This fascinating and needed contribution adds significantly to what we know about contemporary art concerning Vietnam and Cambodia.”

—JENNIFER WAY,  
University of North Texas

A SAMUEL AND ALTHEA  
STROUM BOOK

**OCTOBER**

240 pp., 66 color illus., 1 map, 7 x 10 in.

NOT AVAILABLE IN SOUTHEAST ASIA



Kiyohara Yukinobu (Japanese, 1643–1682), *Quail*, 1660s–80s. Ink and light color on silk; 14 × 20 $\frac{5}{8}$  in. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone.



Ōtagaki Rengetsu (Japanese, 1791–1875), *Eggplants and Poem*, 1800s. Ink on paper; 8 $\frac{7}{8}$  × 19 $\frac{3}{4}$  in. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone.





## Tradition and Triumph

*Japanese Women Artists from the John Fong and Colin Johnstone Collection*

Andrew L. Maske

With a contribution by Patricia Fister

REVEALS STUNNING WORKS BY JAPANESE WOMEN TRADITIONALLY  
DISCOURAGED FROM CREATING ART

ASIAN ART HISTORY | JAPAN | WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$45.00 HC / ISBN 9781945483073

IN PRE-1900 JAPAN FEW WOMEN WERE ENCOURAGED TO become professional artists and pursue art seriously. In some situations, male family members who recognized and supported the artistic talent of a female relative could arrange for her to receive further training. And some Buddhist nuns, freed from domestic duties, took up the brush. In a different social realm, courtesans at the highest levels were trained in the arts and attained recognition as poet-calligraphers. After the fall of the shogunate in the 1860s, women had more opportunities to practice art, albeit still limited by tradition.

In *Tradition and Triumph* Andrew L. Maske showcases art created by Japanese women from the 1600s through the 1900s. From works on silk and paper to ceramics, the art of important women artists is represented along with pieces by male artists who trained and championed them. Assembled by John Fong and Colin Johnstone, who gifted the works to the Denver Art Museum, this collection is believed to be the largest group of works of this type outside of Japan.

**Andrew L. Maske** is associate professor of art history at the University of Kentucky and author of many books, including *Geisha: Beyond the Painted Smile* and *Potters and Patrons in Edo Period Japan: Takatori Ware and the Kuroda Domain*. **Patricia Fister** is professor emerita at the International Research Center for Japanese Studies and director of research at the Center for the Study of Women, Buddhism, and Cultural History, both in Kyoto.

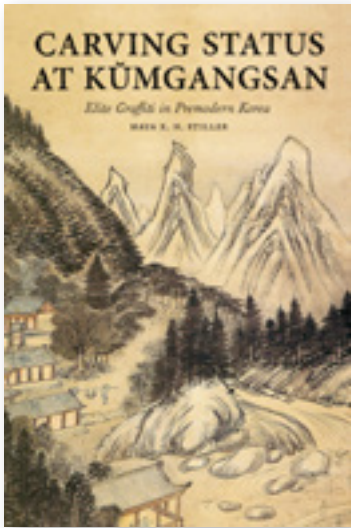
### Exhibition Dates:

Denver Art Museum, Denver, Colorado  
Fall 2022

### SEPTEMBER

208 pp., 128 color illus., 2 b&w illus.,  
9 x 12 in.

US RIGHTS ONLY



# Carving Status at Kūmgangsan

*Elite Graffiti in Premodern Korea*

Maya K. H. Stiller

AN EYE-OPENING JOURNEY THROUGH TIME  
IN KOREA'S "DIAMOND MOUNTAINS"

KOREAN STUDIES | ASIAN ART HISTORY

\$65.00S / £54.00 HC / ISBN 9780295749259

\$65.00S / £54.00 EB / ISBN 9780295749266

NORTH KOREA'S KŪMGANGSAN IS ONE OF ASIA'S MOST CELEBRATED sacred mountain ranges, comparable in fame to Mount Tai in China and Mount Fuji in Japan. *Carving Status at Kūmgangsan* marks a paradigm shift in the research about East Asian mountains by introducing an entirely new field: autographic rock graffiti. It details how late Chosŏn (ca. 1600–1900 CE) Korean elite travelers used Kūmgangsan to demonstrate their high social status by carving inscriptions, naming sites, and joining the literary pedigree of visitors to renowned locales. Such travel practices show how social competition emerged in the spatial context of a landscape. Hence, *Carving Status at Kūmgangsan* argues for an expansion of accepted historical narratives on travel and mountain space in premodern East Asia. Neither exclusively religious nor tourist, in Kūmgangsan's case pilgrimage routes were also an important site of collective memory.

A journey to Kūmgangsan to view and contribute to its sites of memory was an endeavor that late Chosŏn Koreans hoped to achieve in their lives. Based on multidisciplinary research drawing on literary writings, court records, gazetteers, maps, songs, calligraphy, and paintings, *Carving Status at Kūmgangsan* is the first historical study of this practice. It will appeal to scholars in fields from East Asian history, literature, and geography, to pilgrimage studies and art history.

**Maya K. H. Stiller** is associate professor of Korean art and visual culture at the University of Kansas.

"A major contribution to the study of travel to 'sacred' places in general, and to the understanding of literary (and name graffiti) production as it relates to travel to Kūmgangsan in particular."

—JAMES M. HARGETT, author of *Jade Mountains and Cinnabar Pools: The History of Travel Literature in Imperial China*

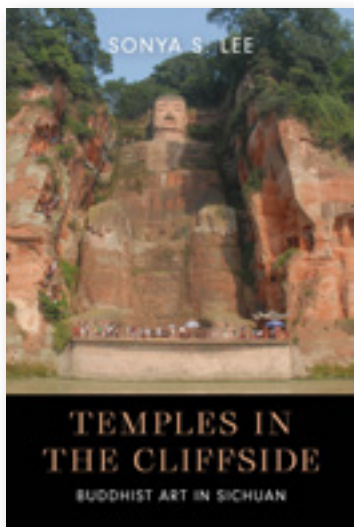
"For the way it looks at calligraphy and travel as a resource for social mobility, this book makes a significant contribution to our understanding of late Chosŏn society."

—DONALD BAKER, Centre for Korean Research, University of British Columbia

KOREAN STUDIES OF THE  
HENRY M. JACKSON SCHOOL  
OF INTERNATIONAL STUDIES

**NOVEMBER**

240 pp., 46 color illus., 4 maps, 1 chart,  
7 x 10 in.



# Temples in the Cliffside

*Buddhist Art in Sichuan*

Sonya S. Lee

CENTURIES OF MONUMENTAL SCULPTURE,  
EMBEDDED IN THE LANDSCAPE

ASIAN ART HISTORY | ASIAN STUDIES: CHINA | ENVIRONMENTAL STUDIES

\$65.00S / £54.00 HC / ISBN 9780295749303

\$65.00S / £54.00 EB / ISBN 9780295749310

AT SIXTY-TWO METERS THE LESHAN BUDDHA IN SOUTHWEST China is the world's tallest premodern statue. Carved out of a riverside cliff in the eighth century, it has evolved from a religious center to a UNESCO World Heritage Site and popular tourist destination. But this Buddha does not stand alone: Sichuan is home to many cave temples with such monumental sculptures, part of a centuries-long tradition of art-making intricately tied to how local inhabitants made use of their natural resources with purpose and creativity. These examples of art embedded in nature have altered landscapes and have influenced the behaviors, values, and worldviews of users through multiple cycles of revival, restoration, and recreation. As hybrid spaces that are at once natural and artificial, they embody the interaction of art and the environment over a long period of time.

This far-ranging study of cave temples in Sichuan shows that they are part of the world's sustainable future, as their continued presence is a reminder of the urgency to preserve culture as part of today's response to climate change. *Temples in the Cliffside* brings art history into close dialogue with current discourse on environmental issues and contributes to a new understanding of the ecological impact of artistic monuments.

"The first book to systematically bring together scholarship on the Buddhist art, heritage management, and environmental histories of China. By emphasizing and synthesizing different modalities of imagining cave architecture, Lee offers a novel approach to the study of space and place."

—SUGATA RAY, author of *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850*

A MCLELLAN BOOK

DECEMBER

328 pp., 119 color illus., 11 maps, 4 tables,  
7 x 10 in.

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**Sonya S. Lee** is associate professor of Chinese art and visual cultures at the University of Southern California and author of *Surviving Nirvana: Death of the Buddha in Chinese Visual Culture*.



# Artisans in Early Imperial China

Anthony J. Barbieri-Low

AN AWARD-WINNING STUDY OF THE ANCIENT WORLD,  
NOW BACK IN PRINT

ASIAN STUDIES: CHINA | ASIAN ART HISTORY

\$40.00S / £33.00 PB / ISBN 9780295749389

\$40.00S / £33.00 EB / ISBN 9780295749884

EARLY CHINA IS BEST KNOWN FOR THE DAZZLING MATERIAL artifacts it has left behind. These terracotta figures, gilt-bronze lamps, and other material remnants of the Chinese past unearthed by archaeological excavations are often viewed without regard to the social context of their creation, yet they were made by individuals who contributed greatly to the foundations of early Chinese culture. With *Artisans in Early Imperial China*, Anthony Barbieri-Low combines historical, epigraphic, and archaeological analysis to refocus our gaze from the glittering objects and monuments of China onto the men and women who made them.

Taking readers inside the private workshops, crowded marketplaces, and great palaces, temples, and tombs of early China, Barbieri-Low explores the lives and working conditions of artisans, meticulously documenting their role in early Chinese society and the economy. First published in 2007, winner of top prizes from the Association for Asian Studies, American Historical Association, College Art Association, and the International Convention of Asia Scholars, and now back in print, *Artisans in Early Imperial China* will appeal to anyone interested in Chinese history, as well as to scholars of comparative social history, labor history, and Asian art history.

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**Anthony J. Barbieri-Low** is professor of history at the University of California, Santa Barbara, and author of *Ancient Egypt and Early China: State, Society, and Culture*.

“Splendidly reanimates [the artisans] lost lives, and gives them due credit for greasing the wheels of China’s first empires.”

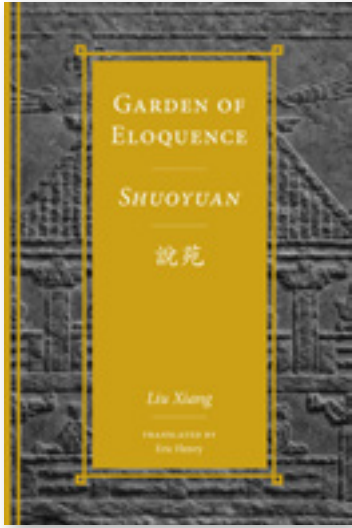
—*Time Magazine, Asia Edition*

“Barbieri-Low has opened up a whole new field and raised challenging questions that should give rise to many new areas of research.”

—*Art Bulletin*

**OCTOBER**

400 pp., 44 color illus., 67 b&w illus.,  
7 x 10 in.



# Garden of Eloquence / *Shuoyuan* 說苑

Liu Xiang

Translated and Introduced by Eric Henry

AN ANTHOLOGY OF LITERARY GEMS COMPILED IN EARLY CHINA,  
NEWLY TRANSLATED AND ANNOTATED

ASIAN STUDIES: CHINA | LITERATURE

\$125.00S / £103.00 HC / ISBN 9780295995199

\$125.00S / £103.00 EB / ISBN 9780295806334

IN 17 BCE THE HAN DYNASTY ARCHIVIST LIU XIANG PRESENTED to the throne a collection of some seven hundred items of varying length, mostly quasi-historical anecdotes and narratives, that he deemed essential reading for wise leadership. *Garden of Eloquence* (*Shuoyuan*), divided into twenty books grouped by theme, follows a tradition of narrative writing on historical and philosophical themes that began seven centuries earlier. Long popular in China as a source of allusions and quotations, it preserves late Western Han views concerning history, politics, and ethics. Many of its anecdotes are attributed to Confucius's speeches and teachings that do not appear in earlier texts, demonstrating that long after Confucius's death in 479 BCE it was still possible for new "historical" narratives to be created.

*Garden of Eloquence* is valuable as a repository of items that originally appeared in other early collections that are no longer extant, and it provides detail on topics as various as astronomy and astrology, yin-yang theory, and quasi-geographical and mystical categories. Eric Henry's unabridged translation with facing Chinese text and extensive annotation will make this important primary source available for the first time to Anglophone world historians.

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**Eric Henry** is senior lecturer emeritus of Asian studies at the University of North Carolina at Chapel Hill.

"Perhaps more than any other scholar of early China, Liu Xiang was responsible for determining the content and configuration of official Chinese knowledge. Henry's translation makes audible in English a hitherto unheard but important voice."

—SARAH QUEEN, Connecticut College

"This definitive translation of a very important classical Chinese text with its useful scholarly apparatus will be of great value to the fields of Chinese history and literary studies."

—J. MICHAEL FARMER,  
University of Texas at Dallas

CLASSICS OF CHINESE THOUGHT

JANUARY

1,360 pp., bilingual text, 6 x 9 in.



# Ordering the Myriad Things

*From Traditional Knowledge to Scientific Botany in China*

Nicholas K. Menzies

Foreword by K. Sivaramakrishnan

AN EXPLORATION OF PLANT WISDOM, FROM THE SOUTHERN MOUNTAIN  
TEA FLOWER TO THE DAWN REDWOOD

ASIAN STUDIES: CHINA | HISTORY

\$30.00s / £23.99 PB / ISBN 9780295749464

\$99.00x / £82.00 HC / ISBN 9780295749457

\$30.00s / £23.99 EB / ISBN 9780295749471

CHINA'S VAST AND ANCIENT BODY OF DOCUMENTED KNOWLEDGE about plants includes horticultural manuals and monographs, comprehensive encyclopedias, geographies, and specialized anthologies of verse and prose written by keen observers of nature. Until the late nineteenth century, however, standard practice did not include deploying a set of diagnostic tools using a common terminology and methodology to identify and describe new and unknown species or properties.

*Ordering the Myriad Things* relates how traditional knowledge of plants in China gave way to scientific botany between the mid-nineteenth and mid-twentieth centuries, when plants came to be understood in a hierarchy of taxonomic relationships to other plants and within a broader ecological context. This shift not only expanded the universe of plants beyond the familiar to encompass unknown species and geographies but fueled a new knowledge of China itself. Nicholas K. Menzies highlights the importance of botanical illustration as a tool for recording nature—contrasting how images of plants were used in the past to the conventions of scientific drawing and investigating the transition of “traditional” systems of organization, classification, observation, and description to “modern” ones.

“There is no comparable study in English. Menzies makes a real contribution to the growing field of history of science in modern China.”

—FA-TI FAN, SUNY Binghamton

“An amazing and unique work. This story of botany is the story of the development of modern China writ large.”

—MICHAEL DOVE, Yale University

CULTURE, PLACE, AND NATURE

NOVEMBER

304 pp., 23 b&w illus., 1 table, 6 x 9 in.

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**Nicholas K. Menzies** is Research Fellow in Chinese Botanical Science at the Huntington Library, Art Museum, and Botanical Gardens. He is author of *Our Forest, Your Ecosystem, Their Timber*.



## Pure and True

*The Everyday Politics of Ethnicity for China's Hui Muslims*

David R. Stroup

WHAT ARE THE BOUNDARIES OF HUI IDENTITY?

ASIAN STUDIES: CHINA | POLITICS

\$30.00s / £23.99 PB / ISBN 9780295749839

\$99.00x / £82.00 HC / ISBN 9780295749822

\$30.00s / £23.99 EB / ISBN 9780295749846

THE CHINESE COMMUNIST PARTY POINTS TO THE HUI—CHINA'S largest Muslim ethnic group—as a model ethnic minority and touts its harmonious relations with the group as an example of the party's great success in ethnic politics. The Hui number over ten million, but they lack a common homeland or a distinct language, and have long been partitioned by sect, class, region, and language. Despite these divisions, they still express a common ethnic identity. Why doesn't conflict plague relationships between the Hui and the state? And how do they navigate their ethnicity in a political climate that is increasingly hostile to Muslims?

*Pure and True* draws on interviews with ordinary urban Hui—cooks, entrepreneurs, imams, students, and retirees—to explore the conduct of ethnic politics within Hui communities and between Hui and the Chinese party-state. By examining the ways in which Hui maintain ethnic identity through daily practices, it illuminates China's management of relations with its religious and ethnic minority communities. It finds that understandings of which daily habits should be considered “proper” or “correct” forms of Hui identity diverge along professional, class, regional, sectarian, and other lines. By channeling contentious politics toward internal boundaries, the state is able to manage ethnic politics and exert control.

**David R. Stroup** is lecturer in Chinese politics at the University of Manchester.

“The subject is timely, and becoming even more relevant considering the Chinese Communist Party's increasingly invasive measures to curb the perceived threat of Islamification.”

—TIMOTHY A. GROSE,  
Rose-Hulman Institute of Technology

“Makes an important contribution by focusing on the everyday politics of Hui identity, rather than the usual emphasis on ethnic contentious politics and resistance.”

—ISABELLE CÔTÉ,  
Memorial University of Newfoundland

STUDIES ON ETHNIC GROUPS  
IN CHINA

A DONALD R. ELLEGOOD BOOK

**JANUARY**

268 pp., 4 b&w illus., 6 maps, 3 tables,  
6 x 9 in.



# Mumbai Taximen

*Autobiographies and Automobilities in India*

Tarini Bedi

BRINGS TO LIFE THE SMELLS, SOUNDS, VIBRATIONS, DISCOMFORTS,  
AND JOYS OF TAXI TRAVEL IN INDIA'S LARGEST CITY

ASIAN STUDIES: SOUTH ASIA | ANTHROPOLOGY

\$30.00s / £23.99 PB / ISBN 9780295749860

\$99.00x / £82.00 HC / ISBN 9780295749853

\$30.00s / £23.99 EB / ISBN 9780295749877

IN THIS FIRST BOOK-LENGTH STUDY OF MUMBAI'S TAXI INDUSTRY and of the livelihoods that surround it, Tarini Bedi draws from the lives and voices of *chillia* taxi drivers who have sustained a hereditary trade for more than a century. Bedi considers the Bombay taxi in all its forms: a material object that is driven, an economic and political connection, an expression of kinship, an embodiment of urban time and technology, and more. She illustrates how the accumulation of capital in this masculinized and mobile trade depends on forms of fixed domestic labor and an ethics of care, and how connections among these factors impact the production and reshaping of working-class personhood and laboring subjects. From beginning to end, the world of Mumbai automobility unfolds through depiction of the sensory, embodied, and political domains of taxi drivers' work.

While most understandings of automobility remain tied to Western assumptions, patterns of driving, (sub)urbanization, and engagements with the road, realities in the Global South differ. *Mumbai Taximen* provides a correction to this imbalance through timely exploration of South Asian social, material, political, labor, and technological histories and practices of motoring and automobility.

---

**Tarini Bedi** is associate professor of anthropology at the University of Illinois at Chicago. She is author of *The Dashing Ladies of Shiv Sena: Political Matronage in Urbanizing India*.

"A rich and considered study. I cannot think of another book that takes us on such a compelling journey through the streets of the city, via taxi."

—KRISTIN V. MONROE,  
University of Kentucky

GLOBAL SOUTH ASIA

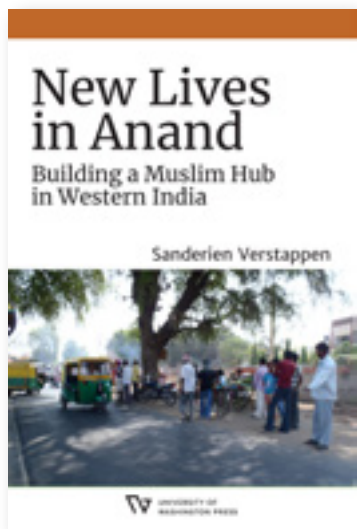
A NAOMI B. PASCAL BOOK

**JANUARY**

264 pp., 4 b&w illus., 1 map, 6 x 9 in.

NOT AVAILABLE IN SOUTH ASIA





## New Lives in Anand

*Building a Muslim Hub in Western India*

Sanderien Verstappen

INVESTIGATES HOW A RURAL TOWN BECAME A SITE OF COMMUNITY-  
MAKING, MOBILITY, AND IDENTITY FORMATION

ANTHROPOLOGY | ASIAN STUDIES: SOUTH ASIA

\$30.00s / £23.99 PB / ISBN 9780295749648

\$99.00x / £82.00 HC / ISBN 9780295749631

SHMP OA EDITION / DOI 10.6069/9780295749655

IN 2002 WIDESPREAD COMMUNAL VIOLENCE TORE APART HUNDREDS of towns and villages in rural parts of Gujarat, India. In the aftermath, many Muslims living in Hindu-majority villages sought safety in the small town of Anand, some relocating with the financial assistance of their relatives overseas. Following such dramatic displacement and disorientation, Anand emerged as a site of opportunity and hope. For its residents and transnational visitors, Anand's Muslim area is not just a site of marginalization; it has become an important focal point and regional center from which they can participate in the wider community of Gujarat and reimagine society in more inclusive terms.

This compelling ethnography shows how in Anand the experience of residential segregation led not to estrangement or closure but to distinctive practices of mobility and exchange that embed Muslim residents in a variety of social networks. In doing so, *New Lives in Anand* moves beyond established notions of ghettoization to foreground the places, practices, and narratives that are significant to the people of Anand. It asks how people get on with their lives after an episode of violence to create new spaces and societies and to reconfigure their sense of belonging.

---

**Sanderien Verstappen** is assistant professor of anthropology at the University of Vienna.

"This important and timely study of Indian Muslims and, in particular, Muslims of Gujarat, fills an urgent need for literature on how Muslims in India view themselves."

—FARHANA IBRAHIM, author of *From Family to Police Force: Security and Belonging on a South Asian Border*

"Remarkable and pioneering. The impact of communal violence on the ghettoization of the Muslims of India is assessed quantitatively and accounted for qualitatively."

—CHRISTOPHE JAFFRELOT, coeditor of *Muslims in Indian Cities: Trajectories of Marginalisation*

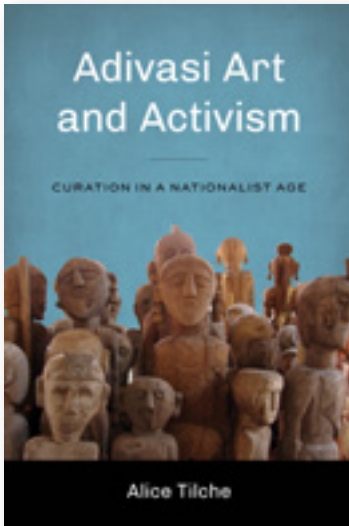
GLOBAL SOUTH ASIA

SUSTAINABLE HISTORY  
MONOGRAPH PILOT

DECEMBER

216 pp., 3 b&w illus., 4 maps, 13 tables,  
6 x 9 in.

NOT AVAILABLE IN SOUTH ASIA



# Adivasi Art and Activism

*Curation in a Nationalist Age*

Alice Tilche

THE UNEASY ALLIANCE OF TRIBAL ART AND THE MUSEUM MOVEMENT

ANTHROPOLOGY | ASIAN STUDIES: SOUTH ASIA | NATIVE AMERICAN AND INDIGENOUS  
ART HISTORY | VISUAL STUDIES

\$30.00s / £23.99 PB / ISBN 9780295749716

\$99.00x / £82.00 HC / ISBN 9780295749709

\$30.00s / £23.99 EB / ISBN 9780295749723

AS INDIA CONSOLIDATES AN AGGRESSIVE MODEL OF ECONOMIC development, indigenous tribal people known as *adivasis* continue to be overrepresented among the country's poor. Adivasis make up more than eight hundred communities in India, with a total population of more than 100 million people who speak more than three hundred different languages. Although their historical presence is acknowledged by the state and they are lauded as a part of India's ethnic identity today, their poverty has been compounded by the suppression of their cultural heritage and lifestyle.

In *Adivasi Art and Activism*, Alice Tilche draws on anthropological fieldwork conducted in rural western India to chart changes in adivasi aesthetics, home life, attire, food, and ideas of religiosity that have emerged from negotiation with the homogenizing forces of Hinduization, development, and globalization in the twenty-first century. She documents curatorial projects located not only in museums and art institutions, but in the realms of the home, the body, and the landscape. *Adivasi Art and Activism* raises vital questions about preservation and curation of indigenous material and provides an astute critique of the aesthetics and politics of Hindu nationalism.

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**Alice Tilche** is lecturer in anthropology, museums, and heritage at the University of Leicester. She is coeditor of *The Future of the Rural World?: India's Villages, 1950–2015*.

“An important and timely contribution to South Asian anthropology, visual culture, and indigenous studies. In foregrounding the visual politics of contemporary adivasi identity, it seeks to break the mold of existing studies that tend to be more narrowly boxed into the disciplinary boundaries of art historical or anthropological studies.”

—RASHMI VARMA,  
University of Warwick

GLOBAL SOUTH ASIA

**JANUARY**

272 pp., 15 b&w illus., 6 x 9 in.

NOT AVAILABLE IN SOUTH ASIA



# Misreading the Bengal Delta

*Climate Change, Development, and Livelihoods  
in Coastal Bangladesh*

Camelia Dewan

Foreword by K. Sivaramakrishnan

**AN UNEXPECTED STORY OF CLIMATE CHANGE INITIATIVES THAT  
THREATEN A COMPLEX WATERSCAPE**

ANTHROPOLOGY | ASIAN STUDIES: SOUTH ASIA | ENVIRONMENTAL STUDIES

\$30.00S / £23.99 PB / ISBN 9780295749617

\$99.00X / £82.00 HC / ISBN 9780295749600

SHMP OA EDITION / DOI 10.6069/9780295749624

PERILOUSLY CLOSE TO SEA LEVEL AND VULNERABLE TO droughts, floods, erosions, and cyclones, Bangladesh has long been the recipient of international development funds earmarked for coping with climate change. Flawed assumptions that attribute causality solely to climate change have promoted unsustainable infrastructure such as “flood-protection” embankments. Furthermore, brackish aquaculture and high-yielding agriculture produce unintended environmental effects and further weaken livelihood capacities, while this focus on climate change adaptation diverts attention away from coastal vulnerabilities caused by underemployment, microcredit-related indebtedness, and lack of public health and educational infrastructure.

Unpacking the complexities of environmental degradation *Misreading the Bengal Delta* reveals that development interventions have exacerbated Bangladesh’s future climatic vulnerability. Combining detailed environmental history with ethnography engaging with multiple, conflicting perspectives, from poor rural coastal populations to middle-class bureaucrats and development consultants, this book shows how misreading climate change has served as justification for development projects in the Global South that fail to engage with the actual needs of the communities they are intended to help.

**Camelia Dewan** is postdoctoral fellow of social anthropology at the University of Oslo.

“Dewan explores, through meticulous and well-written ethnography, how the idea of climate change shapes the direction of development projects and interventions.”

—ANNU JALAIS, author of *Forest of Tigers: People, Politics, and Environment in the Sundarbans*

“An important contribution to an emerging critical literature on climate change in Bangladesh and beyond.”

—JASON CONS, author of *Sensitive Space: Fragmented Territory at the India-Bangladesh Border*

**CULTURE, PLACE, AND NATURE**

**SUSTAINABLE HISTORY  
MONOGRAPH PILOT**

**DECEMBER**

240 pp., 12 b&w illus., 2 maps, 2 tables,  
6 x 9 in.

NOT AVAILABLE IN SOUTH ASIA



# Single Mothers and the State's Embrace

*Reproductive Agency in Vietnam*

Harriet M. Phinney

THE FIRST IN-DEPTH STUDY OF *XIN CON* (ASKING FOR A CHILD)

ANTHROPOLOGY | ASIAN STUDIES: SOUTHEAST ASIA | WOMEN'S, GENDER, AND SEXUALITY STUDIES

\$30.00S / £23.99 PB / ISBN 9780295749433

\$99.00X / £82.00 HC / ISBN 9780295749426

\$30.00S / £23.99 EB / ISBN 9780295749440

IN THE MID-1980S, AFTER THE INDOCHINA WARS, A SHORTAGE of men meant that many single women in Vietnam found themselves without suitable marital prospects. A number of these women chose to pursue single motherhood by “asking for a child” (*xin con*)—asking men to get them pregnant out of wedlock. *Xin con* appeared to be a radical departure from traditional Vietnamese kinship values and practices, which were based in Confucian patriarchal and patrilineal reproductive interests. However, this innovative solution was rooted in both pre- and postwar values, practices, and notions of gender, kinship, love, and sexuality.

Harriet Phinney's ethnography explores the practice of *xin con* among single mothers over the course of thirty years, in the postwar era and today, and considers the ways their reproductive agency was embraced rather than rejected by the Vietnamese state as it entered the global market economy. Rather than condemning or trying to restrict older single women's reproductive agency, government officials enacted policies that would accommodate both the women and the state—a strategy that represents an intriguing alignment of Confucian heritage, Communist ideology, and governing tactics and demonstrates the social power of women.

---

**Harriet M. Phinney** is associate professor of anthropology at Seattle University and coauthor of *The Secret: Love, Marriage, and HIV*.

"An insightful and comprehensive account of a historically unique reproductive strategy that will be of interest to area studies scholars, medical anthropologists, and gender and health researchers."

—TINE GAMMELTOFT,  
University of Copenhagen

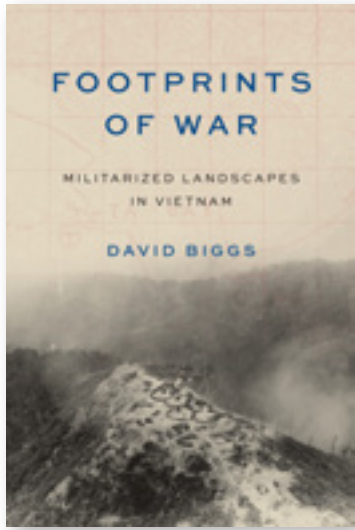
"A captivating analysis that will make valuable contributions to our understanding of the politics of reproduction, single motherhood, and women's agency and may significantly influence policy in Vietnam and beyond."

—LYNN M. KWIATKOWSKI,  
Colorado State University

SUPPORTED BY THE CHARLES  
AND JANE KEYES ENDOWMENT  
FOR BOOKS ON SOUTHEAST ASIA

**NOVEMBER**  
256 pp., 5 b&w illus., 6 x 9 in.

NEW IN PAPERBACK



# Footprints of War

*Militarized Landscapes in Vietnam*

David Biggs

Foreword by Paul S. Sutter

TRACES THE POLITICAL, SOCIAL, AND ECOLOGICAL  
CONSEQUENCES OF MILITARY CONFLICT

ENVIRONMENTAL HISTORY | ASIAN STUDIES: SOUTHEAST ASIA

\$30.00S / £23.99 PB / ISBN 9780295749730

OA EDITION / DOI 10.6069/9780295749730

WHEN AMERICAN FORCES ARRIVED IN VIETNAM, THEY FOUND themselves embedded in historical village and frontier spaces already shaped by past conflicts. American bases and bombing targets followed spatial and political logics influenced by the footprints of previous wars in central Vietnam, and these militarized landscapes continue to shape postwar land-use politics.

*Footprints of War* traces the long history of conflict-produced spaces in Vietnam, beginning with early modern wars and the French colonial invasion in 1885 and continuing through the collapse of the Saigon government in 1975. Drawing on extensive archival research and years of interviews and fieldwork in the hills and villages around the city of Huế, David Biggs integrates historical geographic information system (GIS) data and uses aerial, high-altitude, and satellite imagery to render otherwise inscrutable sites as living, multidimensional spaces. This personal and multilayered approach yields an innovative history of the lasting traces of war in Vietnam and a model for understanding other militarized landscapes.

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**David Biggs** is professor of history at the University of California, Riverside. He is author of *Quagmire: Nation-Building and Nature in the Mekong Delta*, which won the George Perkins Marsh Prize for the best book in environmental history.

"[O]ne of those rare works that combines practical benefits with broad scholarly significance. Its original arguments, and the diversity of peoples contained within its pages—Vietnamese, Cham, Chinese, French, French colonial, Japanese, American—ensure that the book will matter to historians of Vietnam, the United States, and the world."

—*Journal of World History*

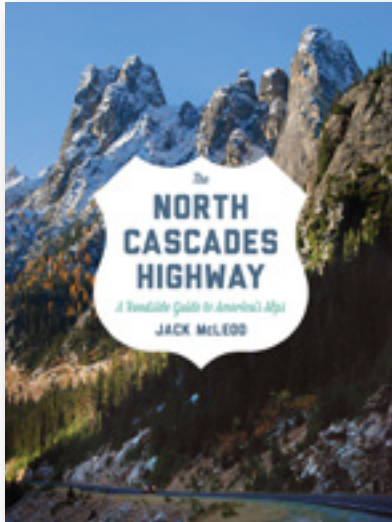
"A very welcome addition to the growing field of environmental history on Vietnam and on war and environment generally."

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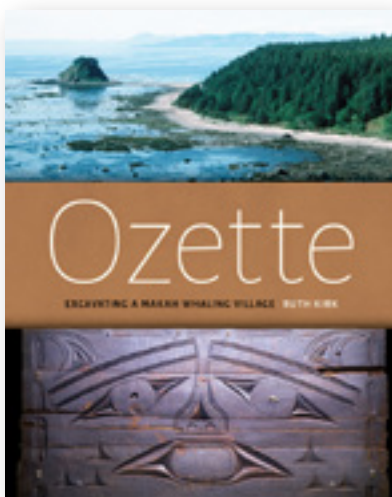
288 pp., 55 b&w illus., 9 color plates, 6 x 9 in.



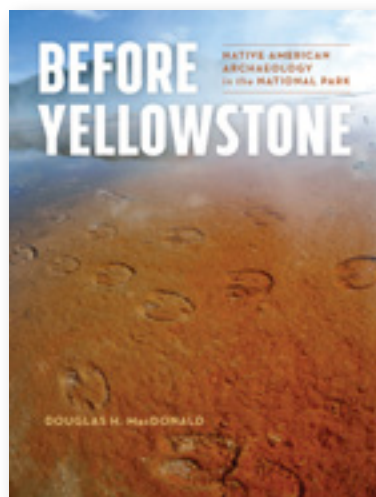
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SECOND EDITION

Cliff Mass

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POWERFUL PACIFIC STORMS STRIKE THE REGION. OTHER-worldly lenticular clouds often cap Mount Rainier. Rain shadows create sunny skies while torrential rain falls a few miles away. The Pineapple Express brings tropical moisture and warmth during Northwest winters. The Pacific Northwest produces some of the most distinctive and variable weather in North America, which is described with colorful and evocative language in this book.

Atmospheric scientist and blogger Cliff Mass, known for his ability to make complex science readily accessible to all, shares eyewitness accounts, historical episodes, and the latest meteorological knowledge. This updated and expanded new edition features:

- A new chapter on the history and impact of wildfires
- Analysis of recent events, including the Oso landslide of 2014
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Highly readable and packed with useful scientific information, this indispensable guide is a go-to resource for outdoor enthusiasts, boaters, gardeners, and anyone who wants to understand and appreciate the complex and fascinating meteorology of the region.

---

**Cliff Mass** is professor of atmospheric sciences at the University of Washington and a preeminent authority on Northwest weather.

“Nobody breathes more life into meteorology than Cliff Mass. His passion for weather and climate are contagious.”

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*Praise for the previous edition*

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A SAMUEL AND ALTHEA  
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**AUGUST**

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## Paul Hayden Kirk and the Puget Sound School

Grant Hildebrand

THE FIRST EXPLORATION OF THE DISTINCTIVE STYLE OF THESE PACIFIC NORTHWEST ARCHITECTS

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IN THE THIRD QUARTER OF THE TWENTIETH CENTURY, PAUL Hayden Kirk and the group of architects whose work he inspired—all graduates of the University of Washington—created an architectural style of a quality unsurpassed by any other in the nation in its time. Their unique achievement lies in the design of small buildings—houses, medical clinics, churches, libraries. At the time, most American buildings of that scale were built of wood, but for Kirk and his colleagues wood was elevated to be the defining feature and material of choice for interior and exterior surfaces and their always-exposed structures. They detailed the wood to express its own nature, either leaving it in its natural state or with a slight protective stain.

*Paul Hayden Kirk and the Puget Sound School* is the first book to explore their work. It discusses forty key buildings in detail, describing and diagramming the features that unite and distinguish them, and illustrating them in more than one hundred color photographs, most created specifically for this book. It places the architecture of Kirk and his colleagues within the history of great American architecture.

---

**Grant Hildebrand** is an architect, professor emeritus of architecture at the University of Washington, and author of ten books, including *Gordon Walker: A Poetic Architecture*.

**OCTOBER**

176 pp., 120 color illus., 10.75 x 10 in.

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*Deception Pass*, 1951. Watercolor,  
17½ × 23⅞ in. Henry Art Gallery,  
University of Washington.

*Green Cradle*, 1973. Oil on canvas,  
60 x 64 in. Portland Art Museum,  
Gift of Brooks and Dorothy Cofield.





# Alden Mason

*Paintings*

Roger Hull, Regina Hackett, and Robert Ayers

THE LIFE AND WORK OF A VISIONARY  
PACIFIC NORTHWEST ARTIST

US ART HISTORY | PAINTING | PACIFIC NORTHWEST

\$40.00 HC / ISBN 9780578873114

BORN IN EVERETT, WASHINGTON, PAINTER ALDEN MASON (1919–2013) earned his MFA from the University of Washington in 1947, launching what would become an extraordinary career as both artist and teacher. He reinvented his style several times over the course of his career, exploring and combining new techniques through his *Burpee Garden* series of poured oil paintings, *Big Head* drawings, and patterned works made using squeeze bottles, which led to later figural acrylic works. He traveled extensively, yet always returned to the Pacific Northwest and the Skagit Valley, drawing inspiration from every aspect of his life and the landscape around him.

While Mason's inspired artworks helped shape the future of Northwest art, his work in the classroom inspired the next generation of artists in the region. Notable students include Roger Shimomura, Gene Gentry McMahon, and Chuck Close, who provided the epigram for this book. Richly illustrated, *Alden Mason* includes the first comprehensive profile of this prolific artist, whose exuberance and inventiveness in form, color, and style helped pave the way from the aesthetics of the Northwest School to midcentury modernist art in the Pacific Northwest.

---

**Roger Hull** is an independent arts writer, exhibition curator, and professor emeritus of art history at Willamette University. He is the author of numerous books, essays, and reviews, including *Louis Bunce: Dialogue with Modernism* and *Nelson Sandgren: An Artist's Life*.

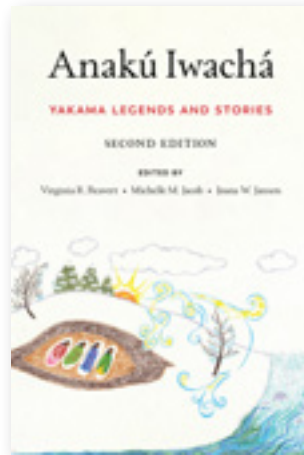
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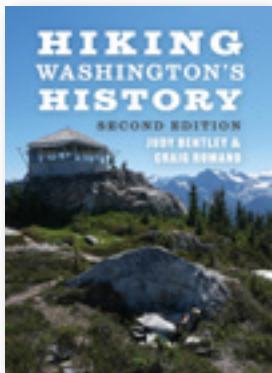
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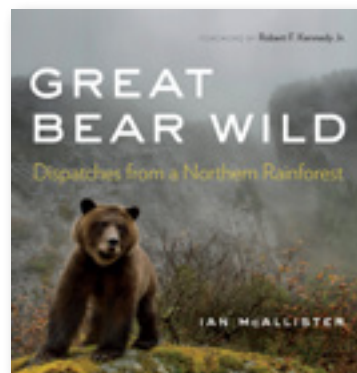
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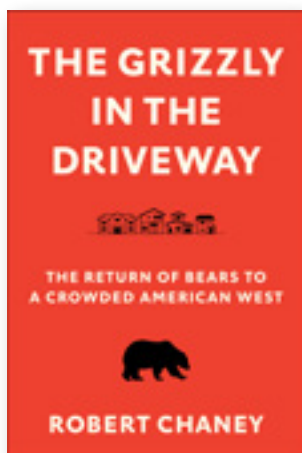
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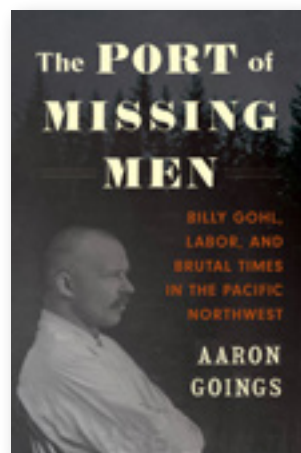
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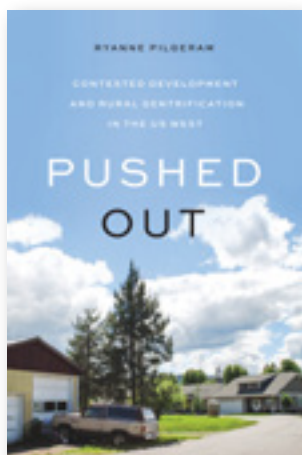
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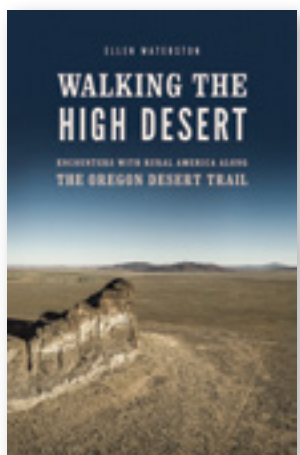
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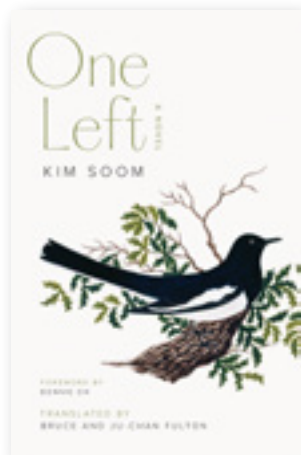
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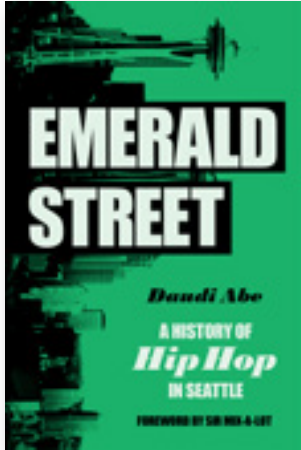
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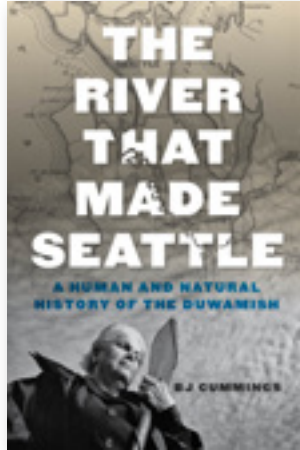
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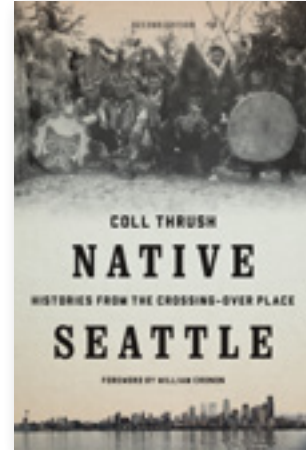
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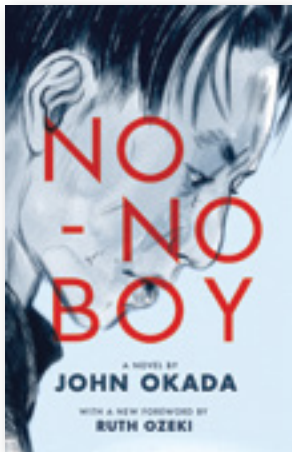
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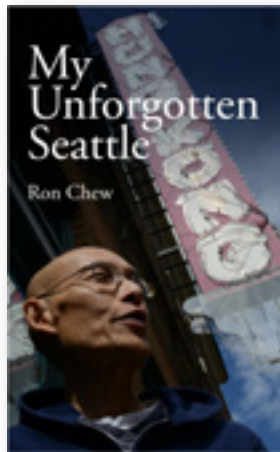
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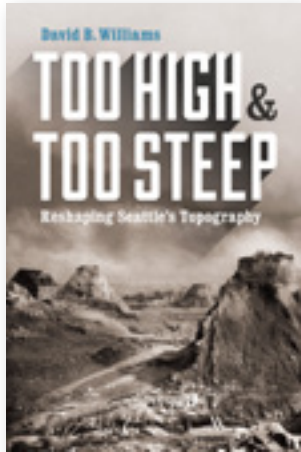
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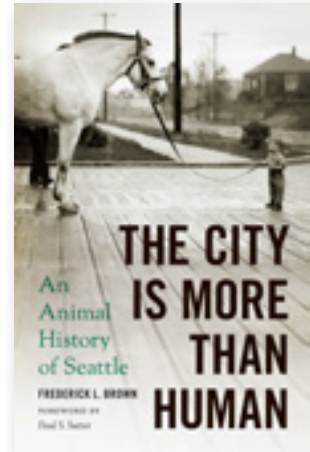
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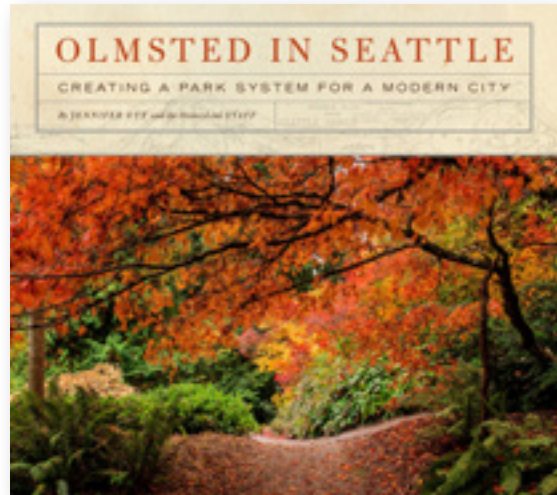


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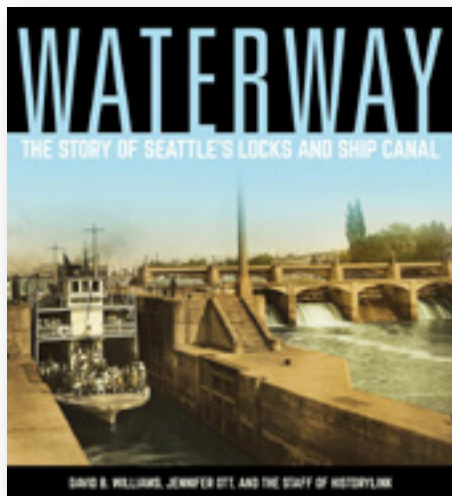


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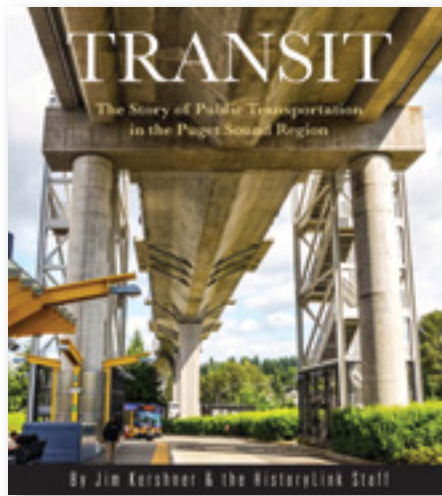


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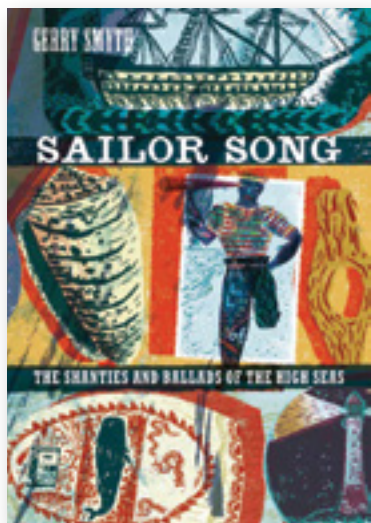
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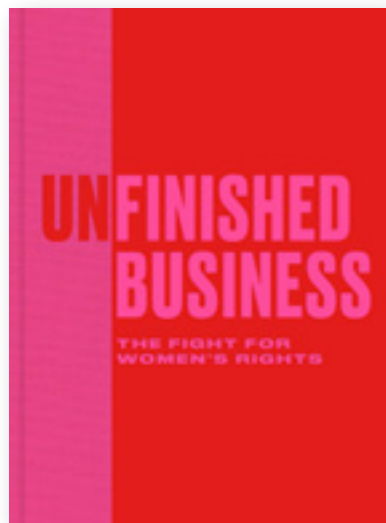
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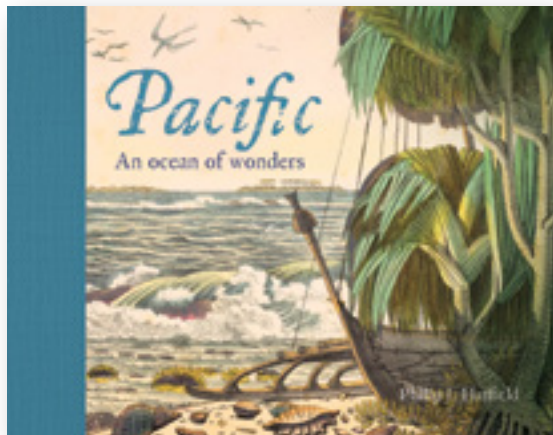


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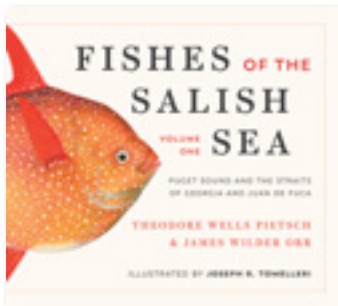
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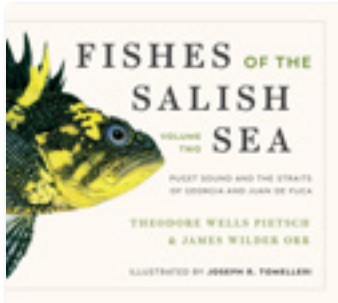
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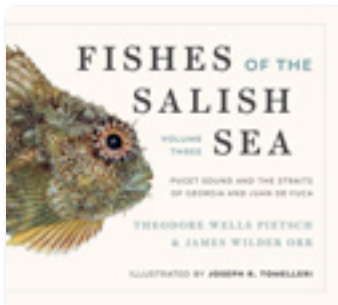


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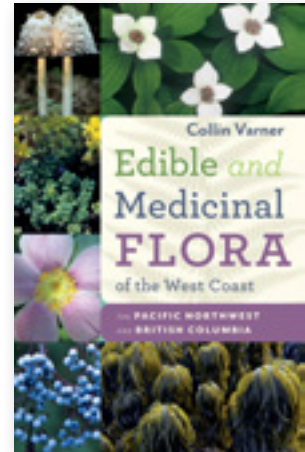
—*Northwestern Naturalist*



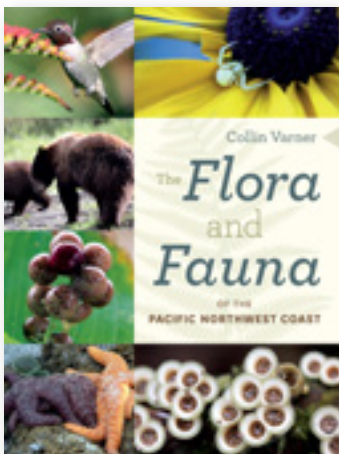
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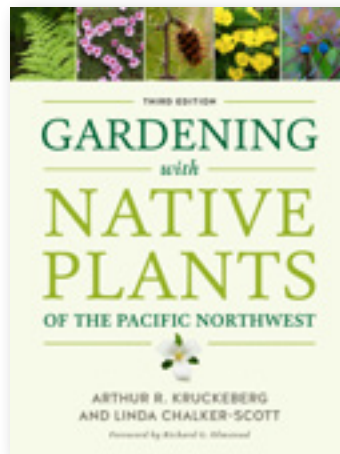
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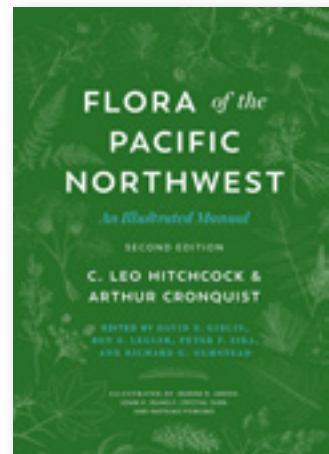
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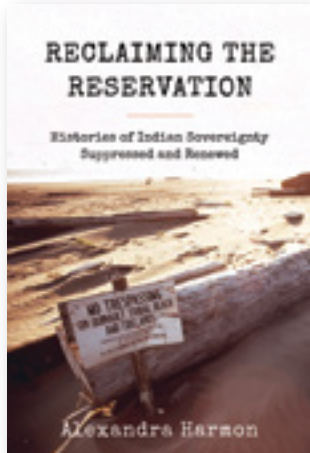
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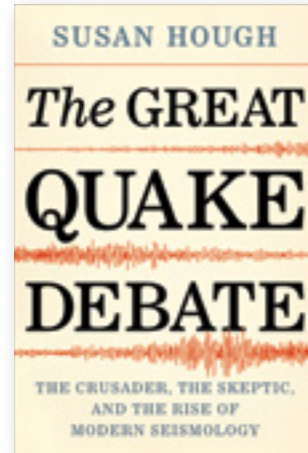
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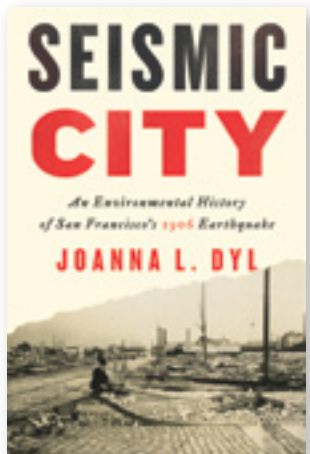
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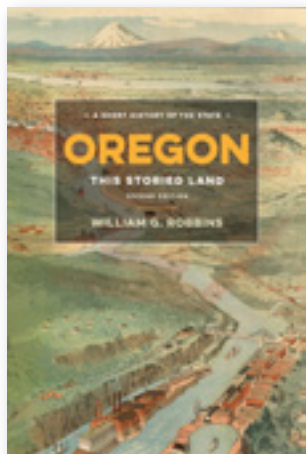
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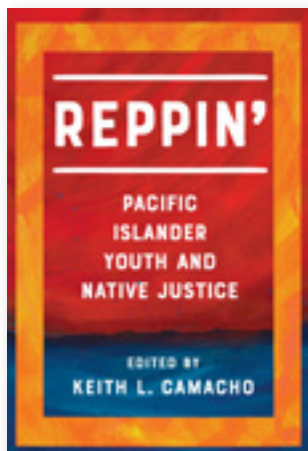
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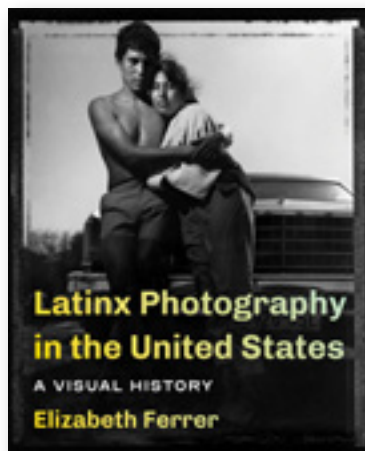
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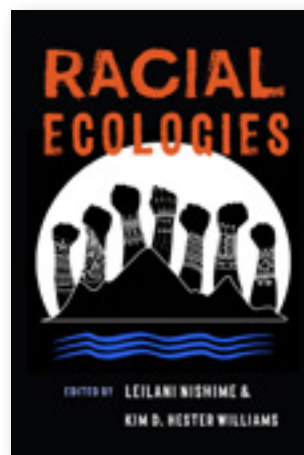
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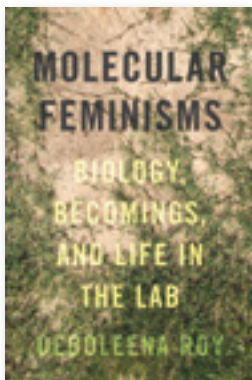
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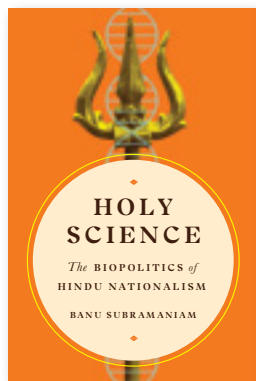
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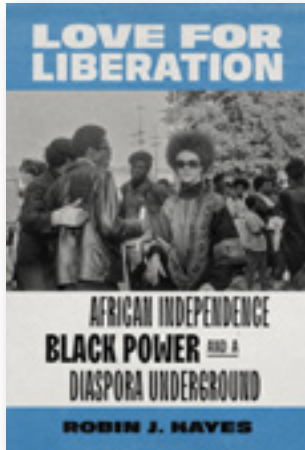


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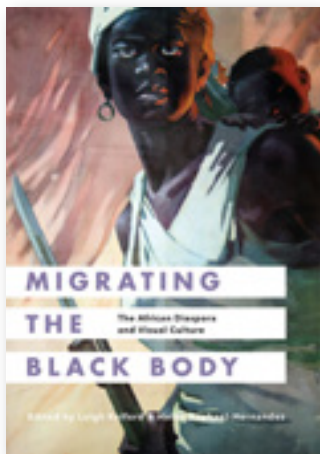
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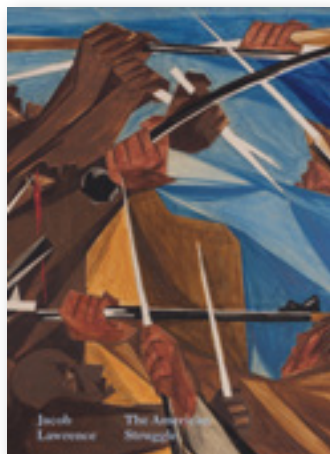
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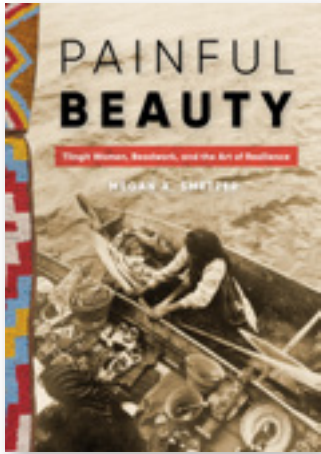
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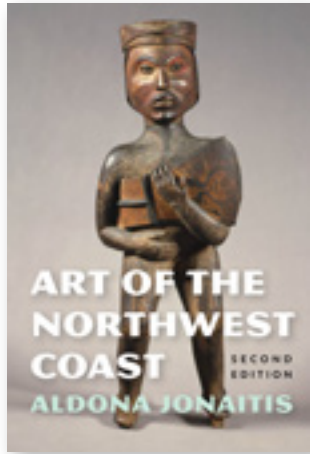
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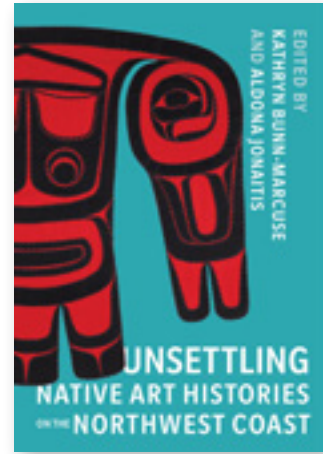
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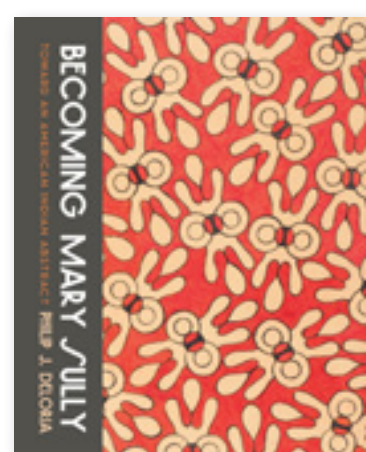
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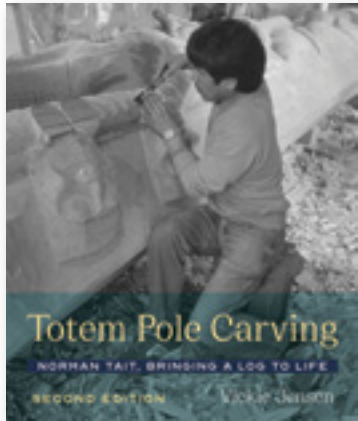


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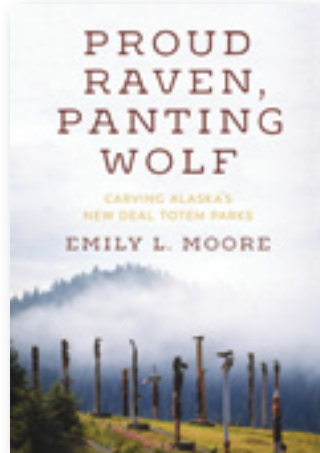


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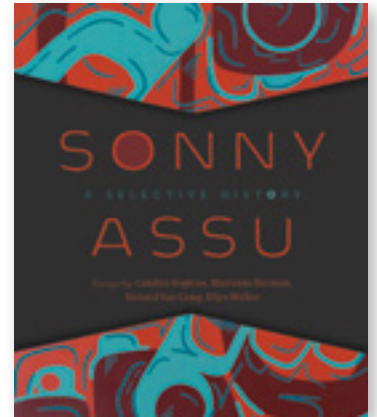




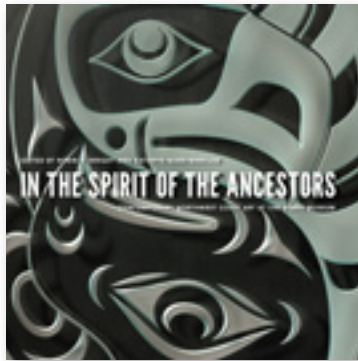
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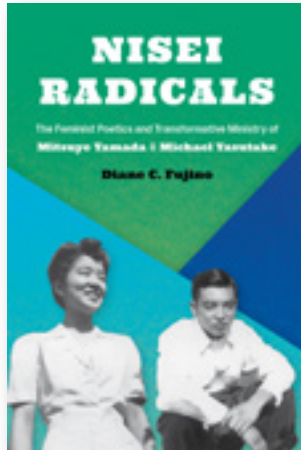
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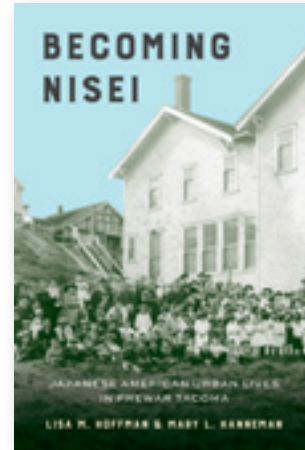
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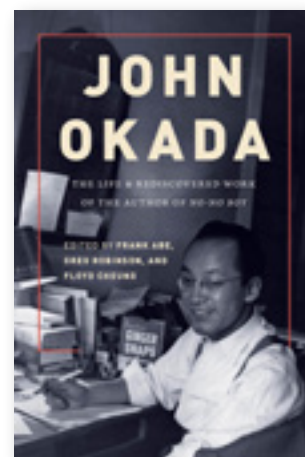
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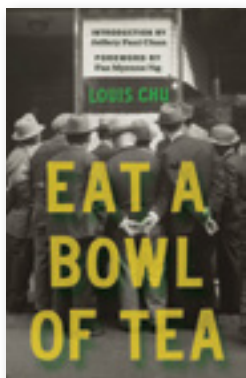
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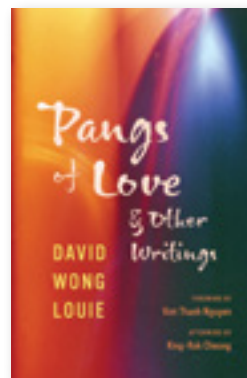
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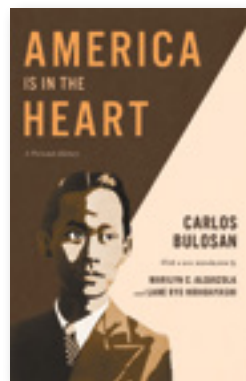
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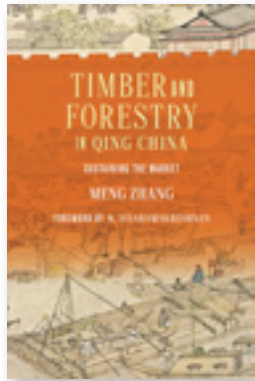
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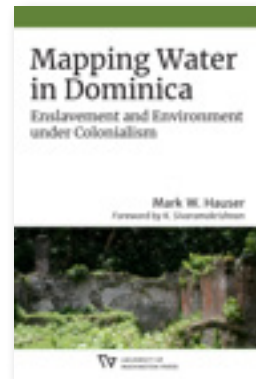


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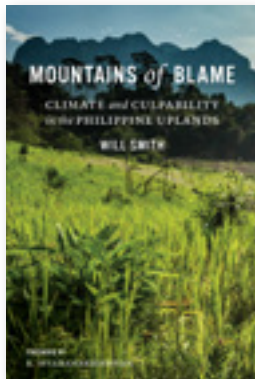
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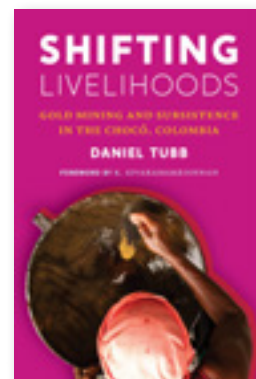


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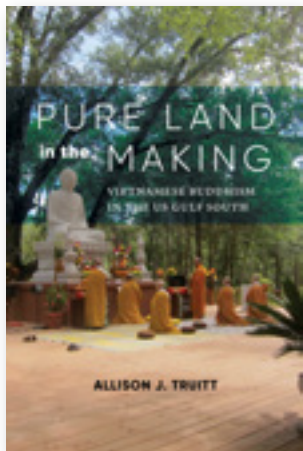


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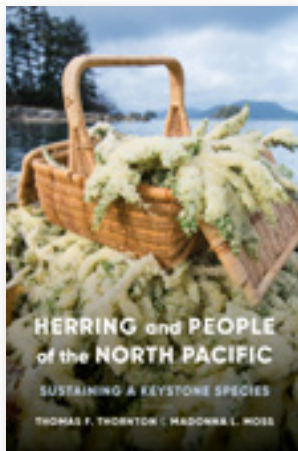
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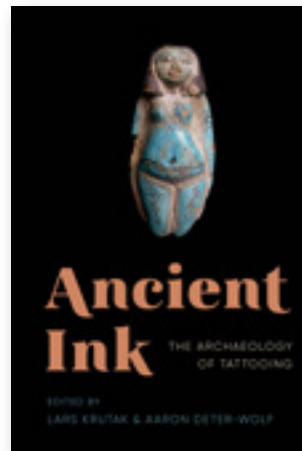
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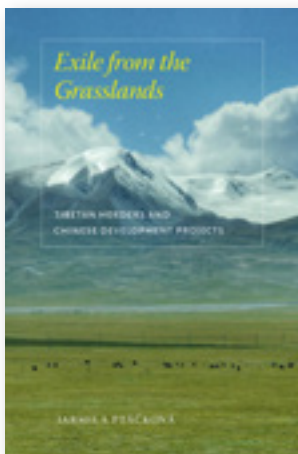
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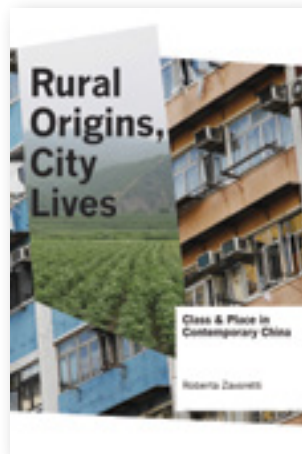
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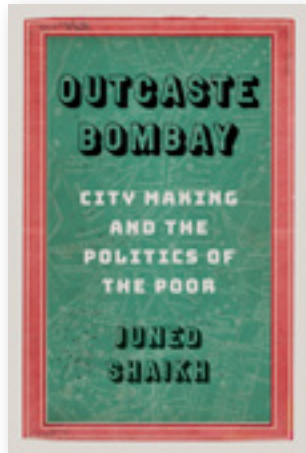
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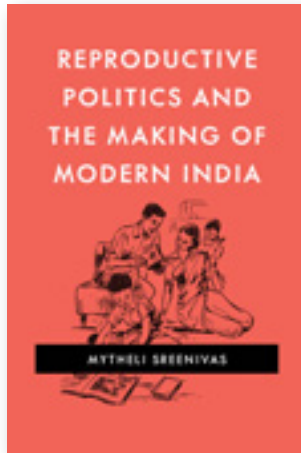
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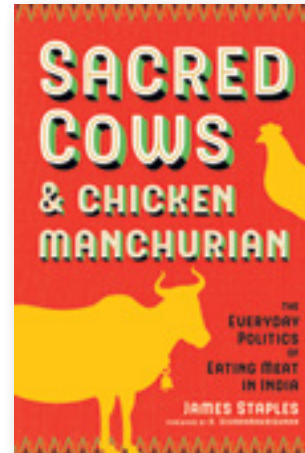
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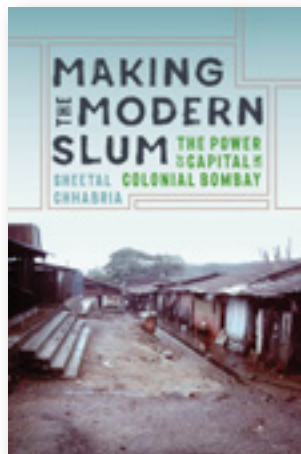
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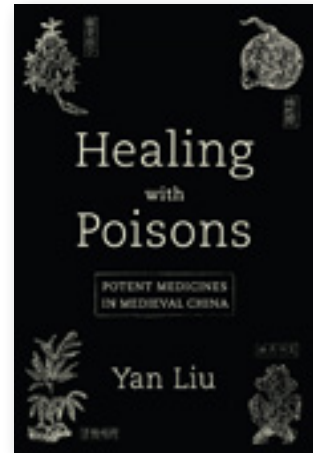
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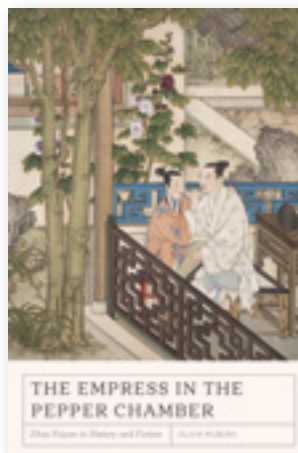
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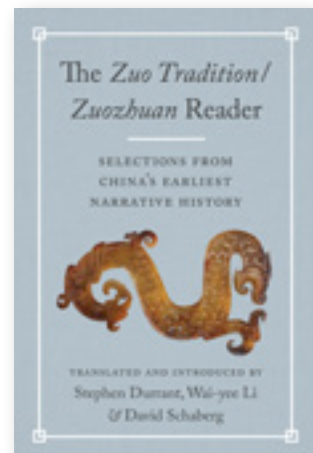
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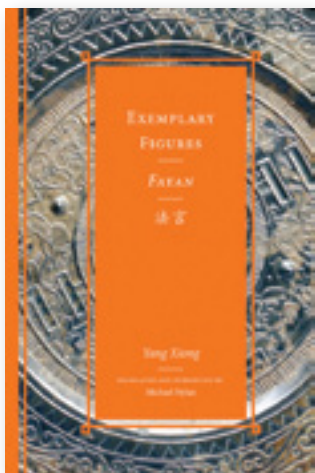
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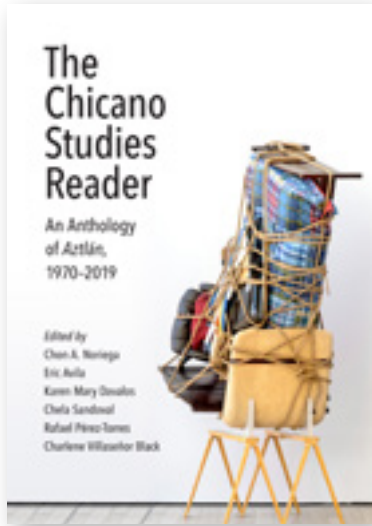
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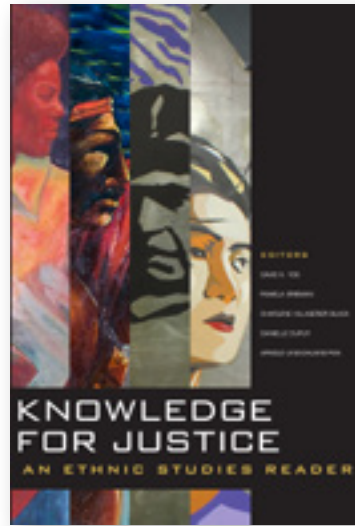


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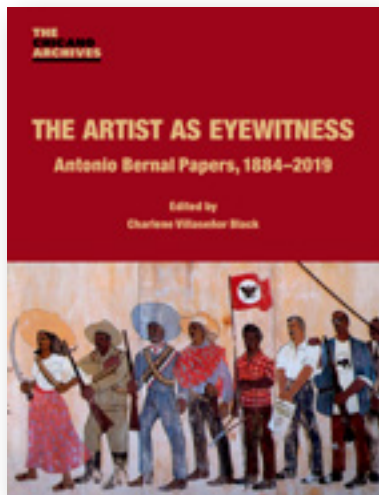
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**James Leonard Mitchell** is professor of ethnomusicology at Missional University and author of *Luk Thung: The Culture and Politics of Thailand's Most Popular Music*.

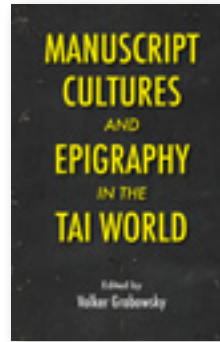
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During the past four decades an impressive corpus of manuscripts and epigraphical material in Thailand, Laos, and adjacent Tai-speaking areas has been surveyed, documented, and digitized. Scholarly interest in this material has not been restricted to philological and historical studies of the texts contained in manuscripts and inscriptions but has extended to its material aspects, which encompass manuscripts written on palm-leaf, various forms of paper, cloth, bamboo, and other organic material, and inscriptions on stone, metal, and wood. In *Manuscript Cultures and Epigraphy of the Tai World*, Volker Grabowsky seeks to explore the production, use, and transmission of manuscripts both as containers of traditional knowledge and as objects used in daily life, rituals, and ceremonies. Particular emphasis is given to the relationship between manuscripts and inscriptions, as both have influenced each other to no small degree. Through a comprehensive look at the Tai-language literature's chronological and synchronic development, readers will learn the social importance of these literary productions.

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**Volker Grabowsky** is professor of Thai studies at the Asia-Africa Institute, University of Hamburg, and author of several books, including the translations and analyses of *Chronicles of Chiang Khaeng* and *Chronicles of Sipsong Panna*.

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Nicholas J. Clarke, Roger C. Fisher, and Marieke C. Kuipers

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A sequel to the acclaimed *Eclectic ZA Wilhelmiens: A Shared Dutch Built Heritage in South Africa*, *Common Ground* reveals the great variety of styles and building types from this period, ranging from buildings for communities, religious practice, banking, industry, and civil infrastructure to the evolution of the Pretoria dwelling and low-cost housing. These contributions are also contentious as they relate to the time of the entrenchment of apartheid. Yet these architects' extant work is an undeniable part of South Africa today and often still in daily service.

**Nicholas J. Clarke** is an architect, part-time lecturer, and researcher in the Department of Heritage and Architecture at Delft University of Technology. **Roger C. Fisher** is professor emeritus of architecture at University of Pretoria. **Marieke C. Kuipers** is professor emeritus of cultural heritage at Delft University of Technology.

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**Heather Sellers** is the author of a popular textbook, *The Practice of Creative Writing*, as well as a children's book (with Amy Young), three volumes of poetry, and a collection of linked short stories titled *Georgia Under Water*. Her memoir, *You Don't Look Like Anyone I Know*, was featured in *O, the Oprah Magazine* and was an O Book-of-the-Month Club pick and an Editor's Choice selection at the *New York Times*, and was also featured on NPR, the *Today Show*, and *Good Morning America*. Her recent essays appear in the *New York Times*, *Reader's Digest*, *Good Housekeeping*, the *Sun*, and *O, the Oprah Magazine*. Her essay "Haywire" was selected for the Best American Essays, and "Pedal, Pedal, Pedal," won a Pushcart Prize in 2018. She is a member of the creative writing faculty at the University of South Florida.

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**Nance Van Winckel** is author of nine collections of poetry, including *Our Foreigner*, *Pacific Walkers*, and *Book of No Ledge*. Also the author of five books of fiction, she lives in Spokane, Washington, and teaches at the Vermont College of Fine Arts MFA in Writing Program. She has received two National Endowment for the Arts Poetry Fellowships, the Washington State Book Award, the Paterson Fiction Prize, the Poetry Society of America's Gordon Barber Poetry Award, and three Pushcart Prizes.

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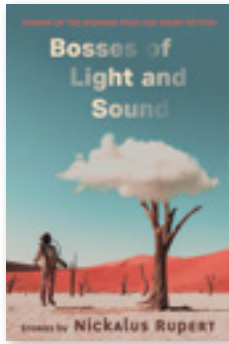
**David Weiss** is author of four collections of poems, *The Fourth Part of the World*, *Gnomon*, *Perfect Crime*, and *Per Diem*, and one novel, *The Mensch*. He also coedited the anthology *The Poet's Notebook*, and his essays, translations, and poems have appeared in the *Atlantic*, *Parnassus*, the *New Yorker*, *Iowa Review*, *North American Review*, *Modern Poetry in Translation*, *Crazyhorse*, *Narrative Theory*, and *Ploughshares*, among others. He is coeditor of *Seneca Review* and taught for many years at Hobart and William Smith Colleges in Geneva, New York.

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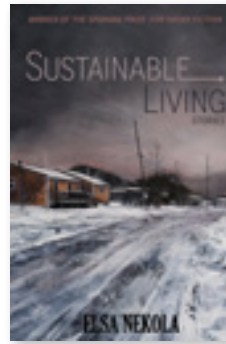
**Nickalus Rupert** is a Pushcart Prize–winning fiction writer who spent most of his life near the Gulf Coast. His stories have appeared in or forthcoming in *The Idaho Review*, *Harpur Palate*, *Witness*, *The Literary Review*, *Pleiades*, *Tin House Online*, and many other journals. Find him at [www.nickrupert.com](http://www.nickrupert.com).

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In *Sustainable Living*, the backwoods and small towns of the upper Midwest are places not to run from, but to return to, to seek refuge in, and to discover unsettling truths. A woman returns to the carp-fishing village where she grew up, only to discover that her widowed mother has found happiness with a decades-younger man. In the aftermath of trauma, a teenage girl is caught between domestic duties and the pull of the natural world. An aimless woman becomes a caretaker for her mother’s elderly ex-husband, an artistic recluse who is resistant to her efforts. The women in these stories are tied to the land they inhabit, coming of age on rivers and lakes and among hunters and fishermen, dependent on tourist economies to make a living. Their desires are stifled by harsh climates, poverty, and difficult family relationships; what unites them is their quest to sustain themselves and a longing for connection—sometimes found in unexpected people and places.

---

**Elsa Nekola** is a writer based in Madison, Wisconsin. Her short fiction has appeared in *Ploughshares*, *Nimrod International Journal*, *Witness*, the *Cincinnati Review*’s miCRo series, *Passages North*, and other journals. *Sustainable Living* is her first book.

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## Masquerade

Carolyne Wright

*Masquerade* is a jazz-inflected, lyric-narrative sequence of poems, a “memoir in poetry” set principally in pre-Katrina New Orleans and in Seattle, involving an interracial couple who are artists and writers. Moved by mutual fascination, shared ideals and aspirations, and the passion they discover in each other, the two are challenged to find a place together in the cultures of both races and families, amid personal and political dislocations as well as questions of trust—all against the backdrop of America’s racism and painful social history. The twentieth century’s global problem, the color line, as W. E. B. du Bois named it, is enacted here in microcosm between these lovers and fellow artists, who must face their own fears and unresolved conflicts in each other. Similar stories have been told from the male protagonist’s point of view; *Masquerade* is unique in foregrounding the female perspective.

**Carolyne Wright** is author of *This Dream the World: New and Selected Poems*, whose title poem won a Pushcart Prize and also appeared in *The Best American Poetry 2009*. Her anthology, *Raising Lilly Ledbetter: Women Poets Occupy the Workspace*, received ten Pushcart Prize nominations. She authored five earlier books of poetry, a volume of essays, and five award-winning volumes in translation from Spanish and Bengali. A contributing editor for the Pushcart Prizes, she teaches at Seattle’s Richard Hugo House and at conferences and festivals worldwide.

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## Seed Wheel

Kathryn Hunt

*Seed Wheel* is a lyric grown from the taut, ardent beauty of simple speech that seeks a way through the broken places in the ground of our imagination. The past and the present abide in these poems, as intimate as breath: migrations and altars, silence and wonderment, miseries and mysteries, and the stubborn cargo of our collective and personal histories. Here is the testimony of ancestors—and of the land itself—moments outside of time in which the living and the dead dwell in common, listening to the blow of northern wind. In a world drenched in harm and limbic quarrel, these poems testify to the power of language to reach across imposing and imposed boundaries, enter the public square, and sing.

**Kathryn Hunt** is author of *Long Way Through Ruin*, and her poems have appeared in the *Sun*, *Radar*, *Orion*, *Missouri Review*, *Carolina Quarterly*, and *Narrative*. She is the recipient of residencies and awards from Ucross, Artists Trust, and Joya AIR (Spain).

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## Apricots of Donbass

Poems by Lyuba Yakimchuk

Translated by Oksana Maksymchuk, Max Rosochinsky, and Svetlana Lavochkina

*Apricots of Donbass* is a bilingual collection by award-winning contemporary Ukrainian poet Lyuba Yakimchuk. Born and raised in a small coal-mining town in Ukraine's industrial east, Yakimchuk lost her family home in 2014 when the region was occupied by Russian-backed militants and her parents and sister were forced to flee as refugees. Reflecting her complex emotional experiences, Yakimchuk's poetry is versatile, ranging from sumptuous verses about the urgency of erotic desire in a war-torn city to imitations of childlike babbling about the tools and toys of military combat. Playfulness in the face of catastrophe is a distinctive feature of Yakimchuk's voice, evoking the legacy of the Ukrainian Futurists of the 1920s.

**Lyuba Yakimchuk** is an award-winning author of poetry, short stories, and screenplays. **Oksana Maksymchuk** is author of two collections of poetry, *Xenia* and *Catch*. **Max Rosochinsky** is a scholar, translator, and poet from Simferopol, Crimea. With Maksymchuk, he coedited *Words for War: New Poems from Ukraine*. **Svetlana Lavochkina** is a novelist, poet, and translator, and her latest novel in verse is *Carbon*.

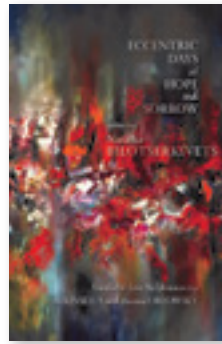
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## Eccentric Days of Hope and Sorrow

Natalka Bilotserkivets

Translated by Ali Kinsella and Dzvina Orlowsky

*Eccentric Days of Hope and Sorrow* brings together a selection of Natalka Bilotserkivets's poetry from the last four decades. Having established an English-language following largely on the merits of a single poem, Bilotserkivets's larger body of work continues to be relatively unknown. She was an active participant in "Ukraine's Renaissance" of the late-Soviet and early-independence period. Now, nearly thirty years on, much has changed in her birth land, but the lyricism and urgency in Bilotserkivets's poetry remain; her voice still speaks about movement and restricted movement, even symbolic movement. *Eccentric Days of Hope and Sorrow* endeavors to return to shed light on the missing history.

**Natalka Bilotserkivets** was a hallmark poet of Ukraine's literary life of the 1980s and 1990s. She has published five volumes of poetry. A former Peace Corps volunteer, **Ali Kinsella** has been translating from Ukrainian for nearly a decade. Award-winning poet and translator **Dzvina Orlowsky** is the author of six full-length poetry collections, including her most recent, *Bad Harvest*.

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