CULTURAL STUDIES
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Equality on Trial
Gender and Rights in the Modern American Workplace
Katherine Turk

“A truly original, deeply researched, eye-opening new account of the last half century of U.S. history that puts the struggle over gender and economic justice at its center.”—Dorothy Sue Cobble, Rutgers University

In 1964, as part of its landmark Civil Rights Act, Congress outlawed workplace discrimination on the basis of such personal attributes as sex, race, and religion. This provision, known as Title VII, laid a new legal foundation for women’s rights at work. Though President Kennedy and other lawmakers expressed high hopes for Title VII, early attempts to enforce it were inconsistent. In the absence of a consensus definition of sex equality in the law or society, Title VII’s practical meaning was far from certain.

The first history to foreground Title VII’s sex provision, Equality on Trial examines how the law’s initial promise inspired a generation of Americans to dispatch expansive notions of sex equality. Imagining new solidarities and building a broad class politics, these workers and activists engaged Title VII to generate a pivotal battle over the terms of democracy and the role of the state in all labor relationships. But the law’s ambiguity also allowed for narrow conceptions of sex equality to take hold. Conservatives found ways to bend Title VII’s possible meanings to their benefit, discovering that a narrow definition of sex equality allowed businesses to comply with the law without transforming basic workplace structures or ceding power to workers. These contests to fix the meaning of sex equality ultimately laid the legal and cultural foundation for the neoliberal work regimes that enabled some women to break the glass ceiling as employers lowered the floor for everyone else.

Katherine Turk teaches history and women’s and gender studies at the University of North Carolina, Chapel Hill.

[WASHINGTON, D.C.]
Politics and Culture in Modern America
May 2016 | 312 pages | 16 x 9.5 in. | Illus.
ISBN 978-0-8122-4820-3 | Cloth | $45.00s | $29.50
ISBN 978-0-8122-9280-1 | Ebook | $45.00s | $29.50
World Rights | American History, Women’s Studies, Gender Studies, Public Policy
Comparative Perspectives on Past Colonisation, Maritime Interaction and Cultural Integration
Edited by Lene Melheim, Håkon Glørstad and Zanette Tsigaridas Glørstad

This volume explores processes of colonisation and cultural integration from the end of the last Ice Age to the present from a cross-cultural and interdisciplinary perspective.

All kinds of human mobility, short-distance as well as long-distance movements, short-term and long-term interactions are potential triggers for change and also cultural integration. The colonisation of an area most clearly brings into focus what kind of social fabric encompassed the actual historical processes. Recent perspectives on the social and cultural embeddedness of exchange, and how objects facilitate constructions of identities and political legitimacy, serve to frame and explicate the role of material culture in such processes.

The contributions to this volume shed light on various social aspects of movement, migration and colonisation among hunter-gatherers and Neolithic groups as well as in chiefdoms and state societies. Geographically, an area spanning from the Mediterranean to Central Europe and the North Sea Region, Greenland and Siberia is covered. Three social and historical processes - the social aspects of colonisation, cultural integration and maritime interaction - are particularly discussed as interrelated phenomena.

The Editors
Lene Melheim is Researcher in the Department of Historical Studies at the University of Gothenburg.
Håkon Glørstad is Professor in the Department of Heritage Management, Museum of Cultural History, University of Oslo.
Zanette Tsigaridas Glørstad is a Researcher at the Museum of Cultural History, University of Oslo.
Lincoln before Lincoln

Early Cinematic Adaptations of the Life of America's Greatest President

Brian J. Snee

Remembered as the Savior of the Union, Abraham Lincoln is one of America's most revered presidents. There have been tens of thousands of books published about him since his death, but he has proved to be a surprisingly daunting subject for filmmakers. Despite a wealth of biographical material, relatively few full-length motion pictures have taken the man and his life as a primary subject. In this detailed study, Brian J. Snee provides a sweeping overview of the cinematic representations of the sixteenth president from the silent era up to Steven Spielberg's Lincoln (2012)—a film which, he argues, marks a seismic shift in the way Hollywood presents the Great Emancipator on-screen.

Snee focuses on six of the most popular and influential movies and TV miniseries of the twentieth century to address the life of Abraham Lincoln—The Birth of a Nation (1915), Abraham Lincoln (1950), Young Mr. Lincoln (1939), Abe Lincoln in Illinois (1940), Sandburg's Lincoln (1974–1976), and Gore Vidal's Lincoln (1968). Snee examines how each work has contributed to public memory of the president, addressing issues of production, textual construction, and audience reception, as well as their contemporary historical contexts and underlying cultural theory.

The absence of video and other recording technology during Lincoln's lifetime forever shrouds his mannerisms, thought processes, and interactions with his peers and advisers. That man, Snee argues, is lost to history. This fascinating book offers a revealing and groundbreaking assessment of how Hollywood has imagined and reimagined America's greatest president on-screen, contributing to the popular image of the legendary man.

Brian J. Snee is professor of communication and media at Manhattanville College. He is coeditor of The Rhetoric of the New Political Documentary and Michael Moore and the Rhetoric of Documentary. He lives in Peekskill, New York.

ALSO OF INTEREST

Women and the White House

Gender, Popular Culture, and Presidential Politics

Edited by Justin S. Vaughn and Lilly J. Goren

330 pages • 6 x 9 • Illus.


"From Birth of a Nation to Spielberg, biopics have shaped Americans' views of Abraham Lincoln, some by accident, some by design. Snee details how Hollywood became the nation's unofficial historian and how one hundred years of film shaped our image of America's greatest president!"—Kathryn Canavan, author of Lincoln's Final Hours: Conspiracy, Terror, and the Assassination of America's Greatest President
Funky and Friends

The Complete Funky Winkerbean,
Volumes 1 through 5

Follow award-winning cartoonist Tom Batiuk as he chronicles the lives of the students and teachers at the fictitious Westview High School. Fans will enjoy seeing the progression of Funky's subtle evolution from gags to situational humor to behavioral humor.

Volume 5, 1984–1986
Foreword by Maggie Thompson

By this point in its evolution, Funky Winkerbean is resonating with its readers and its popularity is growing. Crankshaft, the irascible bus driver, and Betty, Westview High School's secretary, are introduced. Crankshaft quickly became a fan favorite, with many readers responding to the trauma-inducing, surly old curmudgeon. Not since the introduction of band director Harry L. Dinkle had a new character received such a positive response. Betty soldiers on at Westview until Batiuk finally sends her off to the cartoon character's retirement home.

Almost unnoticed, another new character appears quietly and without fanfare. She didn't have a name at this point but is little by little insinuated into the strip. The students at Westview High have reached their junior year, and the prom is looming. Les needs a date, and this new character is perfect. Lisa and Les go to the prom together and continue to date. Eventually they break up when Lisa transfers to another school. It turns out that this is only the beginning of the journey with Lisa in Funky Winkerbean. Lisa returns to the strip, and when Les sees her again, she is pregnant. With this teen pregnancy story arc, Funky starts on its path to becoming an outlier on the comics page.

Volume 1, 1972–1974
Foreword by R. C. Harvey

Cartoonist Tom Batiuk introduces the cast of characters and sets the stage for fans to learn about him and relive the first days of the comic strip.
Cloth $45.00

Volume 2, 1975–1977
Foreword by Michael Heathon

Les, Funky, Crazy Harry, and Harry L. Dinkle comment on life's absurdities, and the comic strip starts to round into the form that will carry it into its middle years.
Cloth $45.00

Foreword by Joe Walsh

Not only does the “Funkyverse” continue to expand, but recurring set pieces begin to appear. Batiuk's talent for character- and story-driven work is coming into its own.
Cloth $45.00

Foreword by Stan Lee

Now we begin to see hints of the change in tone that will come to characterize Funky's later years. The new story arcs shift from a simpler sitcom mode to a more complex narrative with subplots.
ISBN 978-1-60635-229-8
Cloth $45.00
ARTFUL LIVES
The Francis Watts Lee Family and Their Times
PATRICIA J. FANNING

EXPLORES TURN-OF-THE-CENTURY CULTURE AND POLITICS THROUGH THE LENS OF A BOSTON FAMILY

Artful Lives
The Francis Watts Lee Family and Their Times
PATRICIA J. FANNING

Francis Watts Lee and his family hold a special place in the history of American photography. B. Holland Day completed a series of remarkable photographs of Lee’s daughter Peggy, and the striking portrait of the child and her mother titled Blessed Art Thou among Women is one of Gertrude Käsebier’s most iconic compositions. In Artful Lives, Patricia J. Fanning uses these and other significant images as guideposts to explore the Lee family and the art and culture of their age.

A social reform advocate, Francis Watts Lee was an artistic photographer and a talented printer, part of the circle of avant-garde artists and intellectuals who formed Boston’s bohemia. He married twice, first Agnes Rand, an award-winning poet and children’s book author, and later, after their divorce, Marion Lewis Chamberlain, a librarian and MIT-trained architect. Francis and Agnes’s eldest daughter, Peggy, who was so integral to the work of pioneer Pictorialists, died at age seven of juvenile diabetes. Her sister, Alice, who lost her hearing in infancy, became a wood carver and sculptor.

Utilizing previously unknown family archives and institutional sources, Fanning traces the Lee family’s story in the context of major artistic, political, social, and religious trends, including the Arts and Crafts movement, Christian Socialism, and Aestheticism, while also showing how their experiences reflected the national culture’s evolving conceptions of family, gender, childhood, medicine, deaf education, and mourning. This richly drawn and gracefully written account of one family informs our understanding of this vibrant era, in Boston and well beyond.

PATRICIA J. FANNING is professor of sociology at Bridgewater State University. She is author of Through an Uncommon Lens: The Life and Photography of B. Holland Day (University of Massachusetts Press, 2008) and Influenza and Inequality: One Town’s Tragic Response to the Great Epidemic of 1918 (University of Massachusetts Press, 2010).
EXAMINES THE AESTHETICS AND POLITICS OF ALTERNATIVE PUBLISHING MODELS

The Labor of Literature
Democracy and Literary Culture in Modern Chile
JANE D. GRIFFIN

By producing literature in nontraditional forms—books made of cardboard trash, posters in subway stations, miniature shopping bags, digital publications, and even children’s toys—Chileans have made and circulated literary objects in defiance of state censorship and independent of capitalist definitions of value. In The Labor of Literature, Jane D. Griffin studies amateur and noncommercial forms of literary production in Chile that originated in response to authoritarian state politics and have gained momentum throughout the postdictatorship period. She argues that such forms advance a model of cultural democracy that differs from and sometimes contradicts the model endorsed by the state and the market.

By examining alternative literary publications, Griffin recasts the seventeen-year Pinochet dictatorship as a time of editorial experimentation despite widespread cultural oppression and shows how grassroots cultural activism has challenged government-approved corporate publishing models throughout the postdictatorship period. Griffin’s work also points to the growing importance of autoficción, or do-it-yourself cultural production, where individuals combine artisanal forms with new technologies to make and share creative work on a global scale.

JANE D. GRIFFIN is assistant professor of modern languages at Bentley University.

“A smart, engaging analysis of emergent forms of literary production and distribution in the context of Chile’s violent dictatorship, radical neoliberal restructuring of the economy, and eventual transition to democracy, this book is thoughtful and well written, breaking vital new ground in Latin American cultural studies.”

—Alice Nelson, author of Political Bodies: Gender, History, and the Struggle for Narrative Power in Recent Chilean Literature

Print Culture Studies / Intellectual History
248 pp., 8 illus. [MASSACHUSETTS]
$85.00 hardcover, ISBN 978-1-62534-208-9
July 2016
Guerilla Aesthetics
Art, Memory, and the West German Urban Guerrilla
KIMBERLY MAIR

A bold revaluation of West German urban terrorism and its haunting traces in contemporary art and memory.

The violent operations performed in the 1970s by West German urban guerrillas—such as the Red Army Faction (RAF)—were so vivid and incomprehensible that it seemed to be more urgent to produce spectacles than to be politically successful. In Guerilla Aesthetics, Kimberly Mair challenges the assumption that these guerrillas sought to realize specific political goals. Instead, she tracks the guerrilla fighters’ plunge into an avant-garde-inspired negativity that rejected rationality and provoked the state.

Focusing on the Red Decade of 1967 to 1977, which was characterized not only by terrorism and police brutality but also by counterculture aesthetics, Mair draws from archives, grey literature, popular culture, art, and memorial and curatorial practices to explore the sensorial aspects of guerrilla communications performed by the RAF, as well as the end of June Movement and the Socialist Pioneers’ Collective. Turning to cultural and artistic responses to the decade and its legacy of raw public feelings, Mair also examines works by Eleanor Antin, René Gregoire, Christoph Draeger, Bruce LaBruce, Gerhard Richter, and others.

Reconsidering an enigmatic period in the history of terrorism, Guerilla Aesthetics innovatively engages with the inherent connections between violence, performance, the senses, and memory.

Kimberly Mair is assistant professor of sociology and co-director of the Centre for Culture and Community at the University of Lethbridge.

SPECIFICATIONS
May 2016 [MCGILL]
978-0-7735-4885-0 $32.95A, $28.50A, $20.99 paper
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6 x 9 336pp: 30 b&w photos
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Life Forms in the Thinking of the Long Eighteenth Century
Edited by Keith Michael Baker and Jenna M. Gibbs

UCLA Clark Memorial Library Series

For many years, scholars have been moving away from the idea of a singular, secular, rationalistic, and mechanistic “Enlightenment project.” Historian Peter Rail has been one of those at the forefront of this development, demonstrating the need for a broader and more varied understanding of eighteenth-century conceptions of nature.

Life Forms in the Thinking of the Long Eighteenth Century is a unique reappraisal of Enlightenment thought on nature, biology, and the organic world that responds to Rail’s work. The ten essays included in the collection analyse the place of historicism, vitalism, and ecocentricity in the eighteenth century—three strands of thought rarely connected, but all of which are central to Rail’s innovative work. Working across national and regional boundaries, they engage not only French and English but also Italian, Swiss, and German writers.

Keith Michael Baker is the J.E. Wallace Sterling Professor in the Humanities and a professor in the Department of History at Stanford University. Jenna M. Gibbs is an associate professor in the Department of History at Florida International University.
Bad Clowns

BENJAMIN RADFORD

Bad clowns—those malicious misfits of the midway who terrorize, haunt, and threaten us—have long been a cultural icon. This book describes the history of bad clowns, why clowns go bad, and why many people fear them. Going beyond familiar clowns such as the Joker, Krusty, John Wayne Gacy, and Stephen King’s Pennywise, it also features bizarre, lesser-known stories of weird clown antics including Bozo obscenity, Ronald McDonald haters, killer clowns, phantom-clown abductors, evil-clown panics, sex clowns, carnival clowns, troll clowns, and much more. Bad Clowns blends humor, investigation, and scholarship to reveal what is behind the clown’s dark smile.

"Benjamin Radford reviews an amazing array of bad clowns in media from comic books to pornography. He discovers the reasons behind their evil ways, and he analyzes clown aversion. It’s rough stuff, but it is given a skeptical, scholarly, and engaging treatment."

—JAN HAROLD BRUNVAND, AUTHOR OF BE AFRAID, BE VERY AFRAID: THE BOOK OF SCARY URBAN LEGENDS
Breaking Down *Breaking Bad*

*Critical Perspectives*

EDITED BY MATT WANAT & LEONARD ENGEL

The story of Walter White’s transformation from chemistry teacher to drug lord has captured the imagination of television viewers around the world. This collection of essays sets the series in the context of American culture, analyzing its reinvention of classic themes in literature.

A protagonist who sets out on a quest and discovers things about himself and the world is a common enough convention in American storytelling. Typically the hero encounters evil along the way and acquires worldly wisdom. Vince Gilligan, the creator of *Breaking Bad*, offers a dynamic variant of this quest, posing the question of how far a desperate man facing death will go in order to achieve a sense of self and financial security for his family. Going beyond the obvious ethical issues that have preoccupied viewers and critics alike, the essays in this book cut across disciplines, delve deeply into contemporary issues, and explore the pure pleasure and entertainment value of the series.

*Also of Interest*

*The Matteo Falcon to Body of Lies: Spies, Noirs, and Truth*  
Robert von Hallberg  
$29.95 paper 978-0-8263-5136-4
**Queer Philologies**

Sex, Language, and Affect in Shakespeare’s Time

Jeffrey Masten

“A masterpiece as well as a great intellectual joy. Masten finds in philology and in the history of the book a new approach to the analysis of norms and normativities—that is, to practices of standardization, including the standardization of sex and gender. This queer manifesto for the mutual implication of the history of sexuality and the materiality of language is as powerful as it is scrupulous, as original as it is radical. No one who reads this book will ever think of the letter Q in the same way again.”—David Halperin, University of Michigan

For Jeffrey Masten, the history of sexuality and the history of language are intimately related. In *Queer Philologies*, he studies particular terms that illuminate the history of sexuality in Shakespeare’s time and analyzes the methods we have used to study sex and gender in literary and cultural history. Building on the work of theorists and historians who have, following Foucault, investigated the importance of words like “homosexual,” “sodomist” and “tribade” in a variety of cultures and historical periods, Masten argues that just as the history of sexuality requires the history of language, so too does philology, “the love of word,” require the analytical lens provided by the study of sexuality.

Masten unpacks the etymology, circulation, transformation, and constitutive power of key words within the early modern discourse of sex and gender—terms such as “conversation” and “intercourse,” “fundament” and “foundation,” “friend” and “boy”—that described bodies, pleasures, emotions, sexual acts, even to the extent possible in this period—sexual identities. Analyzing the continuities as well as differences between Shakespeare’s language and our own, he offers up a queer lesson out of the letter “Q” in perhaps the queerest character of all.

**Jeffrey Masten** is Professor of English and of Gender and Sexuality Studies at Northwestern University and author of *Textual Intercourse: Collaboration, Authorship, and Sexuality in Renaissance Drama*.

“A brilliant, exacting, original book. Coherently organized, deftly argued, elegant in style, and utterly unique. *Queer Philologies* is not only full of insights relevant to scholars of early modern literature, it advances paradigm-shattering proposals relevant to queer studies scholars and historians of sexuality in general.”

—Valerie Traub, University of Michigan

“Jeffrey Masten’s witty and searching book will help a new generation of students to recover the philological grounds for the early modern period’s sexual relations and gender constructions. Deploying and extending his signature combinaton of queer theory and textual scholarship, Masten gives us cutting new readings of key works, words, and even letters that leave them looking very queer indeed.”

—William Sherman, Victoria and Albert Museum
Frank Miller’s Daredevil and the Ends of Heroism

PAUL YOUNG

"An incisive and focused discussion of an understudied era in the Daredevil series that provides a rewarding exploration of how the superhero reflects and shapes broader areas of culture."
—José Alaniz, author of Death, Disability, and the Superhero: The Silver Age and Beyond

In the late 1970s and early 1980s, writer-artist Frank Miller turned Daredevil from a tepid-selling comic into an industry-wide success story, doubling its sales within three years. Lawyer by day and costumed vigilante by night, the character of Daredevil was the perfect vehicle for the explorations of heroic ideals and violence that would come to define Miller’s work. Frank Miller’s Daredevil and the Ends of Heroism is both a rigorous study of Miller’s artistic influences and innovations and a reflection on how his visionary work on Daredevil impacted generations of comics publishers, creators, and fans. Paul Young explores the accomplishments of Miller the writer, who fused hardboiled crime stories with superhero comics. He looks at how Miller reimaged Kingpin (a classic Spider-Man nemesis), rehabilitated the half-baked villain Bullseye, and invented a completely new kind of Daredevil villain in Elektra. Yet, he also offers a vivid appreciation of the indelible panels drawn by Miller the artist, taking a fresh look at his distinctive page layouts and lines.

A childhood fan of Miller’s Daredevil, Young takes readers on a personal journey as he seeks to reconcile his love for the comic with his distaste for the fascist overtones of Miller’s controversial later work. What he finds will resonate not only with Daredevil fans, but with anyone who has contemplated what it means to be a hero in a heartless world.

PAUL YOUNG is an associate professor of film and media studies at Dartmouth College in Hanover, New Hampshire. He is the author of The Cinema Dreams Its Rivals: Media Fantasy Films from Radio to the Internet.

A volume in the Comics Culture series, edited by Corey K. Creekmur

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July 2016

[RUTGERS]
Monstrous Progeny
A History of the Frankenstein Narratives

LESTER D. FRIEDMAN AND ALLISON B. KAVEY

“Written in a most accessible style even as it presents a complicated history and series of analyses, Monstrous Progeny combines discussion of the original Frankenstein with issues of adaptation in theater, literature, cinema, and other media.”
—Rick Worland, author of The Horror Film: An Introduction

Mary Shelley’s 1818 novel Frankenstein is its own type of monster mythos that will not die, a corpus whose parts keep getting harvested to animate new artistic creations. What makes this tale so adaptable and so resilient that, nearly 200 years later, it still seems vitally relevant in a culture radically different from the one that spawned its birth? Monstrous Progeny takes readers on a fascinating exploration of the Frankenstein family tree, tracing the literary and intellectual roots of Shelley’s novel from the sixteenth century and analyzing the evolution of the book’s figures and themes into modern productions that range from children’s cartoons to pornography. Along the way, media scholar Lester D. Friedman and historian Allison B. Kavey examine the adaptation and evolution of Victor Frankenstein and his monster across different genres and in different eras. In doing so, they demonstrate how Shelley’s tale and its characters continue to provide crucial reference points for current debates about bioethics, artificial intelligence, cyborg lifeforms, and the limits of scientific progress.

Blending an extensive historical overview with a detailed analysis of key texts, the authors reveal how the Frankenstein legacy arose from a series of fluid intellectual contexts and continues to pulsate through an extraordinary body of media products. Both thought-provoking and entertaining, Monstrous Progeny offers a lively look at an undying and significant cultural phenomenon.

LESTER D. FRIEDMAN is a professor and former chair of the Media and Society Program at Hobart and William Smith Colleges in Geneva, New York. He is the author, coauthor, or editor of over twenty books, including American Cinema of the 1970s (Rutgers University Press) and the forthcoming, Tough Ain’t Enough: The Film Career of Clint Eastwood.

ALLISON B. KAVEY is an associate professor of early modern history at CUNY John Jay College of Criminal Justice and the CUNY Graduate Center in New York, New York. She is the author, coauthor, or editor of several books, including Second Star to the Right: Peter Pan in the Cultural Imagination, co-edited with Friedman (Rutgers University Press).

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CULTURAL STUDIES

[ RUTGERS ]
Watching TV
Eight Decades of American Television
Third Edition
Harry Castleman and Walter J. Podrazik

Paper $49.95 07808156331356
8½ x 11, 576 pages, 160 black-and-white illustrations, table, index
Sarat: Television and Popular Culture
January 2016

"Castleman and Podrazik have put together a well-researched, tightly written documentary on the development of the television industry and the individuals involved."
—Publishers Weekly

Castleman and Podrazik present a sweeping, season-by-season story, capturing the essence of television from its inception to the contemporary era of anytime access and online streaming, including every prime time fall schedule since 1944. The authors have dug through the mounds of obscure facts, oft-forgotten anecdotes, and corporate strategies that have made television a multibillion-dollar industry. Watching TV provides a fascinating history of how the personalities, popular shows, and coverage of key events have evolved across eight decades.

Full of facts, lists, insights, and exploits, as well as rare and memorable photographs, Watching TV is the standard history of American television. This third edition includes coverage up through the mid-2010s and looks ahead to the next waves of change.

Harry Castleman practiced law in Boston and has written seven other popular culture books with Podrazik. He has worked as a media producer and consultant for a number of political organizations and campaigns. He has also been a guest lecturer on TV history at Boston University’s College of Communication.

Walter J. Podrazik is a communications and logistics consultant. He also serves as television curator at the Museum of Broadcast Communications in Chicago and is regularly quoted in media articles. As an adjunct lecturer at the University of Illinois at Chicago, he teaches television history and analyzes the role of media in politics.
Cartooning the Landscape

Chip Sullivan

One of the singular talents in landscape design, Chip Sullivan has shared his expertise through a seemingly unusual medium that, at second glance, makes perfect sense—the comic strip. For years Sullivan entertained readers of Landscape Architecture Magazine with comic strips that ingeniously illustrated significant concepts and milestones in the creation of our landscapes. These strips gained a large following among architects and illustrators, and now those original works, as well as additional strips created just for this book, are collected in Cartooning the Landscape.

Framed by a loose narrative in which a young man's search for wisdom is fulfilled by a comic shop owner who instructs him not only in the essentials of illustrating but in how to see, the book takes us on a whirlwind series of journeys. We visit the living sculptures of the Tree Circus on California's Highway 17, the vast network of tunnels and fortifications—almost an underground city—of France's Maginot Line, and take a trip through time that reveals undeniable parallels between the Emperor Hadrian's re-creation of the Elysian Fields and, of all things, the iconic theme parks of Walt Disney. Sullivan immerses us in the artist's concepts and tools, from the Claude mirror and the camera obscura to the role of optical illusion in art. He shows us how hot air balloons introduced aerial perspective and reveals exhibition effects that portended everything from Cinerama to Smell-O-Vision.
Sullivan’s book is also a plea, in an era increasingly dominated by digitally rendered images, for a new appreciation of the art of hand drawing. The proof of this craft’s value lies in the hundreds of Sullivan’s panels collected in this passionate, humorous, always illuminating tour of the rich landscape surrounding us.

“As an architect who draws cartoons to accompany my Washington Post ‘Shaping the City’ column, how could I not love Chip Sullivan’s book? Today, when designers create most drawings digitally, never lifting a pencil, this witty, didactic, manually crafted book is especially timely. Cartooning landscapes and much, much more, Sullivan artfully uses his pencil to craft images, tell stories, and teach lessons, recounting history and nostalgically evoking memories of what life was like before TV and smartphones.”

—Roger K. Lewis, Professor Emeritus, University of Maryland School of Architecture

“Chip Sullivan is known as a provocative, original illustrator and inspiring teacher. His drawings overflow with lessons on how to draw and represent landscapes, which is a complex endeavor. In Cartooning the Landscape, Sullivan addresses several well-known (and some lesser-known) events in landscape and garden history but does so unlike anyone else. Sullivan makes history come alive and seem hip and relevant.”

—Frederick Steiner, University of Texas at Austin, author of Design for a Vulnerable Planet

CHIP SULLIVAN is Professor of Landscape Architecture and Environmental Planning at the University of California, Berkeley. He is a winner of the Rome Prize and the author of the classic Cartooning the Landscape, now in its fourth edition.
How South Asian Americans’ engagements with Indian beauty and fashion help structure their uneven access to social mobility, capital, and citizenship

Fashioning Diaspora
Beauty, Femininity, and South Asian American Culture
Vanita Reddy

In her insightful study, Fashioning Diaspora, Vanita Reddy carefully maps how transnational itineraries of Indian beauty and fashion shaped South Asian American cultural identities and racialized belonging from the 1990s through the first decade of the twenty-first century. She observes how diasporic subjects engage with and respond to various encounters with Indian beauty and fashion.

One of the first books to consider beauty and fashion as a point of entry into an examination of South Asian diasporic public cultures, Fashioning Diaspora examines a range of literature, visual art, and live performance. Through careful analyses of novels by Bharati Mukherjee and Shampa Lahiri, young adult literature, performance art by Shailja Patel, beauty and adornment practices, as well as objects of popular culture including an Indian American fashion doll, Reddy challenges fashion and beauty as a set of dematerialized, overly commodified cultural practices. She argues instead that beauty and fashion structure South Asian Americans’ uneven access to social mobility, capital, and citizenship, and she demonstrates their varying capacities to produce social attachments across national, class, racial, gender, and generational divides.

Vanita Reddy is an Assistant Professor of English at Texas A&M University.

Also of Interest
Sweating Saris
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Priya Stevenson

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Ludomusicology
Approaches to Video Game Music
Edited by Michiel Kamp, Tim Summers and Mark Sweeney

The last half-decade has seen the rapid and expansive development of video game music studies. As with any new area of study this significant sub-discipline is still tackling fundamental questions concerning how video game music should be approached. In this volume, experts in game music provide their responses to these issues.

This book suggests a variety of new approaches to the study of game music. In the course of developing ways of conceptualizing and analyzing game music it explicitly considers other critical issues including the distinction between game play and music play, how notions of diegesis are complicated by video game interactivity, the importance of cinema aesthetics in game music, the technicalities of game music production and the relationships between game music and art music traditions.

This collection is accessible yet theoretically substantial and complex. It draws upon a diverse array of perspectives and presents new research which will have a significant impact upon the way that game music is studied. The volume represents a major development in game musicology and will be indispensable for both academic researchers and students of game music.

The Editors
Michiel Kamp is Junior Assistant Professor of Music at Utrecht University.
Tim Summers is a Teaching Fellow in Music at Royal Holloway, University of London.
Mark Sweeney completed his D Phil. thesis in musicology at Hertford College, Oxford. He was previously lecturer in music at St Catherine’s College, Oxford.

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**Writing Pregnancy in Low-Fertility Japan**

AMANDA C. SEAMAN

*Writing Pregnancy in Low-Fertility Japan* is a wide-ranging account of how women writers have made sense (and nonsense) of pregnancy in postwar Japan. While earlier authors such as Yosano Akiko had addressed the pain and emotional complexities of childbearing in their poetry and prose, the topic quickly moved into the literary shadows when motherhood became enshrined as a duty to state and sovereign in the 1930s and '40s. This reproductive imperative endured after World War II, spurred by a need to create a new generation of citizens and consumers for a new, peacetime nation. It was only in the 1960s, in the context of a flowering of feminist thought and activism, that more critical and nuanced appraisals of pregnancy and motherhood began to appear.

In her fascinating study, Amanda C. Seaman analyzes the literary manifestations of this new critical approach, in the process introducing readers to a body of work notable for the wide range of genres employed by its authors (including horror and fantasy, short stories, novels, memoir, and manga), the many political, personal, and social concerns informing it, and the diverse creative approaches contained therein. This "pregnancy literature," Seaman argues, serves as an important yet rarely considered forum for exploring and debating not only the particular experiences of the pregnant mother-to-be, but the broader concerns of Japanese women about their bodies, their families, their life choices, and the meaning of motherhood for individuals and for Japanese society. It will be of interest to scholars of modern Japanese literature and women’s history, as well as those concerned with gender studies, feminism, and popular culture in Japan and beyond.
The Myth and Mystery of UFOs
Thomas E. Bullard

Echoes Hynieb in holding that UFOs point to an aspect of the natural world not yet explained by science. — London Review of Books

Skelton has put together a careful and exhaustive catalog of UFOs of historic, modern, spiritual, cultural, and pop myth. — Post's Times

This scholarly work has a single overarching theme: the phenomena of UFOs deserve serious scientific study. The encounters may play as myth, but some remain truly mysterious. Bullard reaches this conclusion through a distillation of centuries of documentarian that yields a set of encyclopedic that remain weird and strange, and yet reasonable explanation. The book is studious and rich with historical and sociological reference that constitute a scholarly literature of ufology, highly recommended. All levels/libraries. — Choice

This is an extremely well-documented, cultural approach to a phenomenon that deserves to be embraced, rather than summarily ignored, by at least a few branches of science. — CBEA News, Association of College and Research Libraries

Bullard treats UFOs through his own training as a university professor with a PhD in folklore and come to many fascinating conclusions... His bibliography is impressive, and the book is a full account of UFO sightings and the development of "UFO." VERDICT: Those interested in the UFO phenomenon will find this book interesting material to ponder and a different way of looking at it. — Library Journal

Thomas E. Bullard is a board member of the Center for UFO Studies and the Fund for UFO Research and author of UFO Abductions: The Measure of a Mystery and The Sympathetic Ego: Investigating the "Wriggles in UFO Abduction Reports.

ISRAEL, DIASPORA, AND THE ROUTES OF NATIONAL BELONGING
Second Edition
Jasmin Habib

Cultural Spaces

Over the course of four years, Jasmin Habib was a participant observer on tours of Israel organized for diaspora Jews as well as at North American community events focusing on Israeli and Israeli-diaspora relations. She argues that much of the existing literature about North American Jews and their relationship to Israel ignores their reactions to official narratives and perpetuates an "official silence" surrounding the destructive aspects of nationalist sentiments.

This new expanded edition of Israel, Diaspora, and The Routes Of National Belonging builds upon Habib's ground-breaking research and reflects on the changes to scholarship since the book's appearance in 2004. Additionally, by exploring the dramatic changes to the region's politics, Habib ensures that the startlingly honest, theoretically rich, and detailed analysis of her original work continues to be of relevance over a decade later.

Jasmin Habib is an associate professor in Department of Political Science at the University of Waterloo.
Body Parts of Empire

*Visual Abjection, Filipino Images, and the American Archive*

Nerissa S. Balce

*Body Parts of Empire* is a study of abjection in American visual culture and popular literature from the Philippine-American War (1899–1902). During this period, the American national territory expanded beyond its continental borders to islands in the Pacific and the Caribbean. Simultaneously, new technologies of vision emerged for imagining the human body, including the moving camera, stereoscopes, and more efficient print technologies for mass media.

Rather than focusing on canonical American authors who wrote at the time of U.S. imperialism, this book examines abject texts—images of naked savages, corpses, clothed native elites, and uniformed American soldiers as well as bodies of writing that document the goodwill and violence of American expansion in the Philippine colony. Contributing to the fields of American studies, Asian American studies, and gender studies, the book analyzes the actual archive of the Philippine-American War and how the racialization and sexualization of the Filipino colonial native have always been part of the cultures of America and U.S. imperialism. By focusing on the Filipino native as an abject body of the American imperial imaginary, this study offers a historical materialist optic for reading the cultures of Filipino America.

Nerissa S. Balce is Assistant Professor of Asian and Asian American Studies at the State University of New York. Her work has appeared in *Social Text, Peace Review, and Critical Mass: A Journal of Asian American Cultural Criticism*.

“Balce has given us a valuable addition to a growing body of scholarship on the entwined histories of the Philippines and the United States. This is a gracefully-written study that pulls in a wide range of scholarly texts while simultaneously shining new light on both well-known and long-forgotten archives.”

—Mark Rice, author of *Dean Worcester’s Fantasy Islands*
HOW LITERATURE AND READING PRACTICES REFLECTED COLD WAR PARANOIA

Reading America
Citizenship, Democracy, and Cold War Literature

KRISTIN L. MATTHEWS

During the Cold War, the editor of Time magazine declared, “A good citizen is a good reader.” As postwar euphoria faded, a wide variety of Americans turned to reading to understand their place in the changing world. Yet, what did it mean to be a good reader? And how did reading make you a good citizen?

In Reading America, Kristin L. Matthews puts into conversation a range of political, educational, popular, and touchstone literary texts to demonstrate how Americans from across the political spectrum—including “great works” proponents, New Critics, civil rights leaders, postmodern theorists, neoconservatives, and multiculturalists—celebrated particular texts and advocated particular interpretive methods as they worked to make their vision of “America” a reality. She situates the fiction of J. D. Salinger, Ralph Ellison, Thomas Pynchon, John Barth, and Maxine Hong Kingston within these debates, illustrating how Cold War literature was not just an object of but also a vested participant in postwar efforts to define good reading and citizenship.

“Reading America offers an illuminating account of a still incompletely known and important political history, and it provides valuable critical insight into several monuments of literary expression.”

—Sean McCann, author of A Pinnacle of Feeling: American Literature and Presidential Government

KRISTIN L. MATTHEWS is associate professor of English and coordinator of the American Studies Program at Brigham Young University.

Print Culture Studies / American Literature
288 pp., 8 color illus. [MASSACHUSETTS]
$59.00 hardcover, ISBN 978-1-62534-234-8
December 2016

“Matthews has a truly astonishing command of the discourse surrounding reading in Cold War America. She makes a smart and ambitious argument.”

—Greg Barnhisel, author of Cold War Modernists: Art, Literature, and American Cultural Diplomacy
A groundbreaking look at the paradox of technology to both liberate and enslave our current culture by noted scholar William Sims Bainbridge

**Star Worlds**

*Freedom Versus Control in Online Gameworlds*

William Sims Bainbridge

*Star Worlds* explores the future-oriented universe of online virtual worlds connected with popular science fiction—specifically, with *Star Wars* and *Star Trek*—that have been inhabited for over a decade by computer gamers. The *Star Wars* and *Star Trek* franchises, both of which have shaped the dominant science fiction mythologies of the last half-century, offer profound conceptions of the tension between freedom and control in human economic, political, and social interactions. Bainbridge investigates the human and technological dynamics of four online virtual worlds based on these two very different traditions: the massive multiplayer online games *Star Wars Galaxies; Star Wars: The Old Republic; Star Trek Online;* and the Star Trek community in the non-game, user-created virtual environment, *Second Life.*

The four “star worlds” explored in this book illustrate the dilemmas concerning the role of technology as liberator or oppressor in our post-industrial society, and represent computer simulations of future possibilities of human experience. Bainbridge considers the relationship between a real person and the role that person plays, the relationship of an individual to society, and the relationship of human beings to computing technology. In addition to collecting ethnographic and quantitative data about the social behavior of other players, he has immersed himself in each of these worlds, role-playing 14 avatars with different skills and goals to gain new insights into the variety of player experience from a personal perspective.

**William Sims Bainbridge** is the author of books about the real space program (*The Spaceflight Revolution, Goals in Space, and The Meaning and Value of Spaceflight*), and fictional representations of it (*Dimensions of Science Fiction and The Virtual Future*), as well as books about massively multiplayer online games (*The Warcraft Civilization: Social Science in a Virtual World and eGods: Faith Versus Fantasy in Computer Gaming*). He is an experienced computer programmer, anthropological field researcher, and historical sociologist, with more than 200 articles and book chapters to his credit.
Describes and defends the centrality of discomfort for consumers of various arts—literature, architecture, visual art, music, dance, and cinema

**Aesthetics of Discomfort**
*Conversations on Disquieting Art*
Frederick Aldama and Herbert Lindenberger

Through a series of provocative conversations, Frederick Luis Aldama and Herbert Lindenberger, who have written widely on literature, film, music, and art, locate a place for the discomforting and the often painfully unpleasant within aesthetics. The conversational format allows them to travel informally across many centuries and many art forms. They have much to tell one another about the arts since the advent of modernism soon after 1900—the nontonal music, for example, of the Second Vienna School, the chance-directed music and dance of John Cage and Merce Cunningham, the in-your-faceness of such diverse visual artists as Francis Bacon, Pablo Picasso, Willem de Kooning, Egon Schiele, Otto Dix, and Damien Hirst. They demonstrate as well a long tradition of discomforting art stretching back many centuries, for example, in the Last Judgments of innumerable Renaissance painters, in Goya's so-called “black” paintings, in Wagner's Tristan chord, and in the subtexts of Shakespearean works such as *King Lear* and *Othello*. This book is addressed at once to scholars of literature, art history, musicology, and cinema. Although its conversational format eschews the standard conventions of scholarly argument, it provides original insights both into particular art forms and into individual works within these forms. Among other matters, it demonstrates how recent work in neuroscience may provide insights in the ways that consumers process difficult and discomforting works of art. The book also contributes to current aesthetic theory by charting the dialogue that goes on—especially in aesthetically challenging works—between creator, artifact, and consumer.

Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English at The Ohio State University. Herbert Lindenberger is Avalon Foundation Professor of Humanities, Emeritus, Stanford University.

“An essential read.”
—Wheeler Winston Dixon, University of Nebraska, and author of *A History of Horror and Black & White Cinema: A Short History*

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**CULTURAL STUDIES**

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An exploration of immigration, and how European far right groups attract seemingly left populations by emphasizing culture over economics

How the Workers Became Muslims

*Immigration, Culture, and Hegemonic Transformation in Europe*

Ferruh Yilmaz

Writing in the beginning of the 1980s, Ernesto Laclau and Chantal Mouffe explored possibilities for a new socialist strategy to capitalize on the period's fragmented political and social conditions. Two and a half decades later, Ferruh Yilmaz acknowledges that the populist far right—not the socialist movement—has demonstrated greater facility in adopting successful hegemonic strategies along the structural lines Laclau and Mouffe imagined. Right wing hegemonic strategy, Yilmaz argues, has led to the reconfiguration of internal fault lines in European societies.

Yilmaz's primary case study is Danish immigration discourse, but his argument contextualizes his study in terms of questions of current concern across Europe, where right wing groups that were long on the fringes of "legitimate" politics have managed to make significant gains with populations typically aligned with the Left. Specifically, Yilmaz argues that socio-political space has been transformed in the last three decades such that group classification has been destabilized to emphasize cultural rather than economic attributes.

According to this point-of-view, traditional European social and political cleavages are jettisoned for new "cultural" alliances pulling the political spectrum to the right, against the corrosive presence of Muslim immigrants, whose own social and political variety is flattened into an illusion of alien sameness.

Ferruh Yilmaz is Assistant Professor of Communication Studies at Tulane University.

"[A] remarkable study on the ways racism has taken in Western Europe, in particular in relations between Muslim immigrants and Western European states. Yilmaz has made a first-rate intervention on the discussion concerning national, popular, and ethnic identities in the contemporary world. His contribution to contemporary scholarship is outstanding."

—Ernesto Laclau, author of *On Populist Reason*
An interdisciplinary study of how conspiracy theories and stories persist and resonate among different Americans

The Resonance of Unseen Things
Poetics, Power, Captivity, and UFOs in the American Uncanny
Susan Lepselter

The Resonance of Unseen Things offers an ethnographic meditation on the “uncanny” persistence and cultural freight of conspiracy theory. The project is a reading of conspiracy theory as an index of a certain strain of late 20th-century American despondency and malaise, especially as understood by people experiencing downward social mobility. Written by a cultural anthropologist with a literary background, this deeply interdisciplinary book focuses on the enduring American preoccupation with captivity in a rapidly transforming world. Captivity is a trope that appears in both ordinary and fantastic iterations here, and Susan Lepselter shows how multiple troubled histories—of race, class, gender, and power—become compressed into stories of uncanny memory.

Susan Lepselter is an Associate Professor in the Departments of Communication and Culture and the Program in American Studies at Indiana University.

“We really don’t have anything like this in terms of a focused, sympathetic, open-minded ethnographic study of UFO experiencers. . . . The author’s semiotic approach to the paranormal is immensely productive, positive, and, above all, resonant with what actually happens in history.”

—Jeffrey J. Kripal, J. Newton Rayzor Professor of Religion, Rice University

“Lepselter relates a weave of intimate alien sensibilities in out-of-the-way places which are surprisingly, profoundly, close to home. Readers can expect to share her experience of contact with complex logics of feeling, and to do so in a contemporary America they may have thought they understood.”

—Debora Battaglia, Mount Holyoke College

“An original and beautifully written study of contemporary American cultural poetics.”

—Deirdre de la Cruz, University of Michigan

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A revolutionary study of Spanish-language Filipino literature as the first creative reaction to American imperialism

Subversions of the American Century
Filipino Literature in Spanish and the Transpacific Transformation of the United States
Adam Lifshey

Subversions of the American Century: Filipino Literature in Spanish and the Transpacific Transformation of the United States argues that the moment the United States became an overseas colonial power in 1898, American national identity was redefined across a global matrix. The Philippines, which the United States seized at that point from Spain and local revolutionaries, is therefore the birthplace of a new kind of America, one with a planetary reach that was, most profoundly, accompanied by resistance to that reach by local peoples.

Post-1898 Filipino literature in Spanish testifies crucially to this foregrounding fact of American global power, for it is the language of that tradition that speaks directly to the reality of one empire having wrested land from another. Yet this literature is invisible in American Studies programs, Asian Studies programs, Spanish and English departments, and everywhere else. Subversions of the American Century will change that. After Subversions, students and scholars in various American Studies disciplines as well as Asian, Spanish, and Comparative Literature fields will find it necessary to revisit and revamp the basic parameters by which they approach their subjects.

Adam Lifshey is Associate Professor in the Department of Spanish and Portuguese at Georgetown University.

“Lifshey has developed a sound critical study that involves the intersection of several important scholarly agendas... I know of no other study that raises the sort of issues of Spanish-language writing in the American English-language dominated overseas empire than Lifshey’s does... and it is a significant addition to... the most innovative extensions of Hispanic studies.”

—David William Foster, Arizona State University
The first scholarly examination of underground music in the digital age

Sounds of the Underground
A Cultural, Political and Aesthetic Mapping of Underground and Fringe Music
Stephen Graham

In Sounds of the Underground, Stephen Graham examines the largely unexplored terrain of underground music—exploratory forms of music-making, such as noise, free improvisation, and extreme metal, that exist outside or on the fringes of mainstream culture, generally independent from both the market and from traditional high-art institutions.

Until now there has been little scholarly discussion of underground music and its cultural, political, and aesthetic importance. In addition to providing a much-needed historical outline of this diverse scene, Stephen Graham focuses on the digital age, showing the underground and its fringes as based largely in radical anti-capitalist politics and aesthetics, tied to the political contexts and structures of late-capitalism. Sounds of the Underground explores these various ideas of separation and capture through interviews and analysis, developing a critical account of both the music and its political and cultural economy.

Stephen Graham is Lecturer in Music at Goldsmiths College.

“There are no sustained considerations of the underground currently in academic literature. There are many discussions of noise, of exchanges between pop and art spheres, and of course of popular music, but Stephen Graham provides a sorely needed contribution in the form of a study that unites all of these different strands intelligibly. I can think of few other scholars who would be able to speak with the confidence and authority that he commands.”

— Joanna Demers, University of Southern California

MUSIC
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Challenges the discourses of autism awareness campaigns for the “logic of violence” they often conceal

**War on Autism**

*On the Cultural Logic of Normative Violence*

Anne McGuire

*War on Autism* examines autism as a historically specific and power-laden cultural phenomenon that has much to teach about the social organization of a neoliberal western modernity. Bringing together a variety of interpretive theoretical perspectives including critical disability studies, queer and critical race theory, and cultural studies, the book analyzes the social significance and productive effects of contemporary discourses of autism as these are produced and circulated in the field of autism advocacy. Anne McGuire discusses how in the field of autism advocacy, autism often appears as an abbreviation, its multiple meanings distilled to various “red flag” warnings in awareness campaigns, bulleted biomedical “facts” in information pamphlets, or worrisome statistics in policy reports. She analyzes the relationships between these fragmentary enactments of autism and traces their continuities to reveal an underlying, powerful, and ubiquitous logic of violence that casts autism as a pathological threat that advocacy must work to eliminate. Such logic, McGuire contends, functions to delimit the role of the “good” autism advocate to one who is positioned “against” autism.

Anne McGuire is Assistant Professor in the Equity Studies Program at New College, University of Toronto.

“A comprehensive treatise on the social, political, and discursive constitution of the conceptual object called ‘autism’ which considers a broad range of arguments, artifacts, and events and does so in a series of lively and provocative challenges to accepted understandings of this relatively recent phenomenon.”

— Shelley Tremain, author of *Foucault and the Government of Disability*

“McGuire’s multi-pronged, critical analysis of modern-day autism advocacy will profoundly impact the field of Disability Studies and uproot (unfortunately) dearly held clinical and educational paradigms that dominate contemporary discourse on autism.”

— Melanie Vergeau, University of Michigan
An intriguing art & design manual that explores the social space between practitioners and their work

**Utopia Toolbox**  
*An Incitement to Radical Creativity*  
Juliane Stiegele and Nick Tobier

Published by Penny W. Stamps School of Art & Design. Distributed by University of Michigan Press.

Think of a hybrid between something like a how-to book and a theoretical framework that asks artists, designers, planners, architects, and cultural producers to consider their actions in context. *Utopia Toolbox* contains an anthology of texts, quotations, interviews, documentation of art and design projects, and do-it-yourself actions and performances. The contributions in practice and in text are from a broad array of disciplinary rubrics, including philosophy, art, science, technology, economics, and spirituality. They also provide perspectives from across the stages of life—from an 8-year-old child to octogenarian physicist Hans-Peter Duerr. In content and in proximity to one another, the wide-ranging contributions offer unexpected and fresh impulses, directions, estimations, suggestions, and approaches to serve as a catalyst for creativity. The book encourages new and unknown combinations of thinking and also contains a number of empty pages for readers to sketch their own ideas and thinking processes.

Juliane Stiegele lives in Munich and Augsburg, Germany, and is an artist working in the areas of interventions in public space, installation and video. Since 2006 she has been a Visiting Professor at Shih University, Taipei, Taiwan, the Taipei National University of Arts, Department of New Media, Taiwan, as well as at Aalto University, Helsinki, Finland. Nick Tobier is an Associate Professor at the Stamps School of Art and Design and the Center for Entrepreneurship in the College of Engineering at the University of Michigan. His focus as an artist and designer is with the social lives of public places, both in built structures and events.
Comics and Memory in Latin America

Edited by JORGE CATALÁ CARRASCO, PAULO DRINOT, and JAMES SCORER

“T his volume makes an exciting contribution to memory studies in Latin America, while responding to a growing interest in graphic fiction from the region. Its geographical scope is admirably broad, and the editors have done an excellent job of bringing together a very diverse set of discussions on the role of comics in politics and memory.”
—Joanna Page, University of Cambridge

“This volume raises the most important questions about Latin America’s recent past from the unusual angle of comic books and cartooning. The politics of memory, the lingering influence of the Cold War, the awful and ambiguous effects of neoliberalism: historians’ arguments on these crucial topics will be complicated and enriched by the essays in this lovely book.”
—Anne Rubenstein, York University

Latin American comics and graphic novels have a unique history of addressing controversial political, cultural, and social issues. This volume presents new perspectives on how comics can and from Latin America both view and express memory formation on major historical events and processes. The contributors, from a variety of disciplines including literary theory, cultural studies, and history, explore topics including national identity construction, narratives of resistance to colonialism and imperialism, the construction of revolutionary traditions, and the legacies of authoritarianism and political violence. The chapters offer a background history of comics and graphic novels in the region, and survey a range of countries and artists such as Joaquín Salvador Lavado (aka Quino), Héctor G. Cester de, and Juan Aoevedo. They also highlight the unique ability of this art and literary form to succinctly render memory. In sum, this volume offers in-depth analysis of an understudied, yet key literary genre in Latin American memory studies and documents the essential role of comics during the transition from dictatorship to democracy.
Selling Women’s History
Packaging Feminism in Twentieth-Century American Popular Culture

EMILY WESTKAEMPER

Only in recent decades has the American academic profession taken women’s history seriously. But the very concept of women’s history has a much longer past, one that’s intimately entwined with the development of American advertising and consumer culture.

Selling Women’s History reveals how, from the 1900s to the 1970s, popular culture helped teach Americans about the accomplishments of their foremothers, promoting an awareness of women’s wide-ranging capabilities. On one hand, Emily Westkaemper examines how this was a marketing ploy, as Madison Avenue co-opted women’s history to sell everything from Betsy Ross Red lipstick to Virginia Slims cigarettes. But she also shows how pioneering adwomen and female historians used consumer culture to publicize histories that were ignored elsewhere. Their feminist work challenged sexist assumptions about women’s subordinate roles.

Assessing a dazzling array of media, including soap operas, advertisements, films, magazines, calendars, and greeting cards, Selling Women’s History offers a new perspective on how early- and mid-twentieth-century women saw themselves. Rather than presuming a drought of female agency between the first and second waves of American feminism, it reveals the subtle messages about women’s empowerment that flooded the marketplace.

EMILY WESTKAEMPER is an assistant professor of history at James Madison University in Harrisonburg, Virginia.

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RONALD D. LANKFORD JR.

The amazing story behind the classic Christmas character

Ronald D. Lankford has written the definitive history of one of America’s most enduring Christmas characters. Rudolph the Red-Nosed Reindeer was the creation of Robert May, who wrote the original poem as a Montgomery Ward Christmas giveaway in 1939. More than 2.4 million copies were printed and given away that holiday season. Thus the legend began. Johnny Marks adapted the poem into what would become the Gene Autry hit “Rudolph the Red-Nosed Reindeer,” which instantly became—and still remains—one of the most popular Christmas songs of all time.

The legend of Rudolph soared even higher with the famous Rankin/Bass television special in 1964, which has gone on to inspire a cottage industry of toys and decorative items. Lankford has produced the first complete history of the most famous reindeer of all that both celebrates and explains the undying popularity of Rudolph and his friends.

RONALD D. LANKFORD JR. is an author and independent scholar who lives in Appomattox, Virginia. He has written numerous books.
The Unmaking of Home in Contemporary Art

Claudette Lauzon

Cultural Spaces

In a world where the notion of home is more traumatizing than it is comforting, artists are using this literal and figurative space to reframe human responses to trauma.

Building on the scholarship of key art historians and theorists such as Judith Butler and Mieke Bal, Claudette Lauzon embarks upon a transnational analysis of contemporary artists who challenge the assumption that 'home' is a stable site of belonging. Lauzon's boundary-breaking discussion of artists including Krzysztof Wodiczko, Santiago Sierra, Doris Salcedo, and Yto Barrada posits that contemporary art offers a unique set of responses to questions of home and belonging in an increasingly unwelcoming world. From the legacies of Colombia's 'dirty war' to migrant North African workers crossing the Mediterranean, The Unmaking of Home in Contemporary Art bears witness to the suffering of others whose overriding notion of home reveals the universality of human vulnerability and the limits of empathy.

Claudette Lauzon is an assistant professor in the School for the Contemporary Arts at Simon Fraser University.

"Lauzon marshals a wide range of theoretical texts and complex philosophical ideas, but the book never gets bogged down. Her writing is crisp, clear, and lively."
Jane Blocker, Department of Art History, University of Minnesota

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