

# amherst

The background is a vibrant yellow. It is decorated with various black geometric elements: horizontal and vertical lines, some solid and some dashed; rectangles of different sizes; and groups of vertical bars of varying heights, resembling a barcode or a musical staff. A vertical dashed line runs down the right side of the page, and a horizontal dashed line runs across the middle. The text is layered over these elements.

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# college

FALL 2023 + SPRING 2024

# press

# CONTENTS

NEW.....1

COMING SOON.....2-7

PARTNERSHIP.....8

ANNUAL SERIES.....9

FEATURED BACKLIST.....10-11

SERIES.....12-13

## BY SUBJECT

GAME STUDIES.....5, 9-11

LATIN AMERICAN STUDIES.....2-3, 7

LAW & CULTURE.....7, 10-11

LITERARY & MEDIA STUDIES.....

.....1, 5-6, 8-11

REEES.....10, 13

VISUAL STUDIES.....1-2, 4, 8-9

# ABOUT

Amherst College Press produces path-breaking, peer-reviewed long and medium length scholarly books and makes them available to readers everywhere as digital, open-access works and affordable paperbacks.

The press is housed in the Frost Library at Amherst College. We have been at the forefront of efforts to increase the transparency of both standards and practices in peer review on the part of scholarly publishers.

ACP publishes titles in art history and visual studies; digital and game studies; Latin American studies; literary and media studies; music and sound studies; and Russian, East European, and Eurasian Studies. We also have deep interests in activist studies, environmental and energy humanities, multilingualism and translation, public and community humanities, and all forms of justice-oriented scholarship and methodology.

We publish our books on Fulcrum, a platform created by University of Michigan Publishing, allowing narrative to be richly integrated with multimedia and optimized for long-term preservation and accessibility.

Visit our website at [acpress.amherst.edu](http://acpress.amherst.edu) or by scanning the code below!



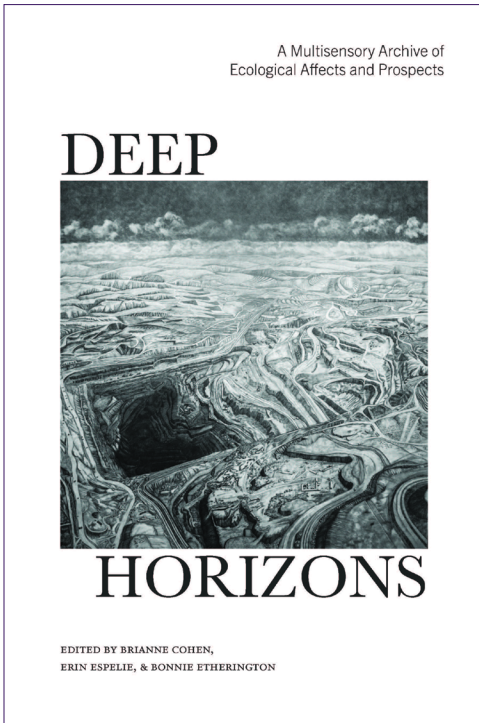
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September 2023

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# Deep Horizons

## A Multisensory Archive of Ecological Affects and Prospects

*edited by Brianne Cohen, Erin  
Espelie & Bonnie Etherington*

“The compelling juxtaposition of poetry, music, video, audio, photography, printmaking, and traditional essays is among *Deep Horizons*’ considerable strengths. I don’t know of any other project quite like this one. The subject is timely—indeed, urgent—and the innovative approach to archiving environmental change will interest scholars and artists in a range of disciplines and resonate with a wide audience.”

—Jennifer Ladino, University of Idaho

The specifics of ecological destruction often take a cruel turn, affecting those who can least resist its impacts and who are least responsible for it. This book gathers contributions from multiple disciplines to investigate intersectional questions of how the changing planet affects specific peoples, communities, wildlife species, and ecosystems in varying and inequitable ways. A multisensory, artistic-archival supplement to the University of Colorado Boulder’s 2020-2022 Mellon Sawyer Environmental Futures Project, the volume enriches current conversations by bridging the environmental humanities and affect theory with insights from Native and Indigenous philosophies. It highlights artistic practices that make legible the long-term durational effects of ecological catastrophe, inviting readers and viewers to consider the emotional resonance of poems, nonfiction texts, sound-texts, photographs, and other artworks that grapple with the less visible loss and prospects of environmental transformation. This multimodal, multisensorial volume pushes the boundaries of scholarship with an experimental, born-digital format that offers a set of responses to collective traumas such as climate change, environmental destruction, and settler colonialism.

**Brianne Cohen** is the author of *Don’t Look Away: Art, Nonviolence, and Preventive Publics in Contemporary Europe* (Duke) and co-editor of *The Photofilmic: Entangled Images in Contemporary Art and Visual Culture* (Leuven University Press and Cornell University Press).

**Erin Espelie** is a filmmaker whose works have shown at the New York Film Festival, the British Film Institute, the Whitechapel Gallery, Anthology Film Archive, the San Francisco Museum of Modern Art, and more.

**Bonnie Etherington**’s work has been published in *The Contemporary Pacific*, *Native American and Indigenous Studies*, and *Studies in the Novel*. Her novel, *The Earth Cries Out* (Vintage NZ), was short-listed for the William Saroyan International Prize for Writing and long-listed for the Ockham New Zealand Book Awards.



October 2023

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Paper: 978-1-943208-57-9

## **Dismantling the Nation** **Contemporary Art in Chile** *edited by Florencia San Martín,* *Carla Macchiavello Cornejo &* *Paula Solimano*

*“Dismantling the Nation* offers radical new visions toward Chilean art that take into account the structures of local and global power that govern the country while also recognizing art and culture as potentially disruptive agents within those structures. The time is right for a book like this one. Socially engaged artists are responding with offerings of healing and hope before our increasingly troubled world and Chile is playing a key role in that project. This book gives us a glimpse into these exciting arts movements.”

—**Guisela Latorre**, Ohio State University

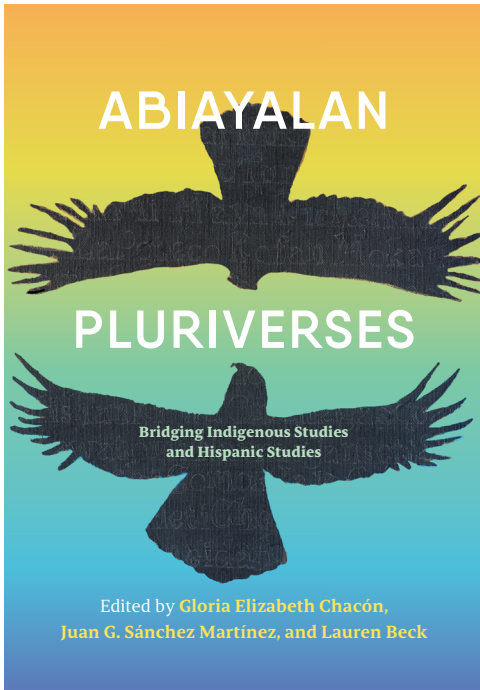
The first volume to theorize and historicize contemporary artistic practices and culture from Chile in the English language, *Dismantling the Nation* takes as its point of departure a radical criticism against the nation-state of Chile and its colonial, capitalist, heteronormative, and extractivist rule, proposing other forms of inhabiting, creating, and relating in a more fluid, contingent, ecocritical, feminist, caring, and decolonial world. The book contributes to a broad scholarly discussion around decolonial methodologies, including the acknowledgment of geographical epistemic locations. The authors attend to practices from distinct and distant locations in Chile—they decentralize their approach by discussing art and visual culture from the Atacama Desert to Araucanía, from Tierra del Fuego to the Andean Region to Valparaíso, as well as beyond its modern borders. Analyzing how these practices refer to issues such as the environmental and cultural impact of extractivism, this volume also provides valuable insight for the fields of social science, Indigenous studies, and linguistics for Chile and other regions of the world, envisioning art history and visual culture from a transnational and transdisciplinary perspective.

**Florencia San Martín** is an assistant professor of art history at Lehigh University. She is the co-editor of *The Routledge Companion to Decolonizing Art History*.

**Carla Macchiavello Cornejo** is an associate professor of art history at The Borough of Manhattan Community College. She is coeditor of *Turba Tol Hol-Hol*.

**Paula Solimano** is the head of the museography and exhibitions department at the Museum of Memory and Human Rights in Santiago, Chile.





## Abiayalan Pluriverses

### Bridging Indigenous Studies and Hispanic Studies

*edited by Gloria E. Chacón,  
Juan G. Sánchez Martínez  
& Lauren Beck*

“A timely intervention that has the potential to profoundly alter and decolonize the way Hispanic studies, Native studies, and Latinx studies are currently conceptualized and practiced. Envisioned as a bilingual text (with all chapters available to readers in English and Spanish), *Abiayalan Pluriverses* bridges a language divide that has itself been an expression of coloniality and has long made it difficult for non-Spanish readers to familiarize themselves with the rich insights offered by Indigenous and other authors publishing in Spanish.”

—**Freya Schiwy**, University of California,  
Riverside

January 2024

Open access: 978-1-943208-60-9

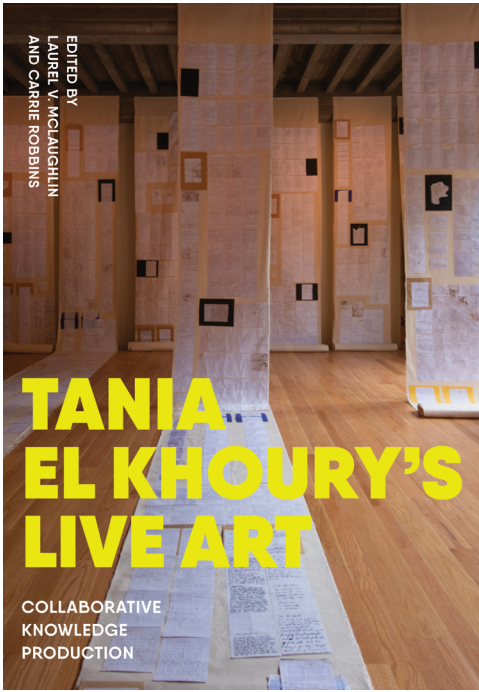
Paper: 978-1-943208-59-3

*Abiayalan Pluriverses: Bridging Indigenous Studies and Hispanic Studies* looks for pathways that better connect two often siloed disciplines. This edited collection brings together different disciplinary experiences and perspectives to this objective, weaving together researchers, artists, instructors, and authors who have found ways of bridging Indigenous and Hispanic Studies through trans-Indigenous reading methods, intercultural dialogues, and reflections on translation and epistemology. Each chapter brings rich context that bears on some aspect of the Indigenous Americas and its crossroads with Hispanic Studies, from Canada to Chile. Such a hemispheric and interdisciplinary approach offers innovative and significant means of challenging the coloniality of Hispanic Studies.

**Gloria Elizabeth Chacón** is associate professor in the Literature Department at UCSD. She is the author of *Indigenous Cosmolectics: Kab'awil and the Making of Maya and Zapotec Literatures* (University of North Carolina) and coeditor of *Indigenous Interfaces: Spaces, Technology, and Social Networks in Mexico and Central America* (Arizona) and *Teaching Central American Literature in a Global Context* (MLA).

**Juan G. Sánchez Martínez** is associate professor in the Department of Indigenous Learning at Lakehead University, Canada. He is the author of *Memoria e invención en la poesía de Humberto Ak'abal* (Ediciones AbyaYala). He is the co-editor of *Muyurina y el presente profundo, Indigenous Message on Water* (Pakarina Ediciones).

**Lauren Beck** holds the Canada Research Chair in Intercultural Encounter and teaches in the Visual and Material Culture Studies program at Mount Allison University, Canada. Her recent books are *Canada's Place Names and How to Change Them* (Concordia) and *Mitjil! Let's Eat: Mi'kmaq Recipes from Sikniktuk* (Nimbus Publishing).



February 2024  
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Paper: 978-1-943208-61-6

# Tania El Khoury's Live Art Collaborative Knowledge Production

*edited by Laurel V. McLaughlin  
and Carrie Robbins*

“The editors have gathered an exciting list of researchers from many fields and areas of expertise to contribute. A document of the artist’s 2018 residency at Bryn Mawr, *Tania El Khoury’s Live Art* also makes the conversations happening during that residency teachable for others by matching documentary images to essays of critical theory, art history, archaeology, and more, in ways that allow El Khoury’s work to be readily slotted into courses on contemporary art, on diaspora, on art and migrancy, on the middle east as site of ethnography, etc.”

—**Anneka Lenssen**, University of  
California, Berkeley

This is the first book to examine the work of Tania El Khoury, a new media and performance artist deeply engaged in the politics and histories of the South West Asia and North Africa (SWANA) region. Since the 2011 Syrian uprisings, El Khoury has conceived and created works about lived experiences at and across international borders in collaboration with migrants, refugees, and displaced persons as well as other artists, performers, and revolutionaries. All of Khoury’s works cross boundaries: between forms of artistic practice, between artist and audience, and between art and activism. Facilitating critical dialogue about the politics of SWANA and the impact of globalization, her performances and installations also test the boundaries of aesthetic, political, and everyday norms. This interdisciplinary and multimedia reader features essays by artists, curators, and scholars who explore the dynamic possibilities and complexities of El Khoury’s art. From social workers to archeologists to archivists, contributing authors engage with the radical epistemological and political revolutions that El Khoury and her collaborators invite us all to join.

**Laurel V. McLaughlin** is the Director of Curatorial Affairs at Artspace New Haven and a Ph.D. candidate in the History of Art at Bryn Mawr College.

**Carrie Robbins**, Ph.D. is Curator/Academic Liaison for Art & Artifacts in Special Collections at Bryn Mawr College.



# Ultima and Worldbuilding in the Computer Role-Playing Game

*Carly A. Kocurek and Matthew  
Thomas Payne*

“[This book] offers readers a detailed and thoughtful reflection on authorship and worldbuilding in gaming. The authors guide readers through a rich description of not only Garriott and Ultima’s early history, but also through the major influences and conversations that shaped the series. In addition to providing an informative meditation on a highly influential game and game designer, the work offers an interesting sample methodology for how to approach the study of influential designers and landmark games.”

—**Wendi Sierra**, Texas Christian  
University

April 2024

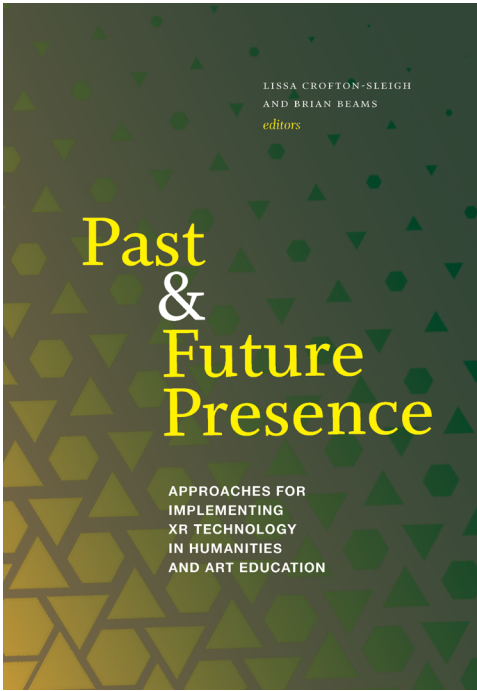
Open access: 978-1-943208-66-1

Paper: 978-1-943208-65-4

*Ultima and Worldbuilding in the Computer Role-Playing Game* is the first scholarly book to focus exclusively on the long-running Ultima series of computer role-playing games (RPG) and to assess its lasting impact on the RPG genre and video game industry. Through archival and popular media sources, examinations of fan communities, and the game itself, this book historicizes the games and their authors. By attending to the salient moments and sites of game creation throughout the series’ storied past, authors Carly A. Kocurek and Matthew Thomas Payne detail the creative choices and structural forces that brought Ultima’s celebrated brand of role-playing to fruition. Moving beyond the game itself, the authors assess how marketing materials and physical collectibles amplified its immersive hold and how the series’ legions of fans have preserved the series. Game designers, long-time gamers, and fans will enjoy digging into the games’ production history and mechanics while media studies and game scholars will find this book a useful extension of inquiry into authorship, media history, and the role of fantasy in computer games design.

**Carly A. Kocurek** is a professor of digital humanities and media studies at the Illinois Institute of Technology. She is the author of *Coin-Operated Americans: Rebooting Boyhood at the Video Game Arcade* (Minnesota) and *Brenda Laurel: Pioneering Games for Girls* (Bloomsbury).

**Matthew Thomas Payne** is an associate professor of film, television, and theatre at the University of Notre Dame. He is the author of *Playing War: Military Video Games after 9/11* (NYU Press), and is a co-editor of *How to Play Video Games* (NYU Press) and *Joystick Soldiers: The Politics of Play in Military Video Games* (Routledge).



## Past and Future Presence

### Approaches for Implementing XR Technology in Humanities and Art Education

*edited by Brian Beams and Lissa Crofton-Sleigh*

“One of the challenges of XR for humanities disciplines is understanding the potential and clearly seeing the benefit of these applications in a way that is relatable and directly applicable. As we see more experiences emerge that have the potential to impact humanities education and research, it’s important to make these studies available. This collection goes a long way in introducing how XR could positively impact research and teaching in the humanities, while still acknowledging some of the challenges to integration, sustainability, access, etc.”

—**Emily Sherwood**, Director of Digital Scholarship and Studio X, University of Rochester

May 2024

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Paper: 978-1-943208-69-2

While uses and studies of XR technology within STEM-based education have been plentiful in recent years, there has been lesser or even, at times, a lack of coverage for this novel learning tool in the arts and humanities. *Past and Future Presence* aims to bridge some of that gap by presenting research-based theory and case studies of successful application and implementation of XR technology into postsecondary educational settings, ranging in topics from ancient to modern languages, classical and contemporary art, and reenvisioned historical scenes and events presented in ways never seen before. The studies also contemplate how this novel medium can enhance and supplement learning in classrooms and other formal or informal learning environments. The volume as a whole is intended to demonstrate to educators, scholars, and researchers in higher education the potential value of integrating XR technology into their classrooms and to provide a strong argument for college and university administrators to invest in training and development of new research and content for classrooms inside and outside of STEM.

**Brian Beams** is the manager of the Virtual Human Interaction Lab (VHIL) at Stanford University. He assisted in the development of creative anatomy virtual reality applications, interactive performance art, and research in the application of new technologies for art and education.

**Lissa Crofton-Sleigh** is a lecturer in the Classics Department at Santa Clara University, where she also serves on the advisory council of the Digital Humanities Initiative. Her research spans from Latin literature and ancient Roman culture to classical reception in music, especially opera and heavy metal.



June 2024

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Paper: 978-1-943208-67-8

## Beyond Mestizaje Contemporary Debates on Race in Mexico

*edited by Tania Islas Weinstein  
and Milena Ang, with selected  
translations by Ellen Jones*

“This book makes a valuable contribution to the growing scholarship on racism and anti-racism in Latin America. It brings to English-speaking audiences recent work on Mexico that adds significantly to the existing literature in English; it also brings work by a diverse range of Mexican scholars and activists, early career and more established, Indigenous and non-Indigenous. It is refreshing to encounter work that really interrogates the relationship between race and class, or racism and classism, in detail and in depth using a variety of methods, including the recent quantitative work that has been done in Mexico, which is at the cutting edge of such work in Latin America and elsewhere.”

—**Peter Wade**, University of Manchester

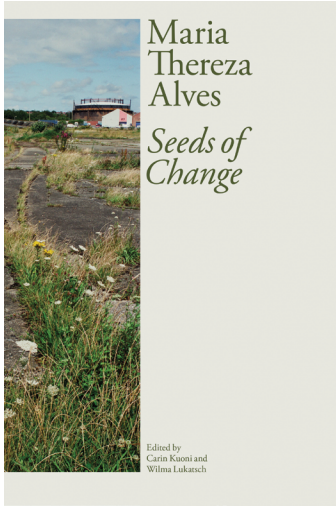
Racism has historically been a taboo topic in Mexico and is rarely publicly acknowledged or discussed. In response to the state project of mestizaje, many Mexicans are convinced that there is no racism in the country because everyone is racially mixed. This has changed in recent years and conceptualizations of race, the relationship between phenotypical traits and racialization, and the intersections between race, class, mestizaje, and capitalism have become matters of public and scholarly debate. This book brings these debates to English-speaking readers and includes at times conflicting views about how race should be conceptualized and measured and how its relationship to class should be analyzed. The volume includes contributions by scholars and activists from across disciplines and areas of expertise, ranging from cultural anthropologists, linguists, historians, quantitative sociologists, and economists.

**Tania Islas Weinstein** is an assistant professor in the Department of Political Science at McGill University, where she writes about struggles over who gets to be politically represented, how, and by whom and how these shape constructions of gender, race, and class, with a primary geographical focus on Latin America.

**Milena Ang** is assistant professor of political and social science at Universitat Pompeu Fabra, Barcelona. Her research interests include democratization, transitional justice, and inequality in the Mexican criminal justice system.



## ACP &amp; THE VERA LIST CENTER FOR ART AND POLITICS

**Maria Thereza Alves: Seeds of Change***Edited by Carin Kuoni and Wilma Lukatsch*

In a career spanning fifty years, Brazilian artist Maria Thereza Alves has focused on questions of belonging in an era of extractivist economies, forced mobility, and climate change. This is the first comprehensive documentation of Alves's most iconic, generative, and expansive work, "Seeds of Change," a twenty-year project that delves into the rich history and legacy of ballast flora, the displaced plant seeds found in the soil used to balance shipping vessels. By focusing on ballast flora, Alves reveals the entangled relationship between these "alien" species and the colonial maritime trade of goods and enslaved peoples, inviting us to de-border post-colonial historical narratives and consider a "borderless history." Each chapter delves into one iteration of "Seeds of Change," which has materialized at port cities across several continents. Introductions by the artist are augmented by material and artifacts from her studio. The intimacy of Alves' personal accounts then gives way to illuminating contributions by a range of scholars, curators, other artists, and historians.

Open access: 978-1-943208-49-4  
Paper: 978-1-943208-48-7

**Carin Kuoni** is a curator and writer, assistant professor for Visual Studies, and the senior director/chief curator of the Vera List Center for Art and Politics at The New School. She is the editor of several anthologies.

**Wilma Lukatsch** is a gallerist, publisher, and author. In 2016–17, Lukatsch organized the artistic archive of Maria Thereza Alves and developed the archival website [www.mariatherezaalves.org](http://www.mariatherezaalves.org).

**Studies into Darkness: The Perils and Promise of Freedom of Speech***Edited by Carin Kuoni and Laura Raicovich*

There have been few times in American history when the very concept of freedom of speech—its promise and its contradictions—has been under greater scrutiny. *Studies into Darkness* provides a practical and historical guide to free speech discourse combined with poetic responses to the crises present in contemporary culture and society around expression. *Studies into Darkness* emerged from a series of seminars guided by acclaimed artist, filmmaker, and activist Amar Kanwar at the Vera List Center for Art and Politics at The New School. This collection of newly commissioned texts, artist projects, and historic resources examines aspects of freedom of speech informed by recent debates around hate speech, censorship, sexism, and racism. "Darkness" here holds the promise of complexity, discovery and, in Kanwar's words, "visions from within the depths."

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# VIDEO GAME ART READER

*Editor-in-Chief: Tiffany Funk*

The *Video Game Art Reader* (VGAR) is a peer-reviewed annual series for video game audiences and video game practitioners interested in the history, theory, and criticism of video games, explored through the lens of art history and visual culture. Video games are culturally and historically critical vehicles for expression: they are both performative and material, and they communicate meaning through a complex of visual, audio, and embodied methods. VGAR contributes to the breaking down of barriers often restraining video game discourse by acknowledging and celebrating the many disciplines and methodologies engaging in video game discourse. We seek to advocate for video games as art and to create an inclusive, multivalent, diversified conversation about the past, present, and possible futures of video games.

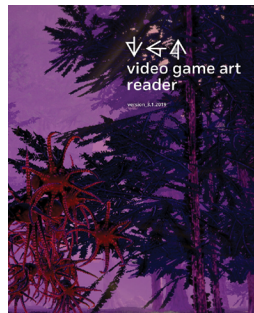
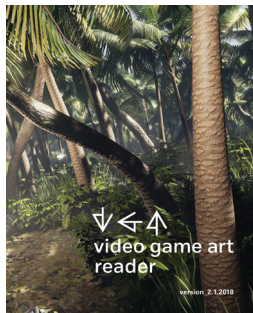
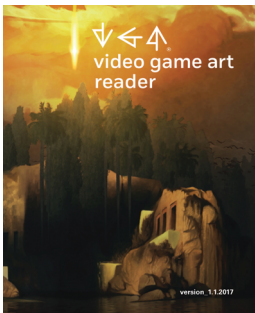
## Volume 5: Game Arts Curators Kit

*Coming March 2024*



Many ambitious and experimental game forms don't fit into the digital download or retail distribution channels that support so-called "traditional" video games. Instead, these games are supported by a new global movement in video game curation. This special edition of the *Video Game Art Reader* features an international collaboration of video game professionals working together to create a resource for game exhibition organization, design, and curation.

Professionals, artists, and others who organize and curate video game exhibitions and events act within a rhizomatic network of methods, missions, and goals. They establish organizations like galleries, collectives, and non-profits. Methods of sharing video games as critical cultural phenomena continue to evolve and expand. Conceived during the first meeting of GAIA (Game Arts International Assembly), the *Game Arts Curators Kit* documents and shares the collective experience of an international network of video game curators and organizers. Sharing practical tips on everything from accessibility to preservation, the book also serves as a guide to support a new global movement in video game curation.





## Game Poems: Videogame Design as Lyric Practice

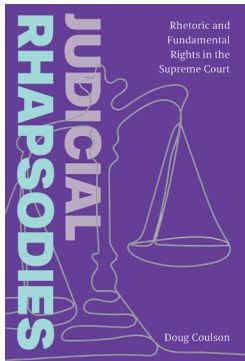
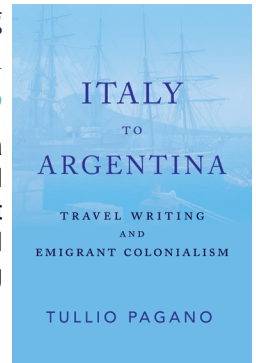
*Jordan Magnuson*

This rigorous and accessible short book first examines characteristics of lyric poetry and explores how certain videogames can be appreciated more fully when read in light of the lyric tradition—that is, when read as “game poems.” Magnuson then lays groundwork for those wishing to make game poems in practice, providing practical tips and pointers along with tools and resources. Rather than propose a monolithic framework or draw a sharp line between videogame poems and poets and their nonpoetic counterparts, *Game Poems* brings to light new insights for videogames and for poetry by promoting creative dialogue between disparate fields.

## Italy to Argentina: Travel Writing and Emigrant Colonialism

*Tullio Pagano*

*Italy to Argentina* examines Italian emigration to Argentina and the Rio de la Plata region through the writings of Italian economists, poets, anthropologists, and political activists from the 1860s to the beginning of World War I. Tullio Pagano shows that Italians played an important role in the so-called conquest of the desert, which led to Argentina's economic expansion and the suppression and killing of the remaining Indigenous population.



## Judicial Rhapsodies: Rhetoric and Fundamental Rights in the Supreme Court

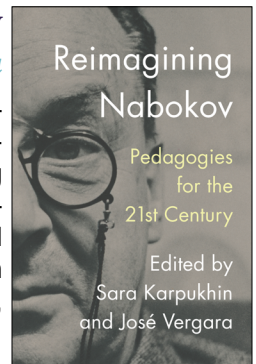
*Doug Coulson*

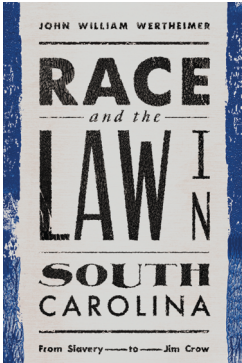
All judges legitimize their decisions in writing, but US Supreme Court justices depend on public acceptance to a unique degree. Previous studies of judicial opinions have explored rhetorical strategies that produce legitimacy, but none have examined the laudatory, even operative, forms of writing Supreme Court justices have used to justify fundamental rights decisions. Doug Coulson demonstrates that such “judicial rhapsodies” are not an aberration but a central feature of judicial discourse.

## Reimagining Nabokov: Pedagogies for the 21st Century

*edited by Sara Karpukhin and José Vergara*

Here, eleven teachers of Vladimir Nabokov describe how and why they teach this notoriously difficult, even problematic, writer to the next generations of students. Contributors offer fresh perspectives and embrace emergent pedagogical methods, detailing how developments in technology, translation and archival studies, and new interpretative models have helped them to address urgent questions of power, authority, and identity. Practical and insightful, this volume features exciting methods through which to reimagine the literature classroom as one of shared agency between students, instructors, and the authors they read together.





## Race and the Law in South Carolina: From Slavery to Jim Crow

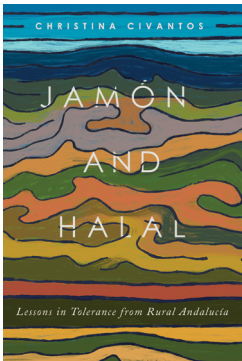
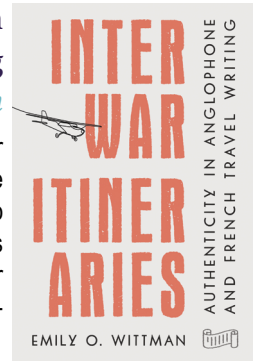
*John William Wertheimer*

This first title in the “Law, Literature & Culture” series uses six legal disputes from the South Carolina courts to illuminate the complex legal history of race in the US South from slavery through Jim Crow. Throughout the century under consideration, South Carolina’s legal system obsessively drew racial lines, always to the detriment of non-white people, but it occasionally provided a public forum within which racial oppression could be challenged.

## Interwar Itineraries: Authenticity in Anglophone and French Travel Writing

*Emily O. Wittman*

How people traveled, and how people wrote about travel, changed in the interwar years. Novel technologies eased travel conditions, breeding new iterations of the colonizing gaze. The sense that another war was coming lent urgency and anxiety to the search for new places and “authentic” experiences. *Interwar Itineraries* identifies a diverse group of writers from two languages who embarked on such quests. For these writers, authenticity was achieved through rugged adventure abroad to economically poorer destinations.



## Jamón and Halal: Lessons in Tolerance from Rural Andalucía

*Christina Civantos*

This case study examines a rural town in Spain’s Andalucía in order to shed light on the workings of coexistence. Civantos combines the analysis of written and visual cultural texts with oral narratives from residents. In this book, we see that although written and especially televisual narratives about the town highlight tolerance and multiculturalism, they mask tensions and power differentials. Toleration is an ongoing negotiation, and this book shows us how we can identify the points of contact that create robust, respect-based tolerance.

## Netprov: Networked Improvised Literature for the Classroom and Beyond

*Rob Wittig*

This book is an exploration, a critical reflection, and a how-to of a new digital art form that combines the quick spontaneity of social media with the enduring methods of traditional culture. Netprov is collaborative fiction-making in available media. Netprov is role-playing characters in writing and images. Netprov is storytelling in real time. Netprov is a great game for students and friends. Netprov shares the same easy, creative energy as the proliferating chains of songs and dances on TikTok. This book presents inspiring examples of how netprov creators have used everyday platforms to build structure and invites netprov players to enjoy collaborating on narrative fiction.

## Netprov Networked Improvised Literature For the Classroom and Beyond

**Rob Wittig**

**New! Emergent Ideas: Lateral Books in Cultural Studies,**

*edited by Robert Carley, Anne Donlon, Eero Laine, SAJ, and Chris Alen Sula*

Emergent Ideas: Lateral Books in Cultural Studies publishes concise analyses and interpretations of contemporary and emergent cultural phenomena. Titles in the series explore the objects, events, artifacts, and practices that shape and structure communities, politics, and movements. We are especially interested in work that explores cultural phenomena and ideas on the cusp of articulation: the beginnings of a new theory, for example, or the identification of meanings, relations, and practices that are constitutive of a cultural moment or movement. We invite sharp, speculative, and radically novel analyses, critiques, and theories between 15,000 and 40,000 words that advance interdisciplinary conversations across the field of cultural studies internationally.

**New! Urgent Knowledges, edited by Paul Schroeder Rodríguez**

Urgent Knowledges is a translation series that highlights Indigenous, Afro-descendant, and similarly marginalized intellectual traditions in the geocultural area known as Latin America, including the Caribbean. We actively seek proposals for translations of works and bilingual editions that explore timely and pressing matters such as the climate crisis, forms of inequality, and responses to extractivism. The series will consider texts from a variety of periods and genres, in both fiction and nonfiction, that center concepts and practices such as *suma qamaña* (Aymara for 'convivial living') and *ubuntu* (Nguni for 'I am because we are'). Urgent Knowledges will thus amplify voices that offer an expansive horizon of living in harmony with oneself, with other human and non-human beings, and with the diverse ecosystems that sustain us all.

**Electronic Communities of Making,**

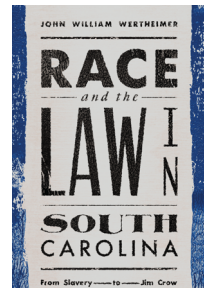
*edited by Anastasia Salter and Stuart Moulthrop*

Electronic Communities of Making promotes thoughtful reflection on the communities and practices driving electronic creativity by publishing works that reach across electronic literature, game studies, and internet research to explore the intersection of theory, practice, and pedagogy. We particularly hope to encourage engagement with open-source tools that invite and encourage inclusive making: from established platforms for interactive fiction to alternative game platforms redefining play to artistic communities shaping procedural expression. *Game Poems: Videogame Design as Lyric Practice* by Jordan Magnuson is the first book in this series.



**Law, Literature & Culture, edited by Austin Sarat**

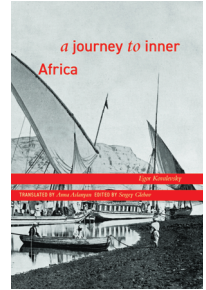
Law and literature have for millennia been closely allied as means of persuasion and the creation of cultural norms. This series sets law, literature, and culture in new dialogues, exploring the textual dimensions and cultural work of law and the legal frameworks of literature. We seek work that brings literary, legal, and/or cultural analysis together to explore specific social and political problems and that attends carefully to historical contexts and issues. Of particular interest are works that define and argue a thesis drawing on both textual and non-textual sources for which a multimodal, digital presentation offers unique expressive power. Titles in this series include *Race and the Law in South Carolina: From Slavery to Jim Crow* by John W. Wertheimer and *Judicial Rhapsodies: Rhetoric and Fundamental Rights in the Supreme Court* by Doug Coulson.





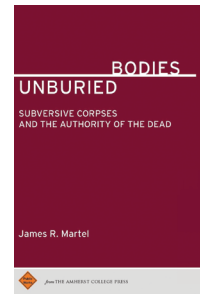
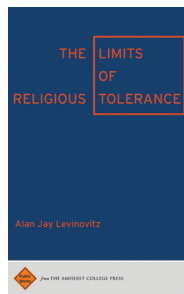
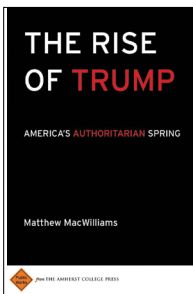
## Russian Travelogues, *edited by Sergey Glebov*

Russian Travelogues introduces to the English-speaking world narratives of exploration, travel, and conquest produced by representatives of the military, missionary, and scholarly communities in imperial Russia. This series includes *A Journey to Inner Africa* by Egor Petrovich Kovalevsky. Masterfully translated into English for the first time by Anna Aslanyan, this volume is both a tale of encounter between Russia and northern Africa and an important document in the history and development of the Russian imperial project.



## Public Works, *edited by Austin Sarat*

Public Works seeks out the perspective of leading scholars in the humanities and humanistic social sciences on emergent questions that have long-term significance in our public conversations. Shorter than monographs, these works offer the freedom of long-form essays and the tools of digital media. Existing titles in this series include *The Rise of Trump: America's Authoritarian Spring* (2016), by Matthew MacWilliams; *The Limits of Religious Tolerance* (2017), by Alan Jay Levinovitz; *Sentencing in Time* (2017), by Linda Ross Meyer; and *Unburied Bodies: Subversive Corpses and the Authority of the Dead* (2018), by James R. Martel.



## ACP Records, *edited by Darryl Harper*

ACP Records is an academic record label focusing on new jazz recordings. In music today, the means of production are increasingly accessible yet distribution has become tightly controlled by a few actors. ACP Records employs the structure of open-access scholarly publishing to rectify the music industry's neglect of "new knowledge" by utilizing digital formats, peer review as a collaborative process, and limited distribution rights associated with Creative Commons licensing. The series models a commitment to the liberal arts by cultivating discovery through analysis, interpretation, and connecting ideas across disciplines.

## Music & Material Encounters, *edited by Amy Coddington and Jake Johnson*

This series publishes long-form essays and traditional monographs that examine music and materiality. Projects in this series may draw upon music's intersections with print, visual art, and architecture; musical practices of embodiment through studies of anatomy or choreography; and music's interactions with legal and militaristic policies throughout the world. Authors are encouraged to consider how music and musical practices develop alongside the various media they encounter and how their scholarship itself engages with the materiality of this media.

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