

# amherST college press

fall 2025 + spring 2026

## CONTENTS

NEW & COMING SOON.....	1–8
FEATURED BACKLIST.....	9–15
SERIES.....	16–17

## BY SUBJECT

GAME STUDIES.....	13
HISTORY.....	2–4, 13–14
LATIN AMERICAN STUDIES.....	
	.....1, 6–8, 14–15
LITERARY STUDIES.....	2, 4, 6–9, 12, 14
MEDIA STUDIES.....	1–3, 5, 9–10, 12–15
MUSIC & SOUND STUDIES.....	11, 14
RUSSIAN, EASTERN EUROPEAN, & EURASIAN STUDIES.....	3–4, 14
VISUAL STUDIES.....	2, 9, 13–15

**Amherst  
College  
Press**

Catalog Cover: Miriam Kolar, adapted from  
*Expressive Networks* jacket by Aimee Harrison.

## ABOUT

**Amherst College Press** publishes pathbreaking, peer-reviewed scholarship made available to readers everywhere as digital, open-access works with print books for purchase.

The press is housed in the Frost Library at Amherst College, a knowledge-sharing hub of a liberal arts college community.

Our areas of focus include 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 all of our works open access on **Fulcrum**, a platform created by Michigan Publishing that offers rich multimedia integration and optimization for long-term preservation and accessibility.

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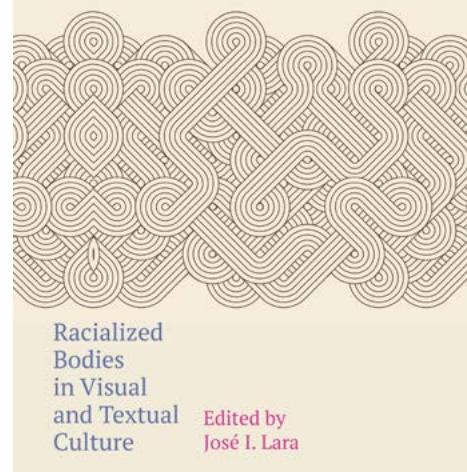


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Amherst College Press

## CONSTRUCTED LATINX(S) IDENTITIES



Racialized  
Bodies  
in Visual  
and Textual  
Culture  
Edited by  
José I. Lara

September 2025  
Open access: 979-8-89506-004-9  
Paperback: 979-8-89506-003-2  
Hardcover: 979-8-89506-005-6

*Constructed Latinx(s) Identities: Racialized Bodies in Visual and Textual Culture* explores recent forms and interpretations of Latinx communities present in film, literature, television, and other cultural expressions. Using specific case studies, the authors of this collection delve into the intersections of identity in Latinx production and representation and challenge the colonial and modern power structures that have continuously racialized and gendered Latinx bodies. In addition to deconstructing these power structures, the chapters attempt to recover knowledge buried or shunned by colonialism and modernity, as well as offer alternative and nonhierarchical forms of defining Latinx and forming pluri-identitary and multivoiced communities. The concept of Latinx continues to evolve, to be renegotiated, and to be embedded with new meanings and subjectivities. As such, the authors of this volume not only encourage further debate about racialization and identity formation but also propel all scholars to question their positionality when approaching the concept of Latinx.

Edited by José I. Lara with contributions from Jennifer Vilchez, Reyes Caballo-Márquez, Mónica Rodríguez, Manuel Medina, Argelia González Hurtado, Ana Patricia Rodríguez, Julio Torres, Luis F. Paredes, Adrian T. Kane, Belkis González, and Irene Mata.

**José I. Lara** is associate professor of Spanish and the academic director of the Martin Richard Institute for Social Justice at Bridgewater State University. He has published several book chapters, reviews, and peer-reviewed articles in national and international academic journals.

## Constructed Latinx(s) Identities

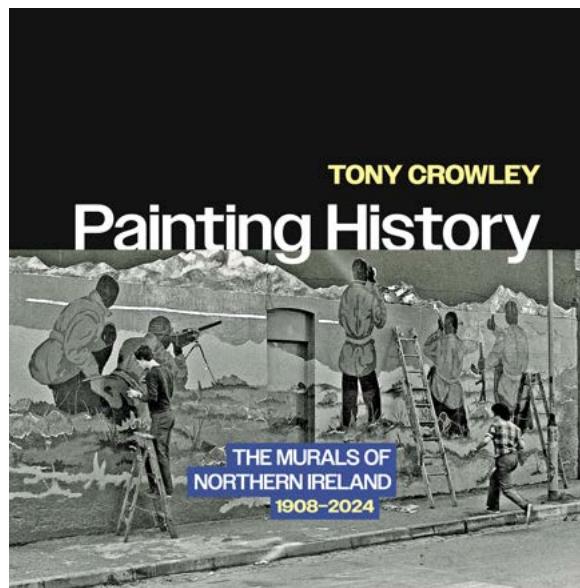
### Racialized Bodies in Visual and Textual Culture

*Edited by José I. Lara*

*“Constructed Latinx(s) Identities* is compelling, important and timely. Lara’s volume encourages us, through a rich collection of interdisciplinary essays, to look at cultural texts produced in recent decades with new lenses that challenge the ‘genetic explanation’ of social and cultural behavior.”

—Mario Ortiz,

*The Catholic University of America*



October 2025  
 Open access: 979-8-89506-007-0  
 Paperback: 979-8-89506-006-3  
 Hardcover: 979-8-89506-008-7

*“Painting History* is a magnificent book and the definitive study of mural painting in Northern Ireland. It is the outcome of a career-long commitment to the scrupulous observation and shrewdly intelligent analysis of the wall art of the region’s conflicted working classes, republican and loyalist, and of what that art semaphores of their turbulent history. Crowley’s reflective commentary and Amherst College Press’s beautiful production combine wonderfully; this may become one of the conflict’s classics.”

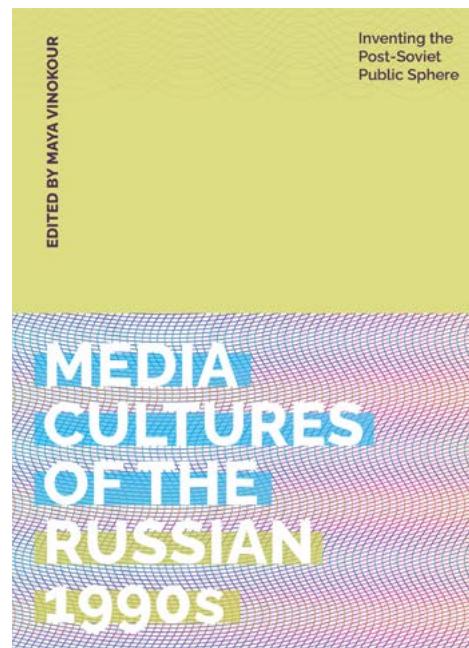
—Joe Cleary, Yale University

*Painting History: The Murals of Northern Ireland, 1908–2024* is the first book-length study of the oldest and most enduring tradition of political wall art. Tony Crowley shows how muralism became an important medium for the unionist and loyalist community in its political domination of public space before and after Partition. The text provides a detailed analysis of the complex tradition of muralism in the context of the history that produced it, with particular attention given to the cultural politics of this remarkable form. The book also raises and discusses a series of theoretical questions about murals and muralism that transcend Northern Ireland: issues of propriety and legality, form and content, authority and censorship. The work ends with a consideration of the future of the murals in a still polarized but changing region.

**Tony Crowley** is professor of English at the University of Leeds. His monographs include *Language in History: Theories and Texts* (1996), *The Politics of Discourse* (2003), *Wars of Words: the Politics of Language in Ireland 1537–2004* (2005), *Scouse: A Social and Cultural History* (2012) among others. His archive of some 22,000 images of murals, graffiti, and street art in Northern Ireland (1979–2024) is available in the Claremont Colleges Digital Library.

## Painting History The Murals of Northern Ireland, 1908–2024

*Tony Crowley*



October 2025  
 Open access: 979-8-89506-010-0  
 Paperback: 979-8-89506-009-4  
 Hardcover: 979-8-89506-011-7

Examining Russian-language media from the “long 1990s”—the period beginning with Mikhail Gorbachev’s policy of glasnost (“openness”) and ending with the election of President Vladimir Putin—*Media Cultures of the Russian 1990s* shows how post-Soviet civil society emerged simultaneously with the explosion of new media, especially a newly liberated television and internet. A brief and contested period of media independence ensued as explosive creativity collided with rank commercialism, journalistic integrity with burgeoning political ambitions, and fringe with mainstream. By the late 1990s, however, the media landscape had succumbed to economic and political exploitation. The causes and nature of this shift, which set the stage for Putin’s crackdown on independent media after 2000—as well as Russia’s slide into aggressive authoritarianism—are embedded in the era’s media artifacts.

Edited by Maya Vinokour with contributions from Bradley Gorski, Courtney Doucette, Fabrizio Fenghi, Rita Safarians, Daniil Leiderman, Thomas Keenan, and Pavel Khazanov.

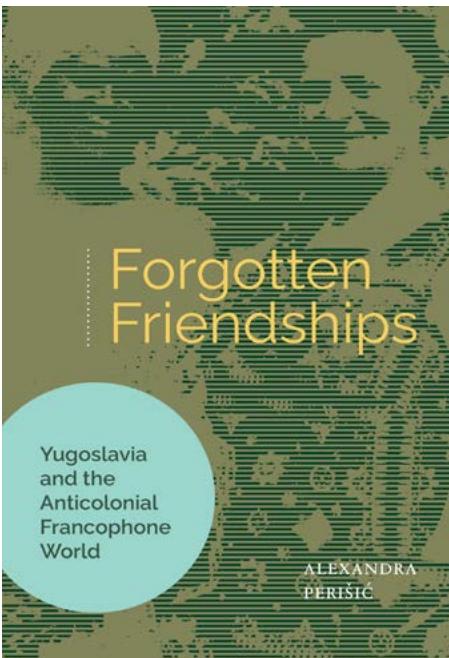
**Maya Vinokour** is assistant professor in the Department of Russian and Slavic Studies at New York University and the author of *Work Flows: Stalinist Liquids in Russian Labor Culture* (Cornell UP, 2024). Her interests include Stalinism and Nazism, late-Soviet science fiction, post-Soviet media, and the global far right.

## Media Cultures of the Russian 1990s Inventing the Post-Soviet Public Sphere

*Edited by Maya Vinokour*

“The diversity of media, disciplinary approaches, and conclusions reached in this book make it unique—no one has brought together such a comprehensive assessment of Russian media of the 1990s as both inheritor of late-Soviet trends and shaper of Putin-era outcomes. The volume’s contributions are well researched, creative, insightful, and thought-provoking; taken as a whole, this book will advance understanding of the 1990s and their media in Russia dramatically.”

—Julie Cassiday, Williams College



November 2025  
Open access: 979-8-89506-017-9  
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*Forgotten Friendships: Yugoslavia and the Anticolonial Francophone World* examines transnational friendships and alliances between intellectuals from Yugoslavia and the Francophone African and Caribbean world during the mid-twentieth century. The book argues that transnational political friendships helped shape major intellectual movements like Négritude, African socialism, and global socialist feminisms, which surged beyond national, regional, and even diasporic spaces. Blending archival research, literary analysis, and biography, the book fills a significant gap in our understanding of how intellectuals from the Global South and the socialist world collaborated on shared goals of decolonization, anti-racism, and socialist worldmaking. *Forgotten Friendships* emphasizes the ways in which writers, intellectuals, and activists envisioned alternative futures rooted in collaboration across peripheries. Personal bonds of friendship were not mere footnotes to the anti-colonial struggle, but vital political tools for rethinking global solidarity.

Alexandra Perišić teaches at the Faculty of Media and Communications in Belgrade, Serbia, where she is also the vice-dean for academic affairs. She is the author of *Precarious Crossings: Immigration, Neoliberalism, and the Atlantic* (Ohio State University Press, 2019).

# Forgotten Friendships

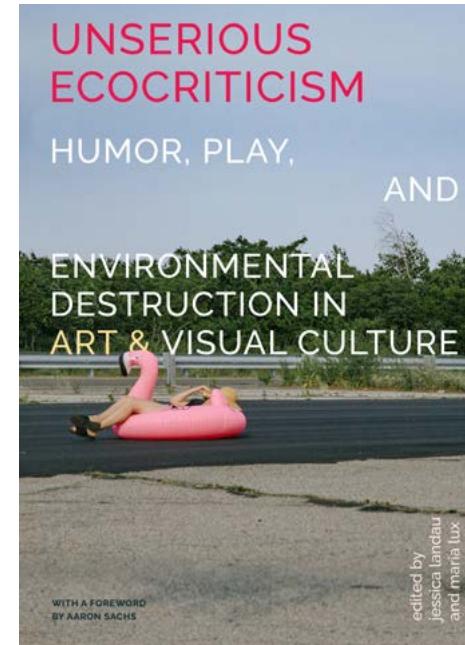
## Yugoslavia and the Anticolonial Francophone World

Alexandra Perišić

"This is a brilliant book, at times breathtakingly beautiful in its careful interweaving of the individual and the collective, the personal and the political, and the possibilities, as well as the difficulties, of relating across difference. By peopling the story of Yugoslavia's non-aligned commitment to the decolonial struggle, it forms a missing link between a 'top down' and a 'bottom up' approach to circuits of decolonial solidarity and non-alignment, reminding us of the artificiality of the distinction. The framing idea of friendship as both subject and method works perfectly."

—Paul Stubbs,

*The Institute of Economics, Zagreb*



January 2026  
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Hardcover: 979-8-89506-015-5

edited by  
jessica landau  
and maria lux

Climate change, biodiversity loss, and environmental injustice are complex, messy, and gravely important issues. By theorizing an unserious ecocriticism, the essays, artworks, and other contributions in this volume validate and empower alternatives to mainstream environmentalism, scholarship, and artmaking. The essays, artworks, and non-traditional scholarly formats demonstrate that the creative tools available to artists and those who study them are particularly well positioned to inventively disrupt normative modes of ecocritical presentation and environmentalist thought.

With a foreword by Aaron Sachs and contributions from Allie E.S. Wist, Deke Weaver, Kathleen McDermott, Annie Ronan, Kimiko Matsumura, Ina Linge, Paula Kupfer, Craig Carey, Anna Ialeggio, Topher Lineberry, Stentor Danielson, Patrick Gonder, Matthew Teti, Nicole Seymour, with Emily Eliza Scott, Rob Gioielli, and Jenny Price, Phaan Howng, and Jennifer Schell.

**Jessica Landau** is an assistant instructional professor in the Committee on Environment, Geography, and Urbanization (CEGU) at the University of Chicago.

**Maria Lux** is an artist and associate professor of art at Whitman College whose research-based practice is centered on animals and their relationship to human knowledge.

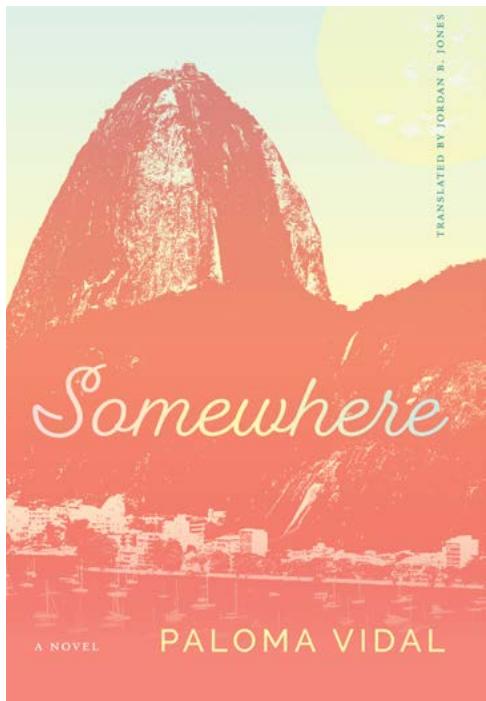
# Unserious Ecocriticism

## Humor, Play & Environmental Destruction in Art & Visual Culture

Edited by Jessica Landau and Maria Lux

"In face of the daunting and dark apocalyptic tones that often characterize writing about ecological collapse, *Unserious Ecocriticism* shows that there is an important place for forms of expression that aren't so heavy or grim, while maintaining a critical edge about the systems of power and habits of being that are damaging our planet. This book is a pleasure to read—I laughed aloud several times. I can't think of an academic book that's ever made me do that."

—Chris Ingraham, *University of Utah*



## Somewhere A Novel

*Paloma Vidal*  
translated by  
*Jordan B. Jones*

Translated into English from Portuguese for the first time, **Somewhere** reflects the narrator's persistent attempts to position herself in relation to others and to make each city her own. Given our fraught geopolitical climate, the book's themes will resonate with readers of many different backgrounds.

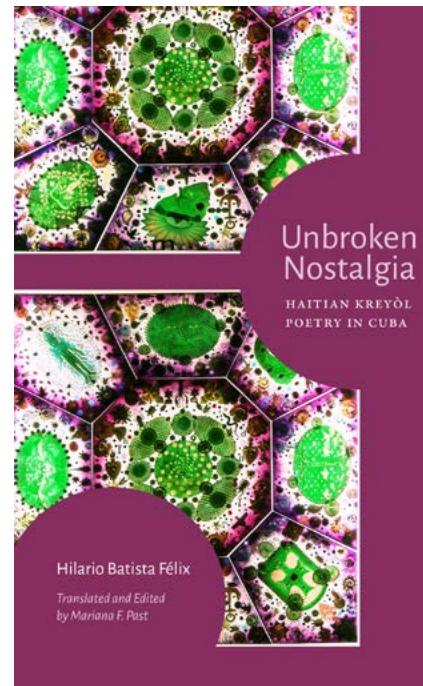
March 2026

Open access: 979-8-89506-020-9  
Paperback: 979-8-89506-019-3

In Paloma Vidal's unforgettable novel *Somewhere*, an Argentine-Brazilian woman narrates her struggles to determine her identity and maintain relationships while moving between three languages and as many locations: Los Angeles, Rio de Janeiro, and Buenos Aires, her birthplace. The novel's shifting first-, second-, and third-person narration mirrors the fragmentation the protagonist feels and encounters around her, engaging themes of immigration, identity, translation, war, and geographical estrangement.

**Paloma Vidal** teaches literary theory at the Federal University of São Paulo. A writer of fiction and literary criticism, she has published novels, plays, and collections of short stories, essays, and poetry. Her many books include *Pré-história* (2020), *La banda oriental* (2021), and *Não escrever [com Roland Barthes]* (2023). Her works engage themes of personal identity, immigration, translation, and in-betweenness in both geographic and linguistic contexts.

**Jordan Benjamin Jones** is an assistant professor in the Department of Spanish & Portuguese at Brigham Young University. He is the author of scholarly articles exploring race and human rights in literature of the Americas. He is also the translator of *The Myth of Economic Development* by Brazilian economist Celso Furtado.



May 2026

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Paperback: 979-89506-021-6  
Hardcover: 979-8-89506-023-0  
Urgent Knowledges

*Unbroken Nostalgia: Haitian Kreyòl Poetry in Cuba* is the first English translation and scholarly edition of the collection *Nostalji san pwen ni vigil: pwezi kreyòl nan peyi Kiba* (2016) by Hilario Batista Félix. A poet, journalist, and language activist, Batista (1955–) embodies and expresses Cuba's cultural and linguistic diversity as a descendant of Haitian migrant workers to Eastern Cuba during the mid-twentieth century; his poems bridge regions usually separated by language—the Spanish and Creolophone/Francophone Caribbean—and vividly depict the distinct heritage of Haitian Cubans and their shared dreams and challenges.

**Hilario Batista Félix** is a Cuban Haitian poet, journalist, and linguistic activist who currently resides in Havana. Batista directs Radio Havana's daily programming in Haitian Kreyòl and is founder and president of Bannzil Kreyòl Kiba, a cultural organization dedicated to the study, preservation, and diffusion of "creolized languages".

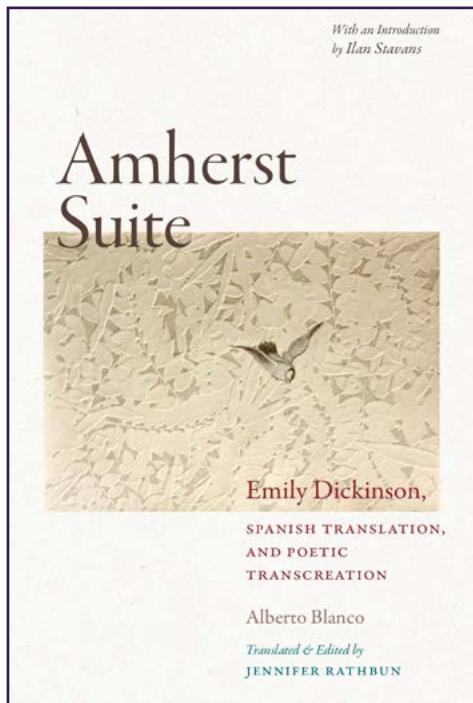
**Mariana F. Past** is professor of Spanish and contributing faculty to Latin American, Latinx, and Caribbean Studies at Dickinson College. She edited and co-translated (with Benjamin Hebblethwaite) *Michel-Rolph Trouillot's Stirring the Pot of Haitian History* (Liverpool University Press, 2021) from Haitian Kreyòl to English; the book earned an honorable mention from the Modern Language Association in 2022 for the Lois Roth prize.

## Unbroken Nostalgia Haitian Kreyòl Poetry in Cuba

*Hilario Batista Félix, edited and  
translated by Mariana F. Past*

"Through Hilario Batista Félix's poems, the lives that Haitians have made for themselves in Cuba for more than a century come alive on the page. As readers, we are invited to gather and listen to the intimate stories, tales, and dreams of a poet whose longing for Haiti and rootedness in Cuba are incarnated in Kreyòl verse and recreated in English. Mariana F. Past's translation embraces the polyphonic nature of Félix's assemblages, guiding the reader through the layers of cultural, linguistic, and literary meaning they conjure."

—**Nathan H. Dize**,  
*Washington University in Saint Louis*



May 2026

Open access: 979-89506-031-5  
Paperback: 979-89506-030-8

It departs from the idea that there are books and there are translated books. *Amherst Suite* is both, and that is something to celebrate and follow."

—Regina Galasso,

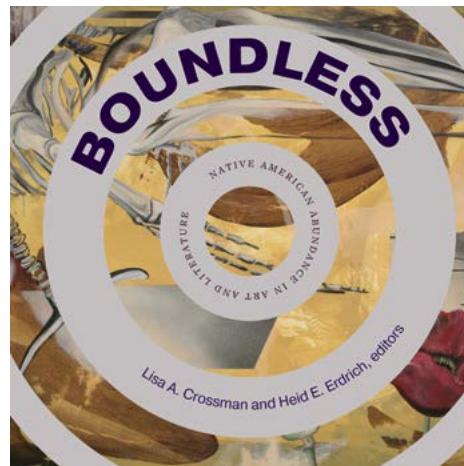
*University of Massachusetts-Amherst*

*Amherst Suite: Emily Dickinson in Spanish Translation and Poetic Transcreation* is a dialogue between Emily Dickinson and Alberto Blanco, one of Mexico's most acclaimed contemporary poets. At the book's heart is a selection of Dickinson's most emblematic poems, masterfully translated into Spanish by Blanco. Following these translations is Blanco's collection of original poems dedicated to Dickinson, "Amherst Suite," translated into English by Jennifer Rathbun for the first time. Bold and innovative, Blanco's "suite" unites the American and Mexican poetic traditions.

Opening with a creative essay by renowned author Ilan Stavans, the volume also includes a conversation between Blanco and scholar Ronald J. Friis; Blanco's own essay on Dickinson, translated into English by Jennifer Rathbun; as well as an introduction by Rathbun that helpfully situates this interlinguistic, intercultural, and inter-generational network.

Poet, translator and essayist **Alberto Blanco** was born in Mexico City in 1951. He is the recipient of a Guggenheim Fellowship. In 2018 he was named Emeritus Creator in Mexico.

**Jennifer Rathbun** is the recipient of the Academy of American Poets 2021 Ambroggio Prize. She is chair of the Department of Modern Languages and Classics and interim chair of the Department of Philosophy and Religious Studies at Ball State University in Muncie, Indiana.



May 2025

Open access: 978-1-943208-84-5  
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## Boundless

### Native American Abundance in Art and Literature

*Edited by*  
**Lisa A. Crossman and**  
**Heid E. Erdrich**

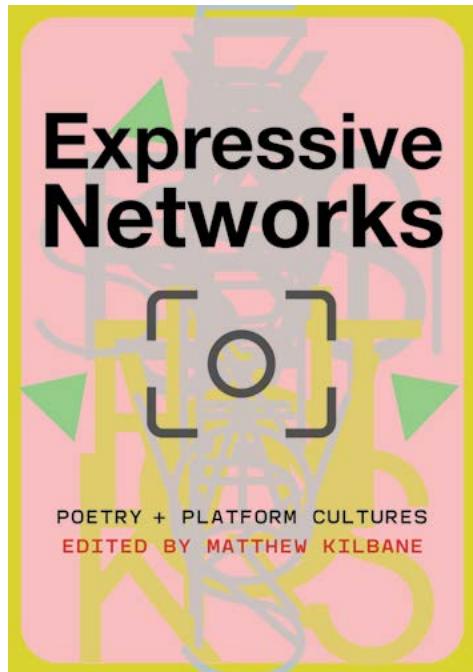
"This book and exhibit establish an Indigenous sense of place. It links territory, community, aesthetics, and history. Anyone interested in poetry, art, colonization, religion, water, the environment, Massachusetts, Indigenous culture, and the long history of settlement and contact in New England will be drawn to this fantastic project."

—Dean Rader,  
*University of San Francisco*

*Boundless* expands conversations on Native and Indigenous art and literature by presenting words and images in kinship. Starting in the collections of the Mead Art Museum and the Collection of Native American Literature at Amherst College, and centered on the creative production of Native peoples of the Northeast, the project follows relationships between Indigenous authors and artists across the United States and beyond borders. *Boundless* presents an engagement of Indigenous curatorial methods as practiced by guest curator Heid E. Erdrich (Ojibwe) in an exhibition in two iterations hosted by the Mead in 2023 and 2024. Advisors to *Boundless* include Mohegan, Nipmuc, Shinnecock, and Wampanoag artists and scholars, along with others, who supported Erdrich in her urge to center the project in the Northeast. Advisors contributed both visual art and writing to the exhibition and publication. *Boundless* brings artists and writers together across generations, often drawing together works by members of the same tribe or even the same family to show the history, presence, and futurity of Native American creative and intellectual production.

**Lisa A. Crossman** is director of curatorial affairs at the Mead Art Museum, Amherst College.

**Heid E. Erdrich (Ojibwe)** is author of *Little Big Bully* (Penguin, 2019) and many books of poetry and prose. She is an interdisciplinary artist who has curated dozens of Native arts exhibitions. Erdrich is an enrolled member of the Turtle Mountain Band of Chippewa and lives in Minnesota.



June 2025  
 Open access: 979-8-89506-001-8  
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 Hardcover: 979-8-89506-002-5

*Expressive Networks* convenes an urgent conversation on digital media and the social life of contemporary poetry. Tracing how poems circulate through online spaces and how capitalized platforms have come to pattern the reading and writing of poetry, contributors emphasize both the expressivist cast of digital literary culture and the deep-running ambivalence that characterizes aesthetic and critical responses to platformed cultural production. The volume features chapters on Pan-African spoken word programs, Singaporean Facebook groups, decolonial hemispheric networks, and Japanese media-critical poetries as well as platforms such as Twitter/X, Instagram, and Amazon. *Expressive Networks* asks after poetry's present and future by examining what poems themselves express about the social make-up of networked platforms.

With contributions from Cameron Awkward-Rich, Micah Bateman, Andrew Campana, Sumita Chakraborty, Scott Challener, C.R. Grimmer, Tess McNulty, Michael Nardone, Seth Perlow, Anna Preus, Susanna Sacks, Carly Schnitzler, Melanie Walsh, and Samuel Caleb Wee.

**Matthew Kilbane** is assistant professor in the English Department at the University of Notre Dame. A scholar of modern and contemporary poetry, media studies, and the digital humanities, he is author of *The Lyre Book: Modern Poetic Media* (Johns Hopkins University Press, 2024).

## Expressive Networks Poetry and Platform Cultures

Edited by Matthew Kilbane

"This important volume offers literary criticism augmented for the age of networked platforms. From its plugged-in introduction to its well-tuned chapters, *Expressive Networks* offers a collection of timely readings of digital poetic objects."

—Mark Marino,  
*University of Southern California*

"This volume will be a big deal."

—Stephanie Burt,  
*Harvard University*



September 2024  
 Open access: 979-8-89506-012-4  
 ACP Records

*Re-entry* is acclaimed musician Marianne Solivan's fifth jazz album. Working with a group of musicians including Leandro Pellegrino (guitar), Steve Wood (bass), Jay Sawyer (drums), and Alex Terrier (saxophones) over the early years of the COVID-19 pandemic, Solivan first rehearsed a varied repertoire in an empty neighborhood bar, recording just as New York City was coming out of lockdown. In her words, "Everyone brought in music they loved, and we all jumped in on every song. Arrangements were shaped and reshaped until we all felt they were right. We had no allegiances to style or genre but only to our own musicianship and musicality."

The resulting album is the first in ACP Records, a pathbreaking series that draws on musicians to vet and peer review new jazz recordings. Utilizing Solivan's powerful, celebrated voice as an instrument in the ensemble, *Re-entry* is a must listen for anyone interested in jazz performance, jazz theory and improvisation, jazz voice, and jazz composition and arranging.

**Marianne Solivan** is a highly respected and celebrated jazz vocalist, known for her dynamic range, expressive delivery, and fearless improvisation skills. Solivan has collaborated with many of the biggest names in jazz, including Christian McBride, Lewis Nash, Peter Bernstein, and countless others. She has also released several critically acclaimed albums, including *Prisoner of Love*, which features her own interpretations of jazz standards, and *Spark*. Solivan is a professor of voice at Syracuse University's Setnor School of Music.

## Re-entry

*Marianne Solivan*

"The wide-ranging set of songs is held together neatly by the sound world this tight ensemble has created: their musicianship speaks for itself."

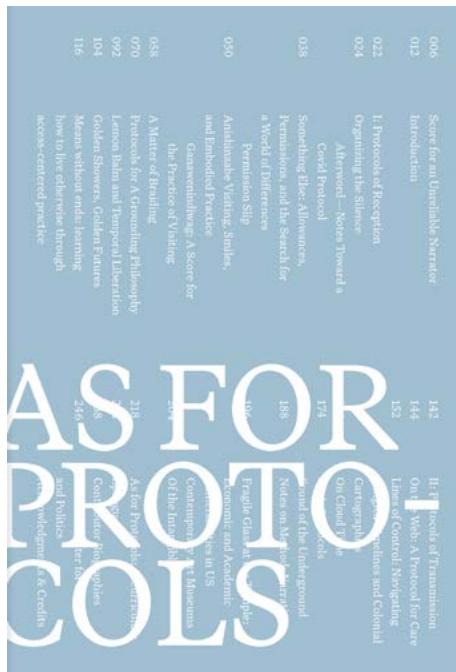
—Thomas M. Welsh

"*Re-entry* explores many genres that have become a part of the jazz lexicon, bossa nova, Afro-Cuban, samba, waltz, swing, and funk. All of these are common styles, but the ensemble does a great job exploring them through the lens of their sound crafted during the pandemic."

—Jonathan Whitney

## As for Protocols

Edited by Re'al Christian, Carin Kuoni, and Eriola Pira



March 2025

Open access: 978-1-943208-99-9

Paperback: 978-1-943208-98-2

[The Vera List Center for Art & Politics](#)

Explicitly—or not—protocols determine much of what we do. Far exceeding traditional notions of “good manners,” protocols are systems of language that regulate how we relate to each other, to our cultural, social, and political environments, and to the technologies that create them. The first publication to look at protocols across a wide range of disciplines, *As for Protocols* brings together contributions by twenty-two international artists, writers, scholars, musicians, architects, and scientists who explore protocols across various fields, foregrounding opportunities for creating new protocols that are inclusive and equitable. Through essays, artworks, interviews, and scores, the book speaks to protocols as practice—neither conventional mannerisms nor abstract concepts, but material processes, relational affinities, shared responsibilities, and mutual care.

**Re'al Christian** is assistant director of editorial initiatives at the Vera List Center for Art and Politics and the co-editor of Maria Hupfield's *Breaking Protocol*, published by the VLC and Inventory Press.

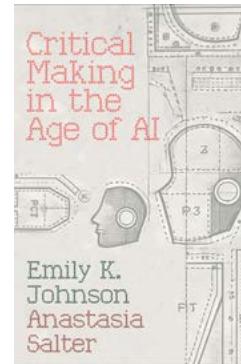
**Carin Kuoni** is senior director and chief curator of the Vera List Center for Art and Politics and assistant professor of visual studies. She is co-editor of *Studies into Darkness: On the Perils and Promise of Freedom of Speech* and *Maria Thereza Alves: Seeds of Change* for the Vera List Center and Amherst College Press.

“*As for Protocols* touches on so many of the perspectives, vocalities, and literacies that the project of art attuned to social and ecological justice needs right now. It is wide-ranging, smart, diverse, attentive to constitutive difference, and productive of generative confluence.”

—Natalie Loveless,  
University of Alberta

“This is an important book because it explores protocol in ways that render the concept beautifully and horribly present contrary to the ways protocols often disappear into the background of our lives and ways of being social. The assembled authors define, embody, examine, and contest the world-making power of protocols.”

—Kelli Moore,  
New York University



## Critical Making in the Age of AI

Emily Johnson and Anastasia Salter

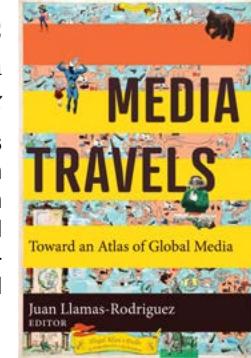
Inspired by the craft traditions of textile arts, this book combines a survey of forms of alternative scholarly communication—such as comics, GIFs, maps, games, and generative AI—and a pattern book, where patterns serve as starting points that makers can reimagine and remix. Firmly grounded in the humanities and utilizing free tools and platforms (including Twine, Voyant, and Tracery) wherever possible, this engaging and accessible guide to digital methods introduces and puts into practice concepts that are essential to preparing students to navigate a changing landscape of media and information without investing in proprietary software, dedicated lab space, or expensive creative tools.

## Media Travels

### Toward an Atlas of Global Media

Edited by Juan Llamas-Rodriguez

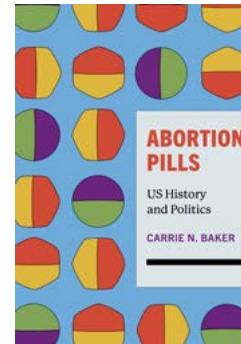
Through careful and informed analysis, these eleven accessibly written chapters illustrate the particularities of different media practices and situate them within social, historical, and geographical contexts. Examples range from South African video games to Korean TV series popular in Latin America to Indigenous film and media from the US and Canada. By including a variety of media and several geographical areas, the collection introduces readers to the formal, technological, and cultural diversity of global media studies.



## Abortion Pills

### US History and Politics

Carrie Baker



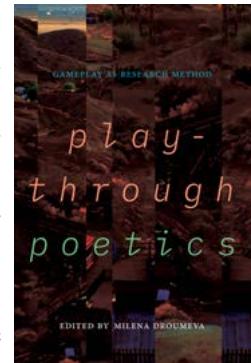
This is the first book to offer a comprehensive history of abortion pills in the United States. Public intellectual and lawyer Carrie N. Baker shows how courageous activists waged a decades-long campaign to establish, expand, and maintain access to abortion pills. Weaving their voices throughout her book, Baker recounts both dramatic and everyday acts of their resistance. These activists battled anti-abortion forces, overly cautious policymakers, medical gatekeepers, and fearful allies in their four-decade-long fight to free abortion pills. In post-Roe America, abortion pills are currently playing a critical role in providing safe abortion access to tens of thousands of people living in states that now ban and restrict abortion.

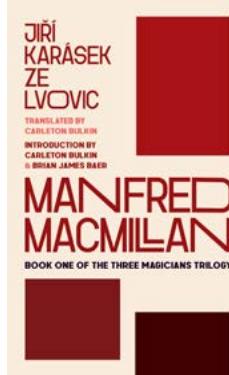
## Playthrough Poetics

### Gameplay as Research Method

Edited by Milena Droumeva

Game streamers and live commentators are producing increasingly comprehensive analyses of gameplay, yet scholarship still tends to flatten the experiential media of video games into text for close reading. By shifting focus toward the immersiveness of video games, *Playthrough Poetics* makes the case for gameplay as a necessary, alternate method. Contributors to this volume engage widely with the activity of play through autoethnographies, meta-analyses of self-broadcasting, new procedural methods like gamespace soundwalking, as well as the affective aspects of games research. In doing so, they model new possibilities for academic players and gamers alike.





## Manfred Macmillan

### Book One of the Three Magicians Trilogy

*Jiří Karásek ze Lvovic, translated by Carleton Bulkin, introduction by Carleton Bulkin and Brian James Baer*

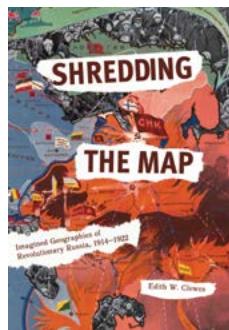
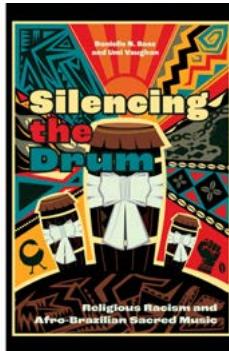
Decadence meets gothic in *Manfred Macmillan* (1907), a carefully constructed tale of doppelgängers, magical intrigue, and the rootless scion of a noble house. This annotated, first-ever English translation presents an early queer novel long unavailable except in the original Czech. Author Jiří Karásek ze Lvovic (1871–1951) was a major cultural figure in his native Bohemia and cultivated ties with fellow artists from across Central Europe. In their extensive scholarly introduction, the translator and translation scholar situate the novel within longer histories of gay literature.

## Silencing the Drum

### Religious Racism and Afro-Brazilian Sacred Music

*Danielle N. Boaz and Umi Vaughan*

*Silencing the Drum* exposes the profound struggle of Afro-Brazilian sacred music against escalating intolerance. Danielle N. Boaz and Umi Vaughan blend legal scholarship with ethnomusicology, offering a compelling narrative rooted in interviews with religious leaders, musicians, and activists across Brazil. This multidisciplinary exploration examines the relentless attacks against the practitioners of Afro-Brazilian religions—from discriminatory noise complaints in Bahia to vigilante violence in Rio de Janeiro. The volume integrates multimedia elements including musical samples to vividly illustrate struggles and resilience against discrimination.



## Shredding the Map

### Imagined Geographies of Revolutionary Russia, 1914–1922

*Edith W. Clowes*

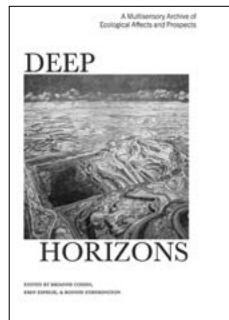
*Shredding the Map* investigates Russian place consciousness in the decade between the start of World War I and the end of the Russian Civil War. Attachment to place is a vital aspect of human identity, and connection to homeland, whether imagined or real, can be especially powerful. Drawing from a large digital database of period literature, *Shredding the Map* investigates the metamorphic changes in how Russians related to places—whether abstractions like “country” or concrete spaces of borders, fronts, and edgelands—during these years.

## Deep Horizons

### A Multisensory Archive of Ecological Affects and Prospects

*Edited by Brianne Cohen, Erin Espelie, and Bonnie Etherington*

*Deep Horizons: A Multisensory Archive of Ecological Affects and Prospects* 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. 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.



## Tania El Khoury's Live Art

### Collaborative Knowledge Production

*Edited by Laurel V. McLaughlin and Carrie Robbins*

The first book to examine the work of Tania El Khoury, an artist deeply engaged in the politics and histories of the South West Asia and North Africa (SWANA) region, this interdisciplinary and multimedia reader features essays by artists, curators, and scholars who explore the dynamic possibilities and complexities of El Khoury's art.

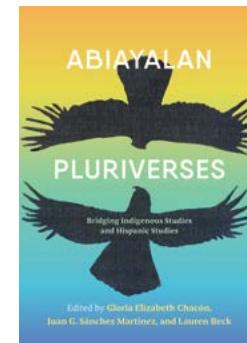


## Abiayalan Pluriverses

### Bridging Indigenous Studies and Hispanic Studies

*Edited by Gloria E. Chacón, Juan G. Sánchez Martínez, and Lauren Beck*

This edited collection brings together different disciplinary experiences and perspectives to connect two often siloed disciplines. 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, the volume brings rich context to the Indigenous Americas and its crossroads with Hispanic studies.

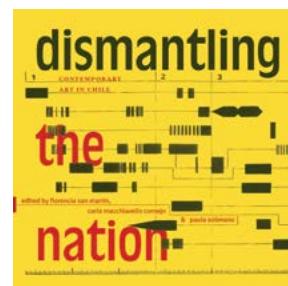
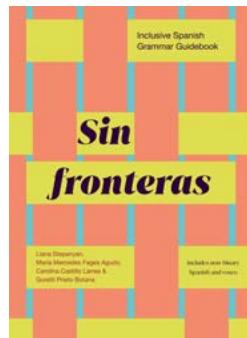


## Sin fronteras

### Inclusive Spanish Grammar Guidebook

*Liana Stepanyan, María Mercedes Fages Agudo, Carolina Castillo Larrea and Goretti Prieto Botana*

This first-ever Spanish language text to teach non-binary and gender-neutral language is an invaluable resource for intermediate and advanced learners. It offers concise explanations and exercises for all major clausal structures, tenses, and moods. Along with non-binary and gender-neutral language, the volume incorporates the *voseo*, or the use of *vos* as a second-person singular pronoun that is common in many Latin American countries. This book expands the scope of traditional grammar instruction by including reading, writing, discussion, and independent research tasks to thrive in an increasingly interconnected and diverse world.



## Dismantling the Nation

### Contemporary Art in Chile

*Edited by Florencia San Martín, Carla Macchiavello Cornejo, and Paula Solimano*

The first volume to theorize and historicize contemporary artistic practices from Chile in the English language, *Dismantling the Nation* begins from a position of radical criticism against the nation-state of Chile and its capitalist, heteronormative, and extractivist rule. The authors attend to practices from distinct locations in Chile, reconceptualizing geographical borders from a transnational and transdisciplinary perspective while engaging with ecocriticism and Indigenous epistemologies.

**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.

**Electronic Communities of Making**  
*Edited by Anastasia Salter & 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.

**Emergent Ideas: Lateral Books in Cultural Studies**  
*Edited by Robert Carley, Anne Donlon, Eero Laine, SAJ, & 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 that advance interdisciplinary conversations across the field.

**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. The editors 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.

**Music & Material Encounters**  
*Edited by Amy Coddington & Jake Johnson*

**Music & Material Encounters** 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.

**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.

**Re/verse**  
*Edited by Brian Glavey, Kamran Javadizadeh, and Johanna Winant*

**Re/verse** is a series of compact introductions to individual books of poetry. Poems are often understood in relation to their canonization in anthologies and *Collected Works*, or, more recently, through forms of viral circulation on social media and other digital platforms. *Re/verse* proposes that the poetry collection itself is a significant unit of meaning and that studying a collection brings new insights to our reading of the poems it contains. These short, accessibly written books will appeal to nonacademic readers and writers as well as teachers and students in literary studies and creative writing classes.

**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. Books in this series "provide a revealing entree into problems of empire, difference, hierarchical relations, and other complexes of ideas and practices that characterized nineteenth-century approaches to rulership." —David McDonald, University of Wisconsin, Madison

**Urgent Knowledges**  
*Edited by Paul Schroeder Rodriguez*

**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. 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.

**The Vera List Center for Art and Politics**

**The Vera List Center for Art and Politics** is a research center and a public forum for public scholarship on art, culture, and politics at The New School. Their publishing partnership with AC furthers each institution's commitment to advancing the understanding of the intersection of art and politics and center exciting contemporary publishing on art and politics in an international discourse.

**Video Game Art Reader**  
*Edited by Tiffany Funk*

The **Video Game Art Reader (VGAR)** is a peer-reviewed series for video game audiences and practitioners interested in the history, theory, and criticism of video games, explored through the lens of art history and visual culture. We advocate for video games as art, and to create an inclusive, multivalent, diversified conversation about the past, present, and possible futures of video games. The editorial board is composed of artists, scholars, and video game enthusiasts from cultural and educational institutions throughout the United States.

