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spring 2019



Sol LeWitt

A Life of Ideas

LARY BLOOM

An intimate portrait of a renowned conceptual artist

Sol LeWitt (1928–2007), one of the most influential artists of the twentieth century, was a key figure in minimalism and conceptualism, and proclaimed that the work of the mind is more important than that of the hand. But even as his wall drawings and sculpture were admired around the world, the artist remained an enigmatic figure, refusing to participate in the culture of celebrity. Lary Bloom's book draws on personal recollections of LeWitt, whom he knew, as well as letters and papers and over one hundred original interviews with the artist's friends and colleagues, including Chuck Close, Ingrid Sischy, Philip Glass, Adrian Piper, and Carl Andre. This absorbing chronicle brings new information to our understanding of LeWitt, linking the extraordinary arc of his life to his iconic work. Includes 28 illustrations.

"Lary Bloom has scrupulously chronicled not only Sol's artistic development, but also his personal life and his ever-changing social milieu. The results are an insightful and intimate portrait of the artist, the man and his times."

SAUL OSTROW, Founder of Critical Practices, Inc.

"A remarkable narrative filled with history, biography, art criticism, gossip, behind-the-scenes chatter, and insight. Lary Bloom presents a LeWitt that most of us have never seen before: private, irreverent, passionate, generous, and deeply self-aware."

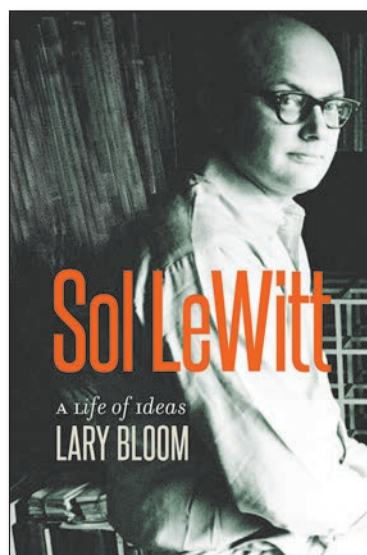
BRYAN WOLF, Jones Professor, Emeritus,
Stanford University

"With his crisp lines and rigorous geometries, Sol LeWitt can seem like the most impersonal of great 20th century artists. Somehow, Lary Bloom's biography manages to humanize the man, with tireless research, rich anecdotes and a playful sense of humor throughout."

SCOTT TIMBERG, author of *Culture Crash: The Killing of the Creative Class*

LARY BLOOM has authored or co-authored ten books including *The Writer Within*, *The Test of Our Times*, and *Letters from Nuremberg*.

The Driftless Connecticut Series is funded by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving, www.wesleyan.edu/wespress/driftless.



April

356 pp., 28 illus. (13 color), 6 x 9"

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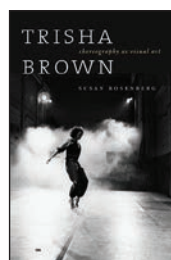
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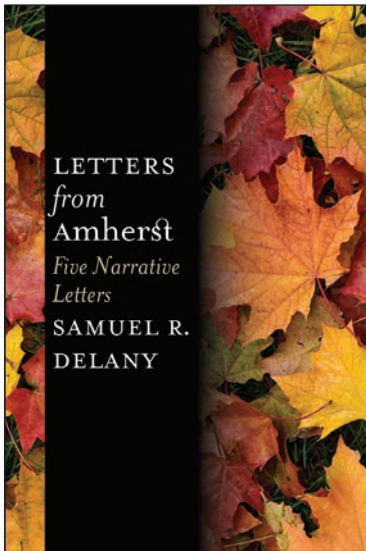
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Letters from Amherst

Five Narrative Letters

SAMUEL R. DELANY

FOREWORD BY NALO HOPKINSON

A selection of entertaining and provocative letters written from 1984 to 1991

A collection of personal letters spanning from 1984 to 1991 brings readers into conversation with Hugo and Nebula Award winning-author Samuel Delany. With engaging prose, Delany comments on literature, politics, aging, academia, and his family's history in Harlem. He details a visit from science fiction writer and critic Judith Merrill and reflects on colleague and one-time student Octavia E. Butler.

"Letters from Amherst gives readers insight into the personal and professional life and aesthetic assessments of the author, Samuel R. Delany, one of the most important literary figures of our time."

NISI SHAWL, author of the Nebula Award Finalist novel *Everfair*, and the James Tiptree Jr. Award-winning story collection *Filter House*

"Letters from Amherst is significant and important ... Delany provides unseen glimpses into his important familial lineages, personal friendship and partnership, his assessment of universities and their politics, and just a general joy in anything that has to do with intellectual culture."

L.H. STALLINGS, author of *Funk the Erotic: Transaesthetics and Black Sexual Cultures*

SAMUEL R. DELANY is a science fiction author and a retired professor at Temple University. After winning four Nebula Awards and two Hugo Awards, he was inducted into the Science Fiction Hall of Fame in 2002. **NALO HOPKINSON** is a Jamaican-born Canadian speculative fiction writer and editor. She currently lives and teaches in Riverside, California.

June

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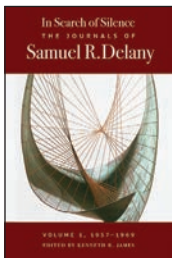
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The Journals of
Samuel R. Delany,
Volume I, 1957-1969

SAMUEL R. DELANY

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Frog Hollow

Stories from an American Neighborhood

SUSAN CAMPBELL

A trip through the heart and history of Hartford's most vibrant neighborhood

Frog Hollow is an ethnically diverse neighborhood just west of the Connecticut State Capitol in Hartford. Its row houses have been home to inventors, entrepreneurs and workers, and it was one of the first neighborhoods in the country to experiment with successful urban planning models, including public parks and free education. From European colonists to Irish and Haitian immigrants to Puerto Ricans, these stories of Frog Hollow show the multiple realities that make up a dynamic urban neighborhood. Features 40 illustrations.

"With a journalist's keen eye and nose for storytelling, Campbell indeed peels the layers of the 'thick, historical onion' (her term) of one gritty New England city neighborhood."

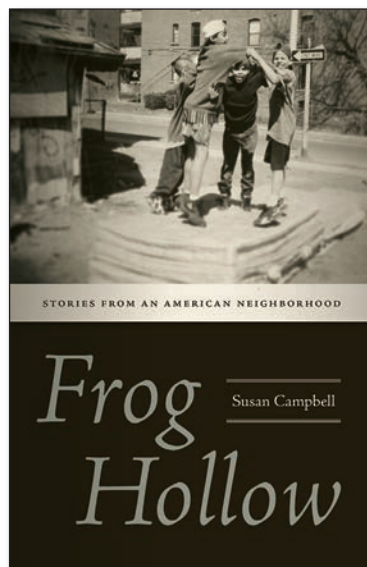
ELIZABETH J. NORMEN, publisher,
Connecticut Explored

"Susan Campbell brings the history of Frog Hollow alive. We relive the struggles and triumphs of the ordinary—and not so ordinary—people who traversed this complex, dynamic neighborhood since the arrival of the first Europeans, and before. For the reader who is familiar with Frog Hollow, this book is an eye-opening gift. It's fascinating to learn about the human dramas that played out on the streets named Russ, Lawrence, Putnam, or Babcock St. and even discover the origins of these street names."

PABLO DELANO, professor of fine arts, Trinity College,
Hartford, Connecticut

SUSAN CAMPBELL is the author of the memoir *Dating Jesus* and *Tempest-Tossed: The Spirit of Isabella Beecher Hooker*.

The Driftless Connecticut Series is funded by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving, www.wesleyan.edu/wespress/driftless.



March

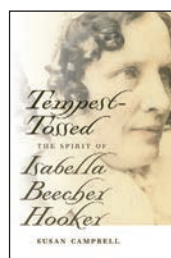
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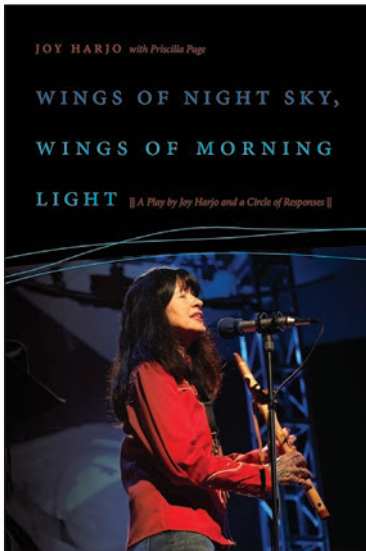
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The Spirit of
Isabella Beecher
Hooker

SUSAN CAMPBELL

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Wings of Night Sky, Wings of Morning Light

A Play by Joy Harjo and a Circle of Responses

JOY HARJO

WITH PRISCILLA PAGE

Unique perspectives on the roots and reaches of contemporary Native Theater

Harjo blends storytelling, music, movement, and poetic language in *Wings of Night Sky, Wings of Morning Light*—a healing performative ceremony that chronicles the challenges of young protagonist Redbird. Also included are interviews with Native theater artists Rolland Meinholtz, Randy Reinholz, and Harjo, as well as essays on Harjo’s work provided by Mary Kathryn Nagle and Priscilla Page.

“This play clearly illuminates the collective grief, disconnection and suffering many indigenous people experience because of the brutalities of colonization. But more importantly, Joy’s voice gives us strength, by reconnecting us to our ancestors, to our guardian spirits, and to each other.”

VICTORIA NALANI KNEUHBUEHL, Pacific Island author and playwright

“Through the lens of Joy Harjo’s mandate ‘to follow the mystery’ and the ‘liminal backroads’ of art practice, we arrive at the terror and wonder of the theatrical moment as a site of healing for all of us.”

CHERRÍE MORAGA, playwright, *The Mathematics of Love*

“Joy Harjo is a masterful and remarkable Native artist. She is known as a writer across genres including poetry, essays, and picture books. She is a musician with a lyrical voice holding a saxophone between her tattooed fingers. And she is a national treasure...”

LORIENE ROY, professor, University of Texas at Austin

JOY HARJO is a member of the Mvskoke Nation. Her seven books of poetry include such well-known titles as *Conflict Resolution for Holy Beings*, *In Mad Love and War*, and *She Had Some Horses*. These titles and her memoir *Crazy Brave* have garnered many awards. She lives in Tulsa, Oklahoma. **PRISCILLA PAGE** is a writer and dramaturg as well as a senior lecturer in the department of theater at the University of Massachusetts at Amherst.

March

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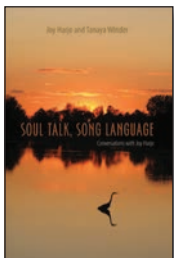
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Conversations with Joy Harjo

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FOREWORD BY LAURA COLTELLI

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How to Dress a Fish

ABIGAIL CHABITNOY

Poetry that crafts a prismatic vision of Nativeness at the intersection of language, history, family, and identity

In *How to Dress a Fish*, poet Abigail Chabitnoy, of Aleut descent, addresses the lives disrupted by U.S. Indian boarding school policy. She pays particular attention to the life story of her great grandfather, who was taken from Alaska to Carlisle Indian School. In uncovering her own family records, Chabitnoy finds that reconnection through blood and paper does not restore the personal relationships that had already been severed.

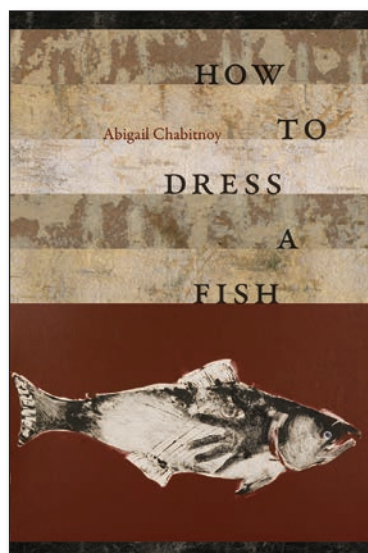
"How to Dress a Fish is a stunning investigation of archive, loss, and kinship. These poems linger in histories erased by U.S. colonialism—not toward recovery, but to study those modalities of mourning, attachment, and invention through which living proceeds nonetheless."

MATT HOOLEY, assistant professor of English,
Clemson University

"This essential and captivating debut, *How To Dress A Fish*, will draw readers into intersections of history, memory, exile and return. Abigail Chabitnoy's poems are tender and direct—they restore worlds, mend fragmented histories by revealing our human longing for land and for memories embraced in language."

SHERWIN BITSUI, author of *Shapeshift* and *Flood Song*

ABIGAIL CHABITNOY is a member of the Tangirnaq Native Village in Kodiak, Alaska. Her poems have appeared in *Hayden's Ferry Review*, *Tin House*, *Gulf Coast*, *Pleiades*, *Tinderbox Poetry Journal*, *Nat. Brut*, *Red Ink*, and *Mud City*.



February

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Bright Felon

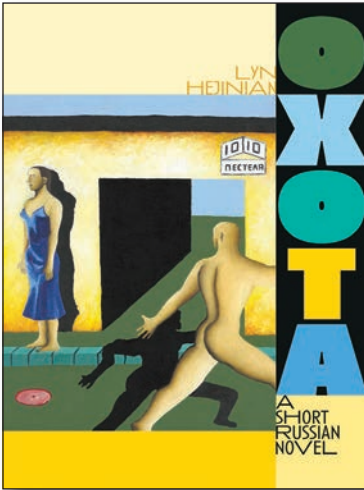
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POETRY

Wesleyan Poetry

Oxota

A Short Russian Novel

LYN HEJINIAN

A verse novel composed of 14-line stanzas inspired by Pushkin's Evgeny Onegin

Between 1983 and 1991 author Lyn Hejinian visited the USSR seven times, often staying with her friends the poet Arkadii Dragomoshchenko and his wife Zina in Leningrad. She decided to write a novel reflecting her experiences of literary and lived life in Leningrad and Moscow, and cognizant of a general sense that the Russian novel is stereotypically "long," she determined that hers would be "short." The result is an experimental novel whose structure (284 chapters, each 14 lines long) pays homage to Alexander Pushkin's *Eugene Onegin* (generally regarded to be the first Russian novel: a verse novel composed in 14-line stanzas). *Oxota* (which means variously "huntress," "hunt," and "desire" in Russian) is a novel in which contexts, rather than contents, are kept in the foreground. Allen Ginsberg, who himself visited the USSR, did not like *Oxota*. He said that it wasn't realistic; Hejinian thinks that it is.

"It is a deep pleasure to reopen this book, a book of estrangement, of fragmentation, of scattered light and scattered speech, of bridges of sense cast over waters of foreignness. *Oxota* records a trusting encounter between two poetries across cultural difference unimaginable today."

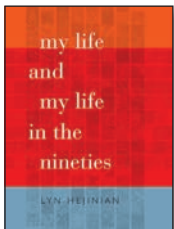
EUGENE OSTASHEVSKY, editor of Arkadii Dragomoshchenko's *Endarkenment*

"Lyn Hejinian's spectral Leningrad recalls the opening of a world in the Cold War's wake—a world of artists and writers hunting for the intersection of words, lives, and things. Reading *Oxota* today, we find a rare, urgent instance of language able to span identities and ideologies, Russia and America."

STEVEN LEE, affiliated faculty, Institute of Slavic, East European, and Eurasian Studies

LYN HEJINIAN is a poet, essayist, teacher, and translator. She is John F. Hotchkis Professor of English at the University of California at Berkeley.

ALSO OF INTEREST



**My Life
and My Life
in the Nineties**

LYN HEJINIAN

Paper, \$16.95 • 978-0-8195-7351-3

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Making Dances That Matter

Resources for Community Creativity

ANNA HALPRIN, WITH RACHEL KAPLAN

Dance innovator shares wisdom and scores

Anna Halprin, an avant-garde postmodern dancer turned community artist and healer, has created groundbreaking dances with communities all over the world. Here, she presents her philosophy and experience, as well as step-by-step processes for bringing people together to create dances that foster individual and group well-being. At the heart of this book are accounts of two dances: the *Planetary Dance*, which continues to be performed throughout the world, and *Circle the Earth: Dancing with Life on the Line*. Halprin shows how dance can be a powerful tool for healing, learning and mobilizing change.

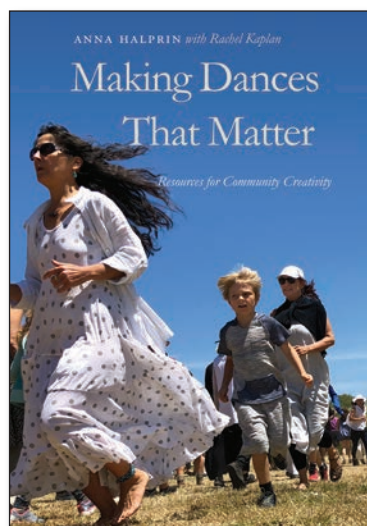
“Anna Halprin is a pioneer of postmodern dance, a warrior for connecting arts to social issues, and a healer of individuals and communities.”

WENDY PERRON, author of *Through the Eyes of a Dancer*

“Anna Halprin radicalized contemporary performance with her democratic vision of dance as ethics instantiated in motion. Her eco-feminist choreographies constructed in alternative, site-specific spaces—San Francisco’s busy streets. California’s central coast, the outdoor dance deck of her Marin County home—offered every person the roots with which to become an artist. In this beautifully essayed volume, Halprin shares her own diasporic history as the root to her communitarian dance-making ethos.”

NINOTCHKA BENNAHUM, author of *Carmen, A Gypsy Geography*

ANNA HALPRIN founded the groundbreaking San Francisco Dancer’s Workshop in 1955 and the Tamalpa Institute in 1978 with her daughter Daria Halprin. She is the author of several books including *Moving Toward Life*. **RACHEL KAPLAN** is a psychotherapist specializing in somatic healing.



February

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Five Decades of Transformational Dance

ANNA HALPRIN

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Staging Brazil

Choreographies of Capoeira

ANA PAULA HÖFLING

How capoeira became a national folk form

Capoeira is an Afro-Brazilian combat game practiced today throughout the world. *Staging Brazil* is the first in-depth study of the process of legitimization of capoeira and its globalization as Brazil's national folklore. Using early illustrated capoeira manuals, the book contextualizes the two main styles of capoeira, angola and regional, within discourses of race and nation in mid-twentieth century Brazil and reveals the mutual influences between capoeira practitioners, tourism bureaucrats, intellectuals, artists, and directors of folkloric ensembles.

"*Staging Brazil* represents an important contribution to dance studies, martial arts studies, and Brazilian history. Höfling bridges a major gap in studies of capoeira by investigating capoeira's history in addition to its embodied experience. Rejecting false binaries of tradition versus innovation and Brazilian versus African, Höfling emphasizes choreographic authorship not as a sign of decline but as fundamental to capoeira. Meticulously researched and clearly articulated, *Staging Brazil* nuances understandings of capoeira by treating modernity and choreographic authorship as central to its practice."

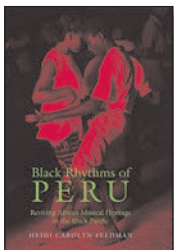
JANET O'SHEA, author of *Risk, Failure, Play: What Dance Reveals about Martial Arts Training*

"As elaborate and beautiful as capoeira itself! Drawing on interviews, manuals, sketches, photographs, and embodied knowledge, and highlighting the authorship of often overlooked actors, *Staging Brazil* demonstrates that capoeira elides and eludes the binaries purity/mixture, tradition/modernity, authentic/staged, angola/regional, and black/white."

PATRICIA DE SANTANA PINHO, author of *Mapping Diaspora: African American Roots Tourism in Brazil*

ANA PAULA HÖFLING is an assistant professor of dance at the University of North Carolina at Greensboro. She splits her time between North Carolina and Brazil.

ALSO OF INTEREST



Black Rhythms of Peru

Reviving African Musical Heritage in the Black Pacific

HEIDI FELDMAN

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Haunthenticity

Musical Replay and the Fear of the Real

TRACY McMULLEN

An interdisciplinary and existential exploration of live musical reenactment

In this persuasive study, Tracy McMullen draws on philosophy, psychology, musicology, performance studies, and popular music studies in order to analyze the rise of obsessively precise live musical reenactments in the United States at the turn of the millennium. She investigates these reenactments in popular music, jazz, and performance art, and shows how they claim a type of authenticity that is grounded in the exact material details of the original (instruments, props, costumes, people). *Haunthenticity* ultimately argues for a new way of conceiving subjectivity and identity within critical and cultural studies.

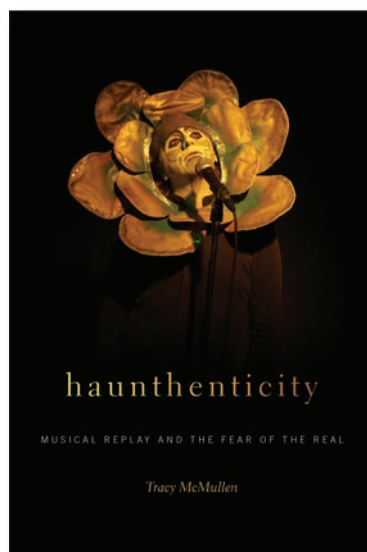
“An essential read for anyone interested in contemporary music and performance.”

NORMA COATES, Western University, Canada

“By arguing compellingly that practices of musical replay reflect a deeply seated unwillingness to face the Real and a desire to have it all, forever, McMullen shows how these practices reinstate hegemonic structures of power and signification.”

PHILIP AUSLANDER, author of *Reactivations: Essays on Performance and Its Documentation*

TRACY McMULLEN is a saxophonist, composer, and associate professor of American vernacular music at Bowdoin College.



July

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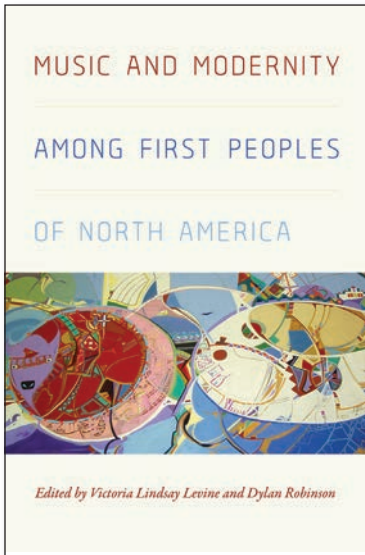
Bodies,
Performance,
and Memory

**EDITED BY BILL
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HAVILAND**

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Music and Modernity among First Peoples of North America

**EDITED BY VICTORIA LINDSAY LEVINE
AND DYLAN ROBINSON**

Revisioning Indigenous musicology

Indigenous and settler scholars from both Canada and the United States explore topics that range from powwow, Native Classical, and hip-hop to television soundtracks and experimental music. Working from the premise that multiple modernities exist for Indigenous peoples, the authors seek to understand contemporary musical expression from Native perspectives and to decolonize the study of Native American/First Nations music. Topics include innovative technology, identity formation and self-representation, political activism, and translocal musical exchange, bringing ethnomusicology into dialogue with critical Indigenous studies.

“This stunning book explodes every iteration of the indigenous-modern dialectic. Its essays range across borders, generations, technologies, genres, politics, and identities to produce brilliant and coherent arguments that define the leading edge of Indigenous sound studies.”

PHILIP J. DELORIA, author of *Indians in Unexpected Places*

“This volume provides an exciting collection of diverse, multigenerational Indigenous and settler perspectives on Indigenous musical modernities. Case studies considering multiple topics and genres are thoughtfully interwoven to provide models for continuing the much-needed work of decolonizing Native North American ethnomusicology.”

CHARLOTTE FRISBIE, professor emerita of anthropology, Southern Illinois University, Edwardsville

VICTORIA LINDSAY LEVINE is professor of music at Colorado College and is the author of *Writing American Indian Music*, co-author of *Choctaw Music and Dance*, and co-editor of *This Thing Called Music*. DYLAN ROBINSON (Stó:lō) is the Canada Research Chair in Indigenous Arts at Queen's University and is the co-editor of *Opera Indigene* and *Arts of Engagement*.

February

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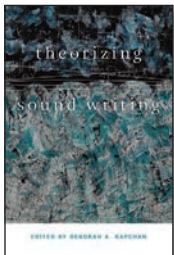
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Konnakkol Manual

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DAVID P. NELSON

Exercises and theory for advanced students of Solkattu

Konnakkol Manual assists in the advanced study of Karnatak (South Indian) music. It picks up where *Solkattu Manual* left off, including advanced exercises and a discussion of the sources of Karnatak talas (meters). In one chapter, the evolution of rhythmic compositions is illustrated through the work of three generations of musicians. The book contains full tani āvartanams (spoken percussion solos) in three talas, together with instructions for practice and Solkattu notation. A hundred and fifty accompanying instructional videos are available at wesleyan.edu/wespress/konnakkol.

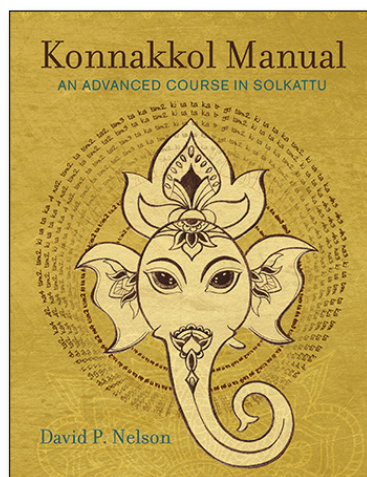
“A valuable addition to rhythm studies for any musician. Very appropriate for teachers and students.”

GLEN VALEZ, New School

“High caliber and innovative mrdangist David Nelson shares insights acquired over more than four decades in this well-paced guide to advanced rhythmic composition in South Indian music. Written in an inviting style and amply illustrated with video demonstrations, this manual will be useful for creative musicians of all backgrounds.”

RICHARD K. WOLF, author of *The Voice in the Drum*

DAVID P. NELSON has been performing and teaching South Indian drumming since 1975 and has a Ph.D. in ethnomusicology from Wesleyan University, where he is currently adjunct assistant professor.



June

200 pp., 8½ x 11"

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MUSIC

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Solkattu Manual

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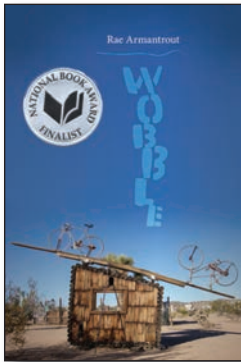
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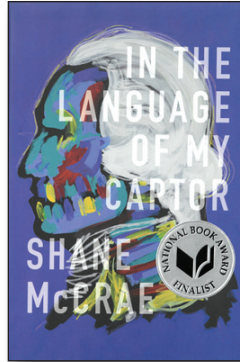
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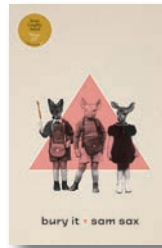
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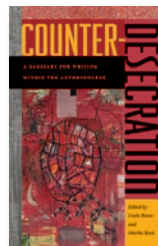
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