

w e s l e y a n  
u n i v e r s i t y  
p r e s s

fall/winter 2020



# WESLEYAN UNIVERSITY PRESS

## ABOUT US

Founded in 1957, Wesleyan University Press quickly established itself as one of the nation's outstanding scholarly publishers of interdisciplinary work in the humanities, and poetry. Over its lengthy history, it has published exceptional works of scholarship as well as books of wide interest to general readers. The Press has garnered national and international accolades for its work, including six Pulitzer Prizes, three National Book Awards, two National Book Critics Circle Awards, three Griffin Poetry Prizes, and an Anisfield-Wolf Award, among many others. Our authors include prominent artists, thinkers and writers, including John Cage, Norman O. Brown, M.C. Richards, Samuel R. Delany, Joy Harjo, James Wright, James Tate, Brenda Hillman, Yusef Komunyakaa, M. NourbeSe Philip, Sally Banes, Ralph Lemon, Peter Gizzi, Rae Armantrout, and Tricia Rose.

Wesleyan publishes approximately twenty new books each year, primarily in the fields of music, dance and the arts, including 6-8 titles each year in poetry. Since 1957, the Press has published over 1,500 books, nearly 1,000 of which are still in print, and has distributed over 3.5 million books—all bearing the WUP imprint—across the world.

Wesleyan University Press is an integral part of Wesleyan University and shares its goal of disseminating knowledge and culture, contributing to Wesleyan's academic prominence through its array of scholarly and creative inquiry. All Wesleyan University Press books undergo a rigorous peer-review process and must be approved by a faculty editorial board before publication, ensuring their content meets the highest criteria for excellence.

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## Conjure

**RAE ARMANTROUT**

*Like magic, these succinct poems reveal multiple realities*

“How did the synthesis / cross the abyss?” A question each of us has been asking ever since we emerged from the tunnel of our mother, and one that poses itself more loudly as we near the next such channel. Rae Armantrout has always taken pleasure in uncertainties and conundrums, the tricky nuances of language and feeling. In *Conjure* that pleasure is matched by dread; fascination meets fear as the poet considers the emergence of new life (twin granddaughters) into an increasingly toxic world: the Amazon smolders, children are caged or die crossing rivers and oceans, and weddings make convenient targets for drone strikes. One third of all adults seem bent on killing another third, while the remainder passively watches, hoping that nobody gets too extreme. These poems explore the restless border between self and non-self. One and another tussle and blur. As Armantrout writes in “Conjure,” “In a sentimental story // there is only one / of something // one newborn, one moment...” or one place for our attention to land, while in fact there are countless species dwindling to extinction. These poems ask us to look with new eyes at what we’ve done and continue to do.

“Unsettling, slippery intimations move just below the surface of Rae Armantrout’s enigmatic and unforgettable new collection of poems. For the record, Rae Armantrout is my favourite living poet.”

NICK CAVE

“Armantrout takes the basic premises of Language writing somewhere they were never intended to go: toward the mapping of a single individual’s extraordinary mind and uniquely broken heart.”

DAN CHIASSON, *The New Yorker*

**RAE ARMANTROUT** is the Pulitzer Prize winning author of fifteen books of poetry. She has published ten books with Wesleyan University Press, including *Wobble*, *Entanglements*, *Partly*, and *Versed*. She lives in Everett, Washington.



### October

152 pp., 6 x 9"

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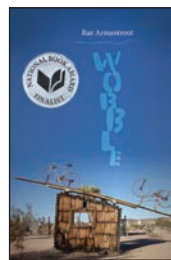
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POETRY

*Wesleyan Poetry*

### ALSO OF INTEREST



### Wobble

**RAE ARMANTROUT**

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### December

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POETRY

*Wesleyan Poetry*

## Now It's Dark

New Poems

**PETER GIZZI**

*A new collection of poems from one of America's most vital and imaginative poets*

Peter Gizzi has written a brilliant follow-up to his National Book Award finalist *Archeophonics*. The poems in this new collection are concerned with grieving, with poetry and death, with beauty and sadness, with light. There is a necessary darkness that shines throughout. As Ben Lerner has written, "Gizzi's poetry is an example of how a poet's total tonal attention can disclose new orders of sensation and meaning. His beautiful lines are full of deft archival allusion." With litany, elegy, and prose, Gizzi continues his pursuit toward a lyric of reality. Saturated with luminous detail, these original poems possess, even in their sorrowing moments, a dizzying freedom. Objects, images, and their histories are caught here in their half-life, their profoundly human afterlife.

"This new poetry, taking such care of temperature—the time & details of the world—meaning the space(s) in which we live—defining love in this way. Writing along the edge. What I call MR/everydayMagicalRealism. A way of writing about hope."

KAMAU BRATHWAITE, author of *The Lazarus Poems*

"Gizzi is not a sentimental poet—not even close... His best poems exist on a different plane, as if he has achieved and is writing from a transcendent vantage most of us only strive for... He identifies the thing we're all searching for in voices, in poems, in language, in songs; why we read and why we listen."

AMANDA PETRSICH, *The New Yorker*

"There's no ego in this writer's work. It's one of the purest examples of truth told from an inside source, beautifully patterned on the page... There's no training ground for such writing. Every page, every poem, is challenged with unpredictability and intensity."

GRACE CAVALIERI, *Washington Independent Review of Books*

**PETER GIZZI** is the author of eight collections of poetry including *Archeophonics*, *Threshold Songs*, and *In Defense of Nothing: Selected Poems, 1987–2011*. He has also published several limited-edition chapbooks, folios, and artist books. He lives in Holyoke, MA.

### ALSO OF INTEREST



### Archeophonics

**PETER GIZZI**

Paper, \$15.95 • 978-0-8195-7772-6

Ebook, \$12.99 • 978-0-8195-7681-1



## Un-American

**HAFIZAH GETER**

*Poems shimmering with lyricism ask who can inherit a country?*

Dancing between lyric and narrative, Hafizah Geter's debut collection moves readers through the fraught internal and external landscapes—linguistic, cultural, racial, familial—of those whose lives are shaped and transformed by immigration. The daughter of a Nigerian Muslim woman and a former Southern Baptist black man, Geter charts the history of a black family of mixed citizenships through poems imbued by migration, racism, queerness, loss, and the heartbreak of trying to feel at home in a country that does not recognize you. Through her mother's death and her father's illnesses, Geter weaves the natural world into the discourse of grief, human interactions, and socio-political discord. This collection thrums with authenticity and heart.

"In *Un-American*, Hafizah Geter creates a new kind of portraiture. A family is slowly etched in relief in language both lush and exacting. This gorgeous debut troubles and reshapes notions of belonging against the backdrop of a country obsessed with its own exclusions, erasures, borders, institutions, and violence. Geter's poems simmer original forms of witness and resistance."

CLAUDIA RANKINE, author of *Citizen*

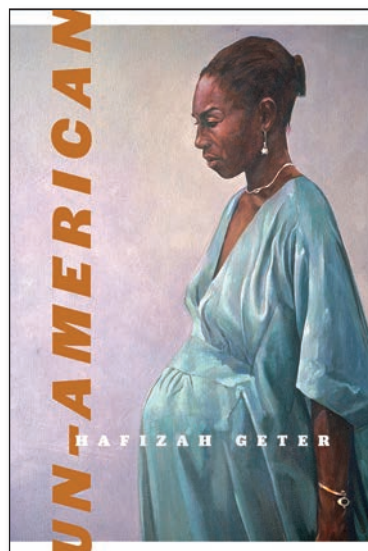
"Hafizah Geter's heart-rending poetry embodies the union between the experiences of Nigerians and African Americans. This timely and powerful book speaks to the struggles on two nations, and to the grace of the invincible light of black life."

RIGOBERTO GONZÁLEZ, author of *The Book of Ruin*

"Hafizah Geter's *Un-American* reads like a high lyric conversation overheard. Poem after poem, the most ordinary of items—cups, cards, couches—get ratcheted up into their proper glory. In other words, Geter sees the world as a stage set for what she needs to tell her family but can't, what she needs to hear from her family but won't. And all of this is done with attention to what this one beautiful story says about the so-called American story."

JERICHO BROWN, author of *The Tradition*

**HAFIZAH GETER** is an author and editor whose poetry and prose have appeared in *The New Yorker*, *Boston Review*, *Los Angeles Review of Books*, and *Longreads*, among others. She lives in Brooklyn, New York.



**September**

104 pp., 7 x 9"

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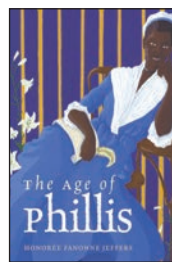
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POETRY

*Wesleyan Poetry*

### ALSO OF INTEREST



**The Age of  
Phillis**

**HONORÉE  
FANONNE JEFFERS**

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August

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POETRY

*Wesleyan Poetry*

## RENDANG

**WILL HARRIS**

*A rising star of contemporary British poetry reflects on race, culture, memory and identity in his first full-length volume*

In *RENDANG*, Will Harris complicates and experiments with the lyric in a way that urges it forward. With an unflinching yet generous eye, *RENDANG* is a collection that engages equally with the pain and promise of self-perception. Drawing on his Anglo-Indonesian heritage, Harris shows us new ways to think about the contradictions of identity and cultural memory. He creates companions that speak to us in multiple languages; they sit next to us on the bus, walk with us through the crowd, and talk to us while we're chopping shallots. They deftly ask us to consider how and what we look at, as well as what we don't look at and why.

Playing eruditely with and querying structures of narrative, with his use of the long poem, the image, ekphrasis, and ruptured forms, *RENDANG* is a startling new take on the self, and how an identity is constructed. It is intellectual and accessible, moving and experimental, and combines a linguistic innovation with a deep emotional rooting.

"Will Harris takes British poetry into new waters: *RENDANG* is an astonishing debut. These questing poems rend and render, they tear and they give. Slipping between the everyday and the unreal, between crystalline lyric and a roving, essayistic expansiveness, their shapeshifting delves into the self and its precarious foundations... Many are heart-stopping: the kind of poem that makes you put down the book for a while just to breathe."

SARAH HOWE, winner of the T.S. Eliot Prize

"Harris's poems turn the utterance back to ourselves, opening a dialogue between us, our modernity, the depth of our loss and the weight of our remembering. Where epithets rend memory from the moment, the artefacts of wounds heal themselves through a weft of irony, weaving language into a hard-earned scar."

SANDEEP PARMAR, author of *The Marble Orchard*

**WILL HARRIS** is a London-based poet who has published with the *Guardian*, the *London Review of Books*, *Granta*, the *Poetry Review*, and *The White Review*.

### ALSO OF INTEREST



**bury it**

**SAM SAX**

Paper, \$14.95 • 978-0-8195-7731-3

Ebook, \$11.99 • 978-0-8195-7732-0



## A Forest of Names

108 Meditations

**IAN BOYDEN**

*Poems illuminate a hidden landscape in the names of children killed in the 2008 Sichuan Earthquake*

How do we honor the dead? How do we commit them to memory? And how do we come to terms with the way they died? To start, we can name them. When schools collapsed in an earthquake in China, burying over 5,000 children, the government brutally prevented parents from learning who had died. Artist Ai Weiwei, at risk to his own safety, gathered the names of these children, and their names are the subject of this book. Each poem is a poetic meditation on the image and concept suggested by the etymology in the Chinese characters. This act of poetic translation is both a heartbreaking tribute to people whose names have been erased, and a healing meditation on how language suggests a path forward.

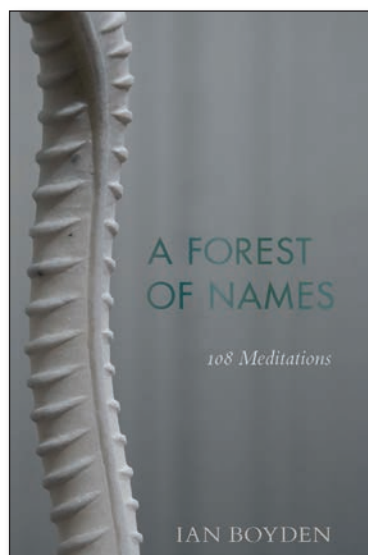
“Ian Boyden is not just a poet—he is an artist, craftsman, translator, and rebel.”

AI WEIWEI

“On a school day in 2008, thousands of Chinese children were killed in an earthquake. Because shoddy construction and absconded funds were partly responsible, the children’s very existence was then erased by the government. Ai Weiwei’s battle to restore their names and Ian Boyden’s meditations on the names’ mystery and beauty have led to a collection of poems so delicate they bring to mind the surface tension of water. The courage and art of one man, met by the empathy and art of another, have brought thousands of lost children back into the light of loving perception. *A Forest of Names* offers healing to human psyches everywhere.”

DAVID JAMES DUNCAN, author of *The Brothers K*

**IAN BOYDEN** is a writer, translator, and visual artist. Consistent across his productions are an intense interest in material relevance, place-based thought, and ecology, with a deep awareness of East Asian aesthetics. He studied for several years in China and Japan, and ultimately received degrees in art history from Wesleyan University and Yale University. He lives in San Juan Island, WA.



**September**

136 pp., 5 1/2 x 9"

Jacketed Cloth, \$35.00 • 978-0-8195-7994-2

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POETRY

### ALSO OF INTEREST



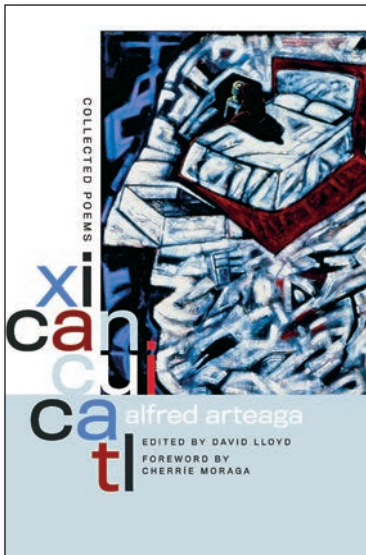
**How to Dress a Fish**

**ABIGAIL CHABITNOY**

Paper, \$14.95 • 978-0-8195-7849-5

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October

312 pp., 6 b/w photos, 6 x 9"

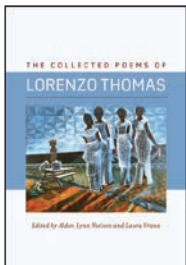
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Ebook, \$19.99 • 978-0-8195-7970-6

POETRY / LATIN STUDIES

Wesleyan Poetry

## ALSO OF INTEREST



### The Collected Poems of Lorenzo Thomas

LORENZO THOMAS  
EDITED BY ALDON  
LYNN NIELSEN AND  
LAURA VRANA

Paper, \$26.95 • 978-0-8195-7899-0

Ebook, \$22.99 • 978-0-8195-7900-3



## Xicancuicatl

Collected Poems

**ALFRED ARTEAGA**

**EDITED BY DAVID LLOYD**

**PREFACE BY CHERRIE MORAGA**

*First gathering of the poetry of leading avant-garde Chicano poet*

*Xicancuicatl* collects the poetry of leading avant-garde Chicano poet Alfred Arteaga (1950–2008), whom French philosopher Gilles Deleuze regarded as “among those rare poets who are able to raise or shape a new language within their language.” In his five published collections, Arteaga made crucial breakthroughs in the language of poetry, basing his linguistic experiments on the multilingual Xicanx culture of the US Southwest. His formal resources and finely tuned ear for sound patterns and language play remain astonishing. His poetical work, presented as a whole here for the first time, speaks more than ever to a moment in which border-crossing, cultural diversity, language-mixing and a multi-cultural vision of America are critical issues.

“When the Greater American People (from Alaska to Patagonia) finally emerge, the world will point to cultural-political imaginations like Alfred Arteaga’s as having been essential to that epic story. The scintillating linguistic achievements in these works urge us towards a post-national (post-surveillance) commons where intertwined destinies can freely sing and dance.”

RODRIGO TOSCANO, author of *Explosion  
Rocks Springfield*

“Alfred Arteaga’s poems have the courage of dislocation, moved in underworld descent, migration, prophecy, protest, starry skies, and heteroglossia. Gathered at last into a single book, *Xicancuicatl* is an epic cycle for our times.”

EDGAR GARCIA, author of *Skins of Columbus: A Dream*

**ALFRED ARTEAGA** (1950–2008) is a renowned Chicano poet and scholar whose work stretches across cultural and linguistic barriers. He was professor in the Department of Ethnic Studies at the University of California, Berkeley. **DAVID LLOYD** is a professor of English at the University of California, Riverside, and author of several books on postcolonial and cultural theory, literature, poetry and poetics. **CHERRIE MORRAGA** is a Chicana writer, feminist activist, poet, essayist, and playwright. She is part of the faculty at the University of California, Santa Barbara in the Department of English.



## BAX 2020

Best American Experimental Writing

**SERIES EDITORS SETH ABRAMSON  
AND JESSE DAMIANI**

**GUEST EDITORS JOYELLE MCSWEENEY  
AND CARMEN MARIA MACHADO**

*An anthology of dynamic, forward-thinking writing*

*Best American Experimental Writing 2020*, guest-edited by Joyelle McSweeney and Carmen Maria Machado, is the sixth edition of the critically acclaimed anthology series compiling an exciting mix of fiction, poetry, non-fiction, and genre-defying work. Featuring a diverse roster of writers and artists culled from both established authors—including Anne Boyer and Alice Notley—as well as new and unexpected voices, like Kamden Hilliard and Kanika Agrawal, *BAX 2020* presents an expansive view of today's experimental and high-energy writing practices. A perfect gift for discerning readers as well as an important classroom tool, *BAX 2020* is a vital addition to the American literary landscape.

**SETH ABRAMSON**, an assistant professor of Communication Arts and Sciences at the University of New Hampshire, is the author of fourteen books. His most recent works are the *New York Times* bestsellers *Proof of Conspiracy* and *Proof of Collusion*. **JESSE DAMIANI** is Deputy Director of Emerging Technology at SNHU and a *Forbes* contributor. **CARMEN MARIA MACHADO** is the author of the story collection *Her Body and Other Parties* and the memoir *In The Dream House*, both from Graywolf Press. **JOYELLE MCSWEENEY** is the author of ten books of poems, fiction, drama and essays, and is the co-founder of the international press, Action Books.



**December**

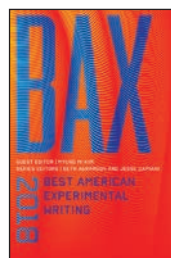
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POETRY / ANTHOLOGY

## ALSO OF INTEREST



**BAX 2018**

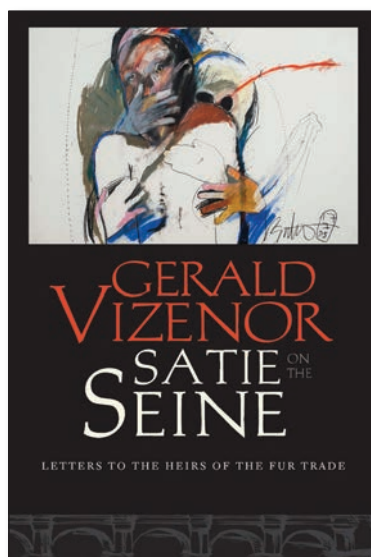
Best American  
Experimental  
Writing

**GUEST EDITED BY  
MYUNG MI KIM**

Paper, \$19.95 • 978-0-8195-7818-1

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October

368 pp., 6 x 9"

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Ebook, \$16.99 • 978-0-8195-7935-5

HISTORICAL FICTION / NATIVE AMERICAN

## Satie on the Seine

Letters to the Heirs of the Fur Trade

**GERALD VIZENOR**

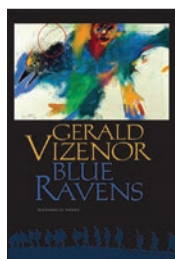
*Native American Indians survive the Nazi Occupation of Paris*

In this powerful epistolary novel, acclaimed Anishinaabe author Gerald Vizenor interweaves history, cultural stories, and irony to reveal a shadow play of truth and politics. Basile Hudon Beaulieu lives in a houseboat on the River Seine in Paris between 1932 and 1945. He observes the liberals, fascists, artists, and bohemians, and presents puppet shows. His thoughts and experiences are documented in the form of fifty letters to the heirs of the fur trade. Basile comments on the mercy of *liberté*, and the alliance of political leftists, and considers at the same time the massacres of Native Americans, and the misery of federal policies on reservations in relation to the savage strategies of royalists, fascists, communists, and anti-Semites. The letters include accounts of parleys between the puppet versions of Gertrude Stein and Adolf Hitler, Apollinaire and Anaïs Nin, Sitting Bull and Victor Hugo, and others. Vizenor is a unique voice of Native American presence in the world of literature, and in his inimitable creative style he delivers a moving darkly humorous commentary on war and modernity.

"Vizenor's latest is an epic native heart story of *résistance* to fascism in a world at war. Apparitions in motion and memory of the unbearably true in Nazi-occupied Paris, but also of America's own colonial shadows. And maybe of a present in which that past yet lives. It's a reminder, too, that even in the darkest hour there is always a new day to come."

BILLY J. STRATTON, author of *Buried in Shades of Night*

### ALSO OF INTEREST



#### Blue Ravens

Historical Novel

**GERALD VIZENOR**

Paper, \$18.95 • 978-0-8195-7645-3

Ebook, \$14.99 • 978-0-8195-741-7



"Native dream songs are visual memoirs of natural motion, the sway of totemic associations, and reveals of creation in the seasons tease of certainties and form in modern art, and this morning we heard the poetic come back of *liberté, égalité, fraternité* on the boulevards and quays, and a glorious liberation piano concert of Erik Satie on the Pont de la Concorde and the River Seine."

DIANE GLANCY, author of *Island of the Innocent: A Consideration of the Book of Job*

**GERALD VIZENOR** is a citizen of the White Earth Nation of the Anishinaabeg in Minnesota. He is a prolific and versatile author and editor of more than thirty books.

## The Grand Union

Accidental Anarchists of Downtown  
Dance, 1970–1976

**WENDY PERRON**

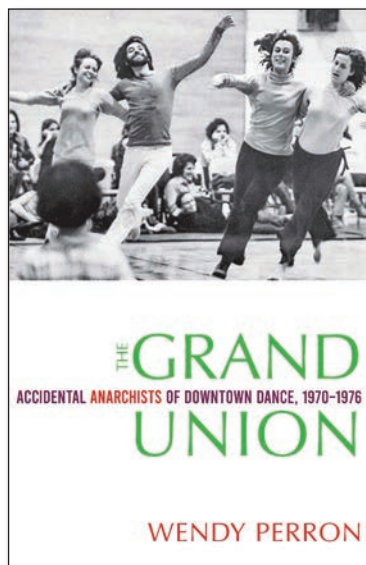
*First full-length study of seminal New York City  
performance group*

The Grand Union was a leaderless improvisation group in SoHo in the 1970s that included people who became some of the biggest names in postmodern dance: Yvonne Rainer, Trisha Brown, Steve Paxton, Barbara Dilley, David Gordon, and Douglas Dunn. Together they unleashed a range of improvised forms from peaceful movement explorations to wildly imaginative collective fantasies. This book delves into the “collective genius” of the Grand Union and explores their process of deep play—before they became known as pillars of postmodern dance. Drawing on hours of archival videotapes and dozens of interviews, Wendy Perron seeks to understand the ebb and flow of the performances in both physical and emotional terms. What were the elements of their uncanny synergy? To what extent did their performing selves reveal their real, everyday selves? During the period when artists of different disciplines were redefining art, the Grand Union contributed to this experimentation by questioning the conventions of concert dance. Includes 65 photographs.

“I didn’t know how much I needed this book in my library until now. It is so alive, a beautifully researched book, giddily holding and challenging the myth. A band of dance anarchists that left no choreographic traces but changed almost everything that has been danced in contemporary dance since. One of these artists and one of my teachers, Barbara Dilley, calls Grand Union her ‘art mother.’ I call the writing and dance giants documented (and imagined) an art book triumph.”

RALPH LEMON, choreographer

**WENDY PERRON** is an American dancer, choreographer, writer and teacher. A former editor-in-chief of *Dance* magazine, she is the author of *Through the Eyes of a Dancer: Selected Writings*. She lives in New York City.



**September**

392 pp., 65 photos, 6 x 9"

Paper, \$27.95 • 978-0-8195-7966-9

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DANCE

**ALSO OF INTEREST**



**Through the  
Eyes of a Dancer**

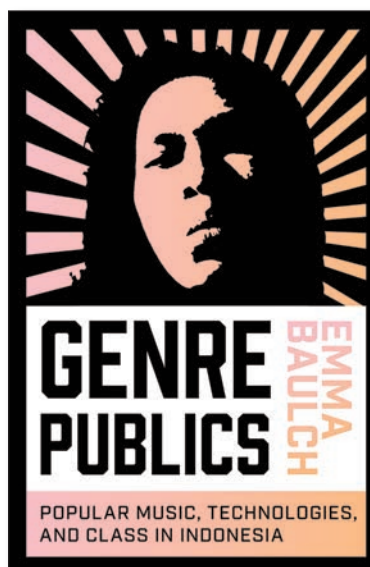
Selected Writings

**WENDY PERRON**

Cloth, \$29.95 • 978-0-8195-7407-7

Ebook, \$23.99 • 978-0-8195-7409-1

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November

248 pp., 15 photos, 6 x 9"

Paper, \$24.95 • 978-0-8195-7963-8

Ebook, \$19.99 • 978-0-8195-7965-2

MUSIC

*Music / Culture*

## Genre Publics

Popular Music, Technologies, and Class  
in Indonesia

**EMMA BAULCH**

*How popular music structures Indonesians' social and political subjectivities*

*Genre Publics* is a cultural history showing how new notions of 'the local' were produced in context of the Indonesian 'local music boom' of the late 1990s. Drawing on industry records and interviews, media scholar Emma Baulch traces the institutional and technological conditions that enabled the boom, and their links with the expansion of consumerism in Asia, and the specific context of Indonesian democratization. Baulch shows how this music helped reshape distinct Indonesian senses of the modern, especially as 'Asia' plays an ever more influential role in defining what it means to be modern.

"Baulch's innovative study journeys through a half-century of Indonesian rock culture, elucidating connections among markets, emergent media technologies, class hierarchies, and everyday lives."

JEREMY WALLACH, Bowling Green State University

"A fine-grained analysis of the prominent role of Indonesian Rock and Pop in the social and political transformations that have defined the nation's post-authoritarian trajectory. Baulch's wonderful book has much to teach us about the political life of popular music in the age of the consumer citizen."

CHARLES HIRSCHKIND, Associate Professor of  
Anthropology, University of California, Berkeley

**EMMA BAULCH** is associate professor in the School of Arts and Social Sciences at Monash University in Malaysia. She is the author of *Making Scenes: Reggae, Death Metal and Punk in 1990s'* and co-author of *Poverty and Digital Inclusion*. She lives in Malaysia.

### ALSO OF INTEREST



#### **The Arab Avant-Garde**

Music, Politics,  
Modernity

**EDITED BY**

**THOMAS**

**BURKHARTER ET**

**AL**

Paper, \$27.95 • 978-0-8195-7386-5

Ebook, \$21.99 • 978-0-8195-7387-2

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## The Trailhead

KERRI WEBSTER

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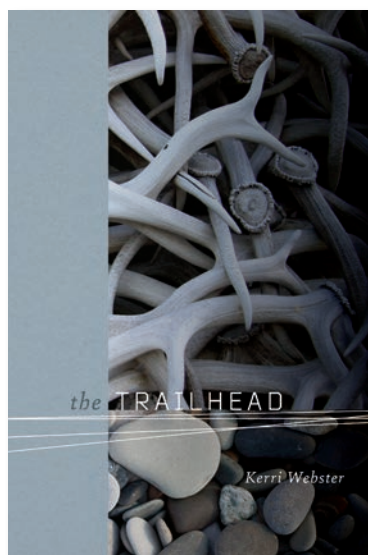
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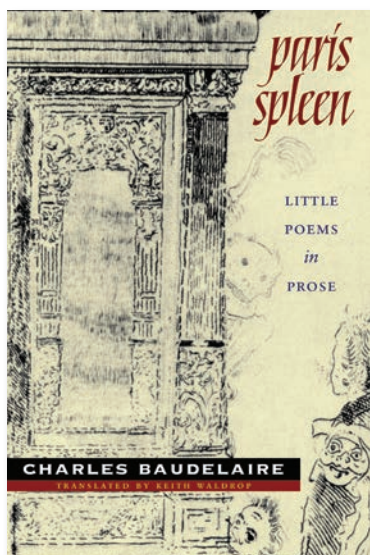
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