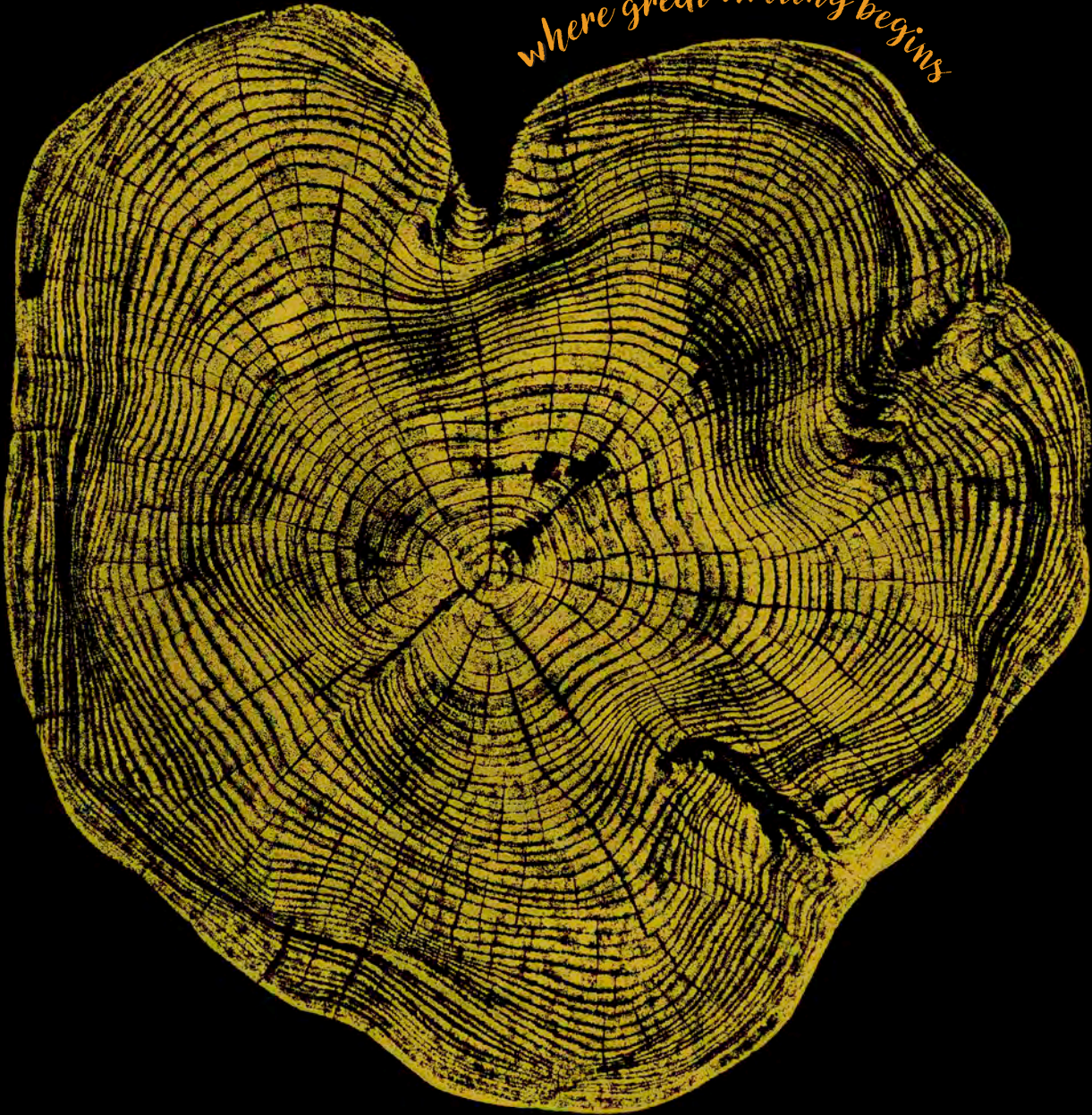


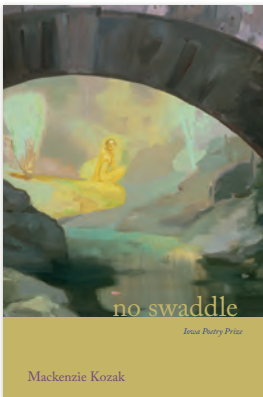
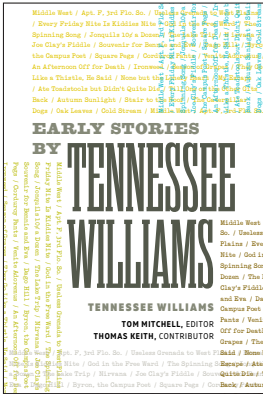
# iowa

spring 2025

*where great writing begins*



# iowa ... Contents .....



- 1 High Desert Blood . . . Andrew Brininstool
- 2–3 Early Stories by Tennessee Williams . . . Tennessee Williams, author,  
Tom Mitchell, editor, Thomas Keith, contributor
- 4–5 The Perturbation of O . . . Joseph G. Peterson
- 6 Natch . . . Darrell Kinsey
- 7 Likeness . . . Samsun Knight
- 8 I Am Here You Are Not I Love You . . . Aidan Ryan
- 9 purplish . . . José Felipe Alvergue
- 10 no swaddle . . . Mackenzie Kozak
- 11 Last Day of My Face . . . James Shea
- 12 The Writings of Jesmyn Ward . . . Martyn Bone
- 13 We Were Still Ladies . . . Coreen Derifield
- 14 Participatory Culture Wars . . . Simone Driessen, Bethan Jones,  
and Benjamin Litherland, editors
- 15 Theatre Fandom . . . Kirsty Sedgman, Francesca Coppa,  
and Matt Hills, editors
- 16–17 Recently Published
- 18–19 Recent Book Honors and Reviews
- 20 Index by Author
- 21 Index by Title, Subject
- 22 Desk and Exam Copy Policies, Contact Information
- 23 Ordering Information
- 24 Sales Representation
- 25 Sales Rep Order Form

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## High Desert Blood

The 1980 New Mexico Prison Riot and the Tragedy of the Williams Brothers

by Andrew Brininstool

“The writing is clear, concise, and the pace moves diligently to keep the reader’s attention riveted. Brininstool explains the cause and effect of the events, which lends the book a purpose and meaning even the best novelists lack.”

—Jimmy Santiago Baca, author, *The Misfits*

WHEN A COCKSURE father hatches a simple insurance fraud scheme, he has no idea its failure will lead his family into the maelstrom of America’s most violent prison riot. *High Desert Blood* takes you inside the walls of the Penitentiary of New Mexico, offering a gripping true crime journey through the heart of a system that failed its inmates, its staff, and the society it was meant to protect.

Through meticulous research and compelling storytelling, Andrew Brininstool unveils the conditions that led to the infamous 1980 riot, a catastrophic event that left a permanent scar on the American penal landscape. Snaking through the storyline, we meet Gary Williams, a nonviolent first-time offender thrust into a world of chaos, and his brother, Jeff, a career criminal who mysteriously vanishes during the riot. After his release, Gary’s relentless quest for the truth about his brother’s disappearance leads him to a similar tragic fate.

This book offers an unflinching look at the brutality and corruption that plagued the prison, shedding light on the systemic issues that made such a disaster inevitable. *High Desert Blood* is not just a chronicle of violence and despair; it’s a call for reform.

**Andrew Brininstool** is a recipient of a National Endowment for the Arts fellowship in prose as well as a finalist for a PEN / Writing for Justice fellowship. His other work has appeared in the *Southern Review*, *VICE*, *Millions*, *Tin House*, and *Best New American Voices*. He was born in Santa Fe, New Mexico, and lives in Grapevine, Texas.

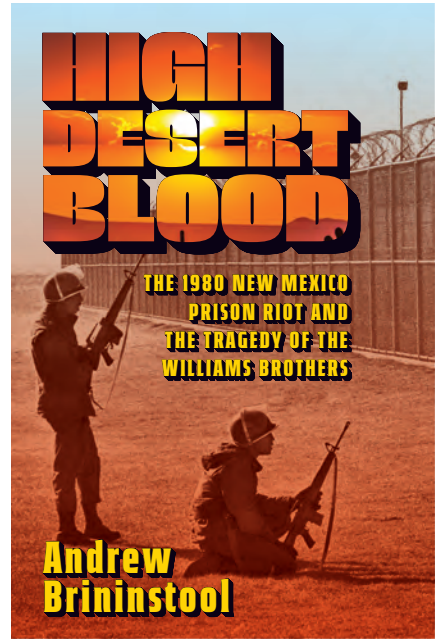
JULY

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TRUE CRIME



“Andrew Brininstool has mastered the craft of giving voice to those whose stories are rarely told. With a meticulous eye for detail, Brininstool weaves together the experiences of the many people affected by the tragic events that unfolded at the Penitentiary of New Mexico in 1980: from inmates and their family members to guards, politicians, and local community members. His writing evokes the haunting New Mexico landscape in which these events unfolded, situating the tragedy within the deep history of punishment in the Southwest. This story resonates far beyond the borders of New Mexico, though; it is also a stinging indictment of the failures of the twentieth-century carceral state and a testament to its devastating long-term impact on the nation. *High Desert Blood* makes clear the continued misguided attempts to reckon with or rectify its most troubling iterations.”

—Holly M. Karibo, author, *Rehab on the Range*

# Early Stories by Tennessee Williams

by Tennessee Williams

edited by Tom Mitchell and with a critical essay

by Thomas Keith

“Had Tennessee Williams never written a play, he might still have entered the U.S. literary canon as a short story writer. This collection of his early short stories, brilliantly edited and annotated by Tom Mitchell, experiments with many of the themes, images, symbols, and even characters that populate Williams’s later work, both his fiction and his theatre. *Early Stories* is an important contribution to the already vast Williams oeuvre.”

—John S. Bak, Université de Lorraine

*EARLY STORIES BY TENNESSEE WILLIAMS* is an edited collection of thirty previously unpublished short stories written in the 1930s, when Tennessee Williams was living in the Midwest during a tumultuous period for the nation and himself.

The stories highlight aspects of the writer’s biography relative to his young adult years in St. Louis, Columbia, and the Missouri Ozarks, offering insight into the relationships between the author, his family, and close friends. The influence of proletarian fiction and leftist ideas are evident in Williams’s stories of the Great Depression, as are themes of sexual turmoil and inner passions inspired by authors like D. H. Lawrence.

In notes for each story, additional context is provided regarding locations, occupations, and individuals. All of this enriches a critical understanding of Tennessee Williams’s major works such as *The Glass Menagerie*, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *Night of the Iguana*, and *Suddenly Last Summer*.

**Tom Mitchell** is emeritus professor of theatre at the University of Illinois and scholar-in-residence for the Tennessee Williams Festival St. Louis. Among other work, he edited *The Caterpillar Dogs and Other Early Stories by Tennessee Williams*. Mitchell lives in Champaign, Illinois.

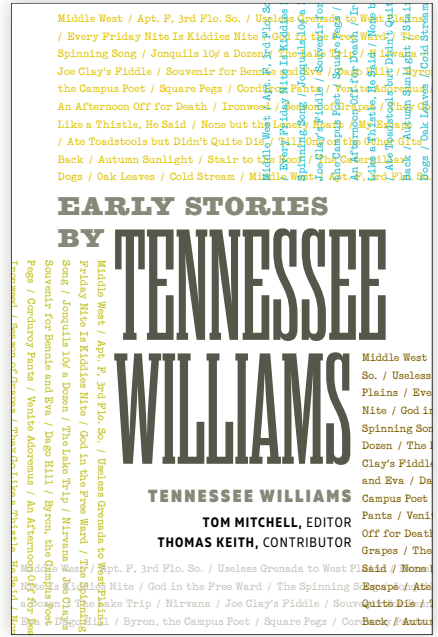
APRIL

326 PAGES • 6 × 9 INCHES

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\$20.00 E-BOOK, 978-1-68597-005-5

LITERATURE



“Reading Tennessee Williams’s early fiction and poetry, guided by pioneering Williams scholar Tom Mitchell, we view the dawn of America’s great playwright. Sigmund Freud suggested that what we don’t talk about is what’s most important. Tennessee Williams talked a lot about his time in Mississippi and in New Orleans. He didn’t say as much about the Midwest, where Williams lived from the time he was seven until he was twenty-nine. This wonder-filled anthology does the talking for him.”—David Kaplan, curator, the Provincetown Tennessee Williams Theater Festival

“It is from these succulent acorns that the towering art of Tennessee Williams grew. He gathers together passions, sexual repressions, cruel mores, and untarnished ambitions in these eager stories, which sparkle on their own as well as point toward the soaring work to follow.”—Jewelle Gomez, author, *The Gilda Stories*

“Tom Mitchell’s collection of Tennessee Williams’s short stories from the 1930s, written before Williams had become one of America’s most lauded playwrights, provides invaluable insight into the world of a thoughtful outsider who would go on to become the champion of the ‘fugitive kind,’ crafting portraits of truth spoken from the margins of society. Providing glimpses of the influences that shaped Williams’s sensibility and that created some of the most famous characters in the American theatre, *Early Stories by Tennessee Williams* is a must-read for anyone interested in his life and work.”—Annette J. Saddik, City University of New York (CUNY)

## STORIES INCLUDED IN COLLECTION

Middle West

Apt. F, 3rd Flo. So.

Useless

Grenada to West Plains

Every Friday Nite is Kiddies Nite

(or Age of Retirement)

God in the Free Ward

The Spinning Song

Jonquils 10¢ a Dozen

The Lake Trip

Nirvana

Joe Clay’s Fiddle

Souvenir for Bennie and Eva

(or Beginning and End of a Story)

Dago Hill

Flowers

Byron, the Campus Poet

(or The Record of an Adolescent Katharsis)

Square Pegs

Corduroy Pants (or A Pack of Cigarettes)

Venite Adoremus

An Afternoon Off for Death

Ironweed

Season of Grapes (or Girl at the Lake)

They Go Like a Thistle, He Said

(or Blue Roses, or The Fur-Lined Coat)

None but the Lonely Heart

My Escape

Ate Toadstools but Didn’t Quite Die

Till One or the Other Gits Back

Autumn Sunlight

Stair to the Roof

(or Episodes from the Life of a Clerk)

The Caterpillar Dogs

Oak Leaves

Cold Stream

# The Perturbation of O

by Joseph G. Peterson

“Joseph Peterson’s whirling, twirling prose winds us deeper into the comical and often dark nature of fame, obsession, art; what it means to be truthful to yourself, and if that’s even something worthy of pursuing anymore. This intoxicating two-way conversation will hit upon themes familiar to Gen-Xers who came of age carrying the weight of Slacker culture. But rather than writing another generational celebration of familiar tropes, Peterson peels them back to reveal their absurdist underbelly. This is gripping psychological stuff for readers interested in the dark corners of how art gets made and remade and remade again.”—Mark Guarino, author, *Country and Midwestern: Chicago in the History of Country Music and the Folk Revival*

“With his signature wit and wisdom, Joseph Peterson’s latest offering is a bittersweet exploration of the highs and lows encountered along the border of art and commerce. *The Perturbation of O* deftly lays bare the heavy toll that fame exacts from the creative soul.”—Giano Cromley, author, *American Mythology*

THE PERTURBATION OF O tells the comic story of how a loser became a winner with the publication of his memoir, *Gideon’s Confession*, and the chaotic aftermath that the book and an encounter with Oprah Winfrey have had on two people: Gideon Anderson and Regina Blast, a woman about whom Gideon wrote intimately in his memoir.

Told mostly in a single conversation between Gideon and Regina as they sit on a spring morning drinking coffee and eating pastries, *The Perturbation of O* deals with concepts of fame and intimacy, and who has the right to speak about whom.

**Joseph G. Peterson** is author of several books of fiction and poetry, including *Memorandum from the Iowa Cloud Appreciation Society* (Iowa, 2022) and *The Rumphulus* (Iowa, 2020). He lives in Chicago, Illinois.



“*The Perturbation of O* paints a profoundly real picture of the way artists and writers live inside their heads. Much like anti-heroes Gideon and Regina, we creative types are a tribe unto ourselves: outsiders, outlanders, misunderstood misfits. Products of American romanticism, we imagine someday somewhere someone will swoop down and lift us up to art heaven, saving our souls and sanctifying our tortured artwork. Then, along comes Joseph Peterson with his latest twisted parable.”—Ed Rath, artist

APRIL

140 PAGES • 5 × 8 INCHES

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FICTION

“Joseph Peterson, like his character Regina, is also a ‘painter of light’ . . . with his mastery of language and dialogue, he is constantly bringing the reader back to the subtle, spiritual underpinnings that are the fabric of story and life.”

—Robert Silverman, jazz pianist and composer

“Peterson draws these characters with intensity, compassion, and humor. He has an orbital camera, taking snapshots of every aspect of their stories as they obsess over the past and over their fate, each time finding some new detail that pokes and twinges their memories with regret in the case of Gideon and wonder in the case of Regina.”—Mike Brehm, artist

“Whether channeling Blake or dancing with Oprah, this hypnotic torrent of words slips under the hood of the creative combustion engine to reveal all the leaking oil and rusted pistons.”

—Jon Langford, musician, The Mekons

“I read Joseph Peterson’s book in one sitting when it came in the post. I found it extremely engaging and tangent to many of my own personal aesthetic interests. The writing seemed woven together like a long prose poem. The story had a feeling like waves coming onto a shoreline, the high-low feeling of deep concerns and shallow cultural touchstones were fascinating, as if the author wrestled with his own past confessions as a terrible mistakenness. Yes, it’s an unusual journey, but it made me wonder about why it’s so difficult to tell the truth even in fictional literature. Confessions are always enticing, and this is a juicy tale.

Put more concisely, the story held my attention and hit many points of reference that kept me engaged. The flavor was very contemporary but set in a very specific place and moment that oscillates with ebb and flow of the remembrances. It’s sexy without being explicit, a bit fantastic but grounded in the author’s self-doubt. Slack is just so then and there.”

—Frank Gaard, editor, *Artpolicecomics*

# Natch

by Darrell Kinsey

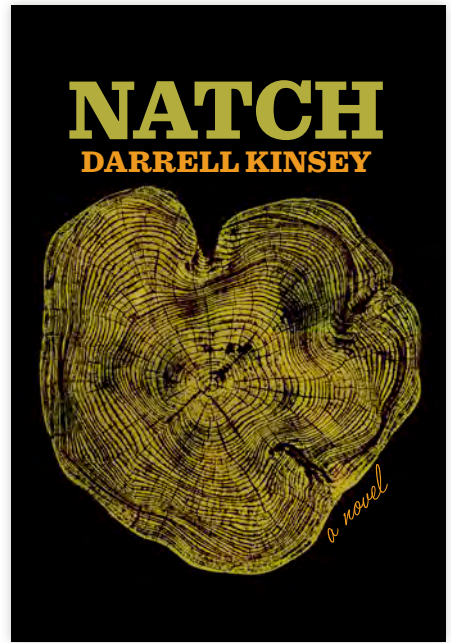
“Darrell Kinsey has crafted a moving story of uncommon depth and hard beauty. With a power that is downright biblical in its haunting mysteries, *Natch* left me stunned, hurt, but ultimately a grateful witness.”—Smith Henderson, author, *Fourth of July Creek*

AT THE AGE OF TWENTY-NINE, tired of trying to get along with members of his crew and tired of the money going into somebody else’s pocket, Natch begins working for himself, climbing and cutting down trees in the foothills of north Georgia. He has his truck, ropes, climbing gear, and a rotating selection of second-hand saws he finds at pawn shops and flea markets. He is free to work as he pleases. And he believes he is fine with his life as it is, living alone in an old hunting cabin at the end of a dirt lane, enjoying his habits, exploring his vices, and living, as he puts it, “like some wild thing let loose on the world.”

Then he meets Asha, an alluring woman who works the night-shift at a convenience store. He finds himself needing her in a way that he has never needed anyone before. Among her charms are her passions for reading and belly dance and her ambition to put herself through school to become a therapist. She believes her studies will cure her of the familial dysfunctions she faced as a child and eventually enable her to help others.

When Asha discovers that she is expecting a child, the young couple struggles to convert the excitement of their early days together into a more steadfast companionship. Over the seasons of her pregnancy, Asha discovers that the freedom of their hard-scrabble existence is overshadowed by the constant threat of misfortune and injury, and she finds herself timorous to bring a child into a setting where chainsaws are everywhere, where constant fires burn the bones of felled trees, a world of endless struggle in which finding more work means finding more danger.

**Darrell Kinsey** has published short fiction in *NOON* and he won a Pushcart Prize for Fiction XLV. He lives in Watkinsville, Georgia.



**APRIL**

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\$18.00 E-BOOK, 978-1-68597-001-7

**FICTION**



# Likeness

by Samsun Knight

“Reading *Likeness*, I couldn’t help marveling at how well Samsun Knight knows Anne, Sebastian, and Sandy, and how deftly he delineates their many changes of heart. He has an exquisite gift for capturing those moments when a character reaches the edge of their known feelings and steps into terra incognita. The result is a wonderfully suspenseful and deeply pleasurable novel.”

—Margot Livesey, author, *The Flight of Gemma Hardy*

“The genius of *Likeness* is to pair experiment with realism, asking really fun questions of old forms, delivering both the story of love and a slant and sly look at how we tell those stories. Everything’s up for negotiation: monogamy, fidelity, marriage, babies. How do we come to know each other, how do we gather and bind, how do we deepen and endure and go on, what arrangements are we making for love? It’s said that happy love has no history, but *Likeness*, in its brief and brilliant moment, is a joy to read, and that’s plenty.”

—Charles D’Ambrosio, author, *The Dead Fish Museum*

ON A SUMMER EVENING in the 1990s, Anne learns that one of her husband’s lovers is expecting, not long after learning that she too is pregnant. He tells her casually in a fairy tale like way, as if it’s just another colorful story about his day. And the tenuous understanding between them—the careful balance of privacy and flexibility that has sustained their open relationship to date—is shattered.

Meanwhile, Sandy, the lover, works to find her own path forward through her surprise pregnancy and all the million tiny miracles and catastrophes that she now has to navigate, often entirely on her own. Searching through diaries and grocery lists and seances with the dead, Sandy tries to remember just enough of her original sense of direction to make her own way home.

**Samsun Knight** is assistant professor in the Rotman School of Management at the University of Toronto. He is author of *The Diver* (Iowa, 2023) and lives in Toronto, Canada.

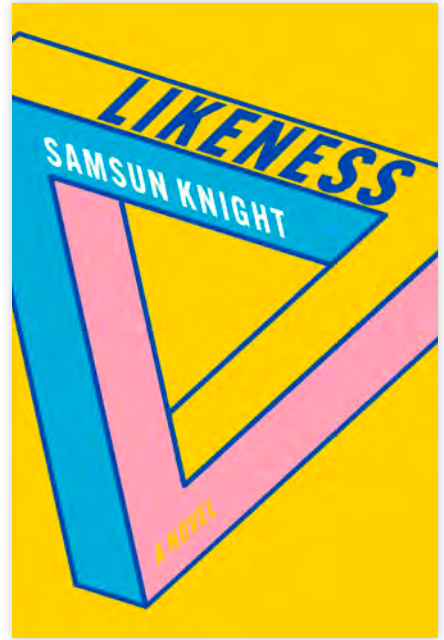
JULY

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FICTION



“*Likeness* is a beautifully rendered short novel full of twisting, complexly twined threads, a fascinating tangle of family connections that explores the parts of ourselves we inherit from our kin—and the parts of ourselves we invent. Knight is a remarkable writer.”—Dan Chaon, author, *Sleepwalk*

“*Likeness* is both a hilarious wild ride about a love triangle and a serious investigation into what makes us love, procreate, and live with purpose. What’s more—it’s nearly impossible not to finish it in one sitting.”  
—Maria Kuznetsova, author, *Something Unbelievable*

“Knight rearranges and refracts what we thought we knew of the domestic drama and gives it new shape. *Likeness* shimmers like a house of mirrors with its continuously distorting understandings of what love is supposed to be. Tender, infuriating, redeeming, and graceful. I devoured it.”  
—Eskor David Johnson, author, *Pay as You Go*

# I Am Here You Are Not I Love You

Andrew Topolski, Cindy Suffoletto, and Their Life in the Arts

by Aidan Ryan

"I Am Here You Are Not I Love You is a rich and romantic tale of rediscovery for the author, but outright discovery for us. In prose that wanders seamlessly between deeply personal recollections and the cold reality of history, Ryan introduces the reader to his late aunt and uncle, the artists Cindy Suffoletto and Andrew Topolski, the New York art world at the end of the twentieth century, and the long overlooked artistic ferment in his native city of Buffalo. Through the story of his beloved aunt and uncle, Ryan has restored an important missing chapter of the history of American art."—Mary Gabriel, author, *Ninth Street Women*

BLENDING THE EMOTIONAL DEPTH of memoir with the breadth of biography, *I Am Here You Are Not I Love You* attempts to piece together clues from the lives and art of Aidan Ryan's late uncle and aunt, Andrew Topolski and Cindy Suffoletto.

The book presents a critical reexamination of Andrew Topolski, an overlooked luminary of intermedia and postminimalism. In repositioning Topolski's legacy and vast body of work, Ryan makes compelling findings about the interplay of talent, luck, and community support in the making or breaking of artistic careers. At the same time, the story shares the significant and never-before-seen body of work by Cindy Suffoletto, a talented and inventive artist little shown and never cataloged during her short life. Ultimately, Ryan argues that the time is right for both to take up a privileged place among the great artists of their generation.

**Aidan Ryan** is a writer, publisher, and filmmaker. His nonfiction and cultural criticism have appeared in the *Millions*, *Public Books*, *Humanities*, *White Review*, *Colorado Review*, and *Annulet*. He is a cofounder of Foundlings Press, senior editor at *Traffic East Magazine*, and literary curator at Artpark. Ryan lives in Buffalo, New York.

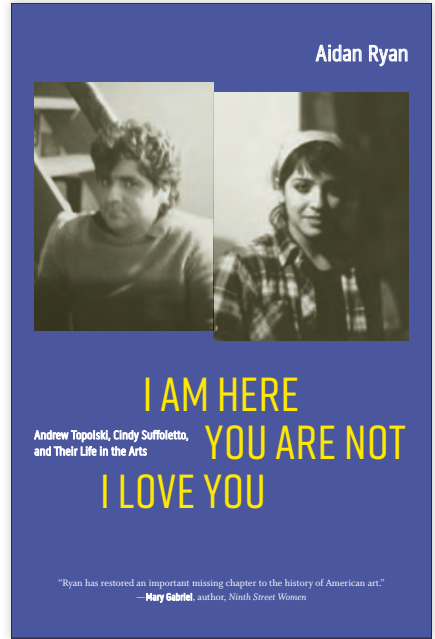
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ART / BIOGRAPHY



Aidan Ryan



I AM HERE  
Andrew Topolski, Cindy Suffoletto,  
and Their Life in the Arts  
YOU ARE NOT  
I LOVE YOU

"Ryan has restored an important missing chapter to the history of American art."  
—Mary Gabriel, author, *Ninth Street Women*

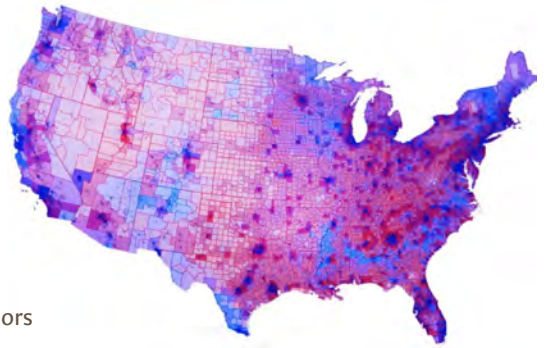
# purplish

poetry anger publics

by José Felipe Alvergue

**The New American Canon: The Iowa Series in Contemporary Literature and Culture**

Samuel Cohen, series editor



What America Looks Like, Chris Howard © 2012.

“Alvergue considers texts of anger less through their authors and more through their shared appetites; appetites that reveal anger as a wisdom, a way of knowing that leads back to lineages of survival and forward into a demos yet to arrive. In this genre-agnostic work of autotheory, Alvergue reads trauma, affect, poetics, aesthetics, and us, all to filth. Wounded and shameless as *purplish* allows us to be, we can decide it’s a muck we don’t need to crawl out of, a butter we don’t need to spit out, a love that, through our common disobedience, our collective body will forever be melting and metabolizing.”—Farid Matuk, author, *The Real Horse*

JOSÉ FELIPE ALVERGUE EXAMINES anger in American poetry, while reflecting on the permissible/policed cultural affects of our time. By way of BIPOC and QTPOC poets engaging with negativity—frustration, anger, distress—Alvergue argues that affects that reflect a counternarrative to benevolence challenge the colonial underpinnings of “American publics” as a concept of democratic participation and practice of community. Purple politics play out daily within spaces we rely on for shared comfort and belonging, namely neighborhoods, dinner tables, school board meetings, and social media. *Purplish America* describes the uncertain terrain of potential violence, potential conflict, distrust, and post-factualism upon which language and soma are still expected to thrive.

*purplish* challenges the idea of an objective or unbiased cultural rationale to purple regions in America by historicizing how anger has been systemically cleansed from the collective sentiments regarding nation-building throughout key moments of our national heritage.

**José Felipe Alvergue** is author of several books of poetry, most recently *scenery*. He lives and works in Eau Claire, Wisconsin.

“Alvergue brings together a broad spectrum of poets and theorists, attending very carefully to the ways that their identities position them and their work. At the same time, he allows fresh connections to emerge between apparently dissimilar authors and their writings.”

—Sarah Dowling, author, *Translingual Poetics: Writing Personhood Under Settler Colonialism*

## JULY

202 PAGES • 9 COLOR PHOTOS • 3 B&W PHOTOS • 3 COLOR IMAGES

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**POLITICS / LITERARY CRITICISM**

# no swaddle

by Mackenzie Kozak

Iowa Poetry Prize

“no swaddle is an elegant, rough-beautiful portrait of the existential, metaphysical, material, and political question of whether to become a mother. Yes, it’s a portrait of a question. For a woman, this question has always been posed as definitive: her very being, every measure of who/what she is defined by the answer. A pivotal, wide swath of her years are named ‘childbearing’ whether or not she uses them this way. This book reclaims that question, refuses the ordinary answers by positing a self as the portraitist. Poet Kozak knows the women, mothers, sisters, others, and lovers are all in a deep pool of experience with her, and her role is to know and feel and experience and connect, diving, splashing, sinking, circling, gleaning, gleaming. What loving, generative, wise perspective to emerge with.”

—Brenda Shaughnessy, judge, Iowa Poetry Prize

MACKENZIE KOZAK EXAMINES the complex question of whether or not to bear children. Through a series of untitled American sonnets, the poems speak to themes of origin and desire, noting the shame that can accompany such a decision. Many poetry collections speak to the varied griefs of becoming a mother, losing a child, or being unable to have a child, but this collection gives specific voice to another grief that feels unspeakable: the possible conclusion of not wanting to be a mother.

*no swaddle* reads as a sort of meditation on theme, its repeated form mirroring the spiraling nature of indecision and reconsideration of the same major question alongside its continuous struggle to name. In the end, this grappling with elements of grief and shame becomes a way of moving toward greater agency and fulfillment.

**Mackenzie Kozak** is associate editor at Orison Books and works as a therapist specializing in grief counseling. Her poetry has appeared in the *Boston Review*, *Colorado Review*, *DIAGRAM*, *jubilat*, *Missouri Review*, *Muzzle Magazine*, *Sixth Finch*, *THRUSH Poetry Journal*, and elsewhere. Kozak lives in Asheville, North Carolina.

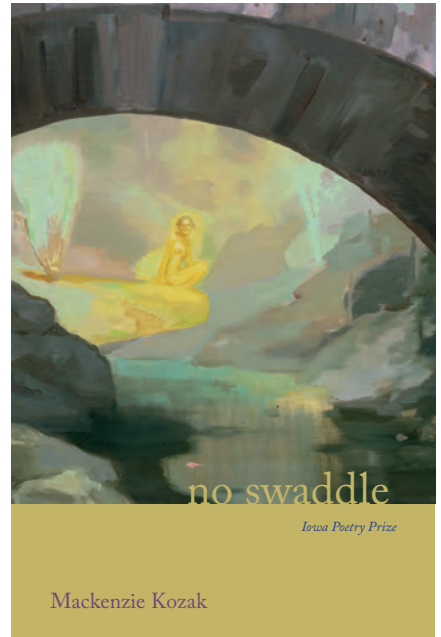
APRIL

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\$21.00 E-BOOK, 978-1-68597-011-6

POETRY



“It’s not enough to say *no swaddle* bellows with grief, rage, and desire. This debut finds the distressing dialectic and questions involving self and motherhood and from there grows lyrical and beautiful writing. ‘My furnace is blank and lukewarm,’ Kozak writes, but these tender and alarming sonnets light impossibly bright.”

—Eric Tran, author, *Mouth, Sugar, and Smoke*

“It is a joy to find a first book so formally assured, lyrically graceful, and, above all, deeply moving. Intense in its portraiture, *no swaddle* addresses the ‘riddling of doubts’ that lodges in young women about motherhood, a riddling that is both luminous and agonizing—and a subject rarely seen in contemporary American poetry. There are no false flourishes here. No lifeless words. No automatic emotions or bogus postures. In poem by poem—in this compassionate, humble series of blazing sonnets—Mackenzie Kozak’s intelligence is as daring as it is dignified. *no swaddle* is a pilgrimage into consolation and beauty that breaks and saves the heart.”

—David Biespiel, author, *Republic Café*

# Last Day of My Face

by James Shea

Iowa Poetry Prize

“Shea stretches the possibilities of experience/interpretation to include not only the phantasmic and catastrophic, but the most mundane. How else to counter the nihilism inherent in the excruciating human project of dreaming, believing, needing illusion? The poet finds starlight in the wreckage, witnesses it behind layers of glass—some shattered, some magnifying—and makes a humble assemblage of letters to face death with. This book is mysteriously pure. It knows that the puzzling moment needs no solution—the moment, the only one anyone has, can be the last day, or it can be a ‘whole’ life. This book lets one consciousness at a time talk ecstatically to time; it lets time talk dispassionately back. I’m astounded at the conversation I am in on, and more than a little afraid—irradiated.”

—Brenda Shaughnessy, judge, Iowa Poetry Prize

“Listening to James Shea’s voice in these poems, one leans in closer, sensing that there is something crucial to learn. He tracks the vagaries of the inner life with a calm, almost bone-dry language, yet there is a wounding richness to it. ‘They have no extremity of dress / left to express the real grief,’ a speaker remarks of women in perpetual mourning. Shea’s quiet wit and considered thinking constitute a lyric boundary limit as a form of spiritual survival.”—Sandra Lim, author, *The Curious Thing*

JAMES SHEA’S COLLECTION deepens his exploration of the elegiac imagination, sending estranged speakers into new fields of quiet crisis. Orbiting a vast absence, *Last Day of My Face* reveals a kaleidoscopic perspective on impermanence: “Tomorrow / is a partial and promised gift.”

Rich with reversals, short poems are wedged against skittery contemplations, and an easeful tone coexists with a vein of darkness. Akin to lucid dreaming, this startling volume builds toward a final poem that gathers fragments of selves into a wondrous whole.

**James Shea’s** previous collections include *The Lost Novel* and *The Star in the Eye*. He lives in Hong Kong.

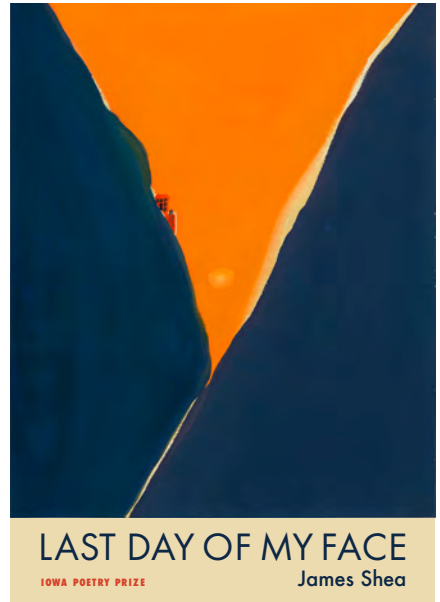
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POETRY



“James Shea’s open and unpretentious *Last Day of My Face* begins as an indulgence in ‘the luxury of not understanding,’ informed by an awareness of ‘Something inherently elegiac about reversals.’ But this acquiescence in the fleetingness of black-and-white movie walk-ons, who ‘in the brevity of their appearance’ and with ‘a vitality at doing nothing in particular’ are ‘vigorously alive and gone,’ ultimately culminates in the triumph of the sustained exercise in self-creation, ‘Failed Self-Portrait,’ with which this marvelous volume ends.”

—John Koethe, author, *Beyond Belief*

“Observing their surroundings from a reserved, solitary place, the poems in *Last Day of My Face* watch with such an intense stillness that the living field forgets anyone is looking. This deep witnessing, which is also a kind of deep listening, yields no answers. Yet through the cement of sober self-assessment a sly humor stubbornly sprouts. And despite their best efforts to restrain subterranean impulses, the poems ‘outgrow themselves, / break off into a fifth season.’ These lyrics deny nothing in a stiff embrace of the possible, quietly joyful in their cool unknowing.”—Shane Book, author, *All Black Everything* (Iowa, 2023)

# The Writings of Jesmyn Ward

*Matters of Black Southern Life and Death*

by Martyn Bone

**The New American Canon: The Iowa Series in Contemporary Literature and Culture**

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“It is wonderful to read a book that takes Jesmyn Ward seriously as a writer in our time and engages her work critically and respectfully. Bone manages to give an accounting for the major thematics in Ward’s work to date, and yet also opens up space for further consideration, dialogue, and critique (no easy feat, that)—all in teachable, sparkingly clear prose.”

—Joanna Davis-McElligatt, coeditor, *Narrating History, Home, and Diaspora: Critical Essays on Edwidge Danticat*

SINCE THE PUBLICATION OF her first novel in 2008, Jesmyn Ward has established herself as arguably the most important U.S. author of the twenty-first century. This book considers the full range of her career thus far, including National Book Award-winning novels *Salvage the Bones* and *Sing, Unburied, Sing*, as well as Ward’s widely acclaimed memoir, *Men We Reaped*.

Martyn Bone thoughtfully examines key themes running throughout Ward’s writing: Black life in the U.S. South; the legacies of slavery and segregation; neoliberalism as the contemporary form of capitalism; environmental crisis in the Anthropocene; and human-animal relations. Bone also connects Ward’s work to major figures in the U.S. literary canon, with particular focus on William Faulkner, Zora Neale Hurston, and Toni Morrison.

**Martyn Bone** is associate professor of American literature at the University of Copenhagen. He is author of *Where the New World Is: Literature about the U.S. South at Global Scales* and *The Postsouthern Sense of Place in Contemporary Fiction*.

“A timely, scholastic endeavor that pays careful and incisive attention to Ward’s depictions of neoliberalism in relation to racial capitalism, human-animal dynamics, environmental disasters, and slavery’s traumatic aftermath. Bone’s ecocritical perspective adds to a growing collection of scholarship on Ward’s writing while also emphasizing the impact of her work along local, regional, and global scales.”

—Apryl Lewis, author, *Black Feminism and Traumatic Legacies in Contemporary African American Literature*

“*The Writings of Jesmyn Ward* offers a set of rich and complex readings of Ward’s works in the context of the neoliberal present. Through these meticulous and erudite analyses, Bone rightly positions Ward’s writing at the center of twenty-first century literary studies.”—Arin Keeble, author, *Narratives of Hurricane Katrina in Context: Literature, Film and Television*

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LITERARY CRITICISM

# We Were Still Ladies

*Gender and Industrial Unionism in the  
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by Coreen Derifield

## Iowa and the Midwest Experience

FOLLOWING WORLD WAR II, women living in small towns and on farms across the Midwest woke every morning, packed their lunches, and headed out for a long day of work in a nearby factory. Many of these women never envisioned themselves as industrial workers, but the political and economic changes after World War II offered new opportunities and experiences for hundreds of women.

How did this transition into industrial work affect a woman's sense of self? How did this new workforce change the dynamic of families and communities? While women working outside of the home may seem to have been a mundane decision, it caused tremendous change within families and with household roles. These alterations in daily life rippled throughout midwestern culture and society, even changing the landscape of small towns into decentralized industrial centers.

**Coreen Derifield** is associate professor of history at East Central College in Union, Missouri. She lives in Saint Clair, Missouri.

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REGIONAL / AMERICAN HISTORY

# Participatory Culture Wars

*Controversy, Conflict, and Complicity in Fandom*

edited by Simone Driessen, Bethan Jones, and Benjamin Litherland

## Fandom & Culture

FROM WRITING FAN FICTION to campaigning for better media representation, fandom and participatory culture have long been seen as tools to resist dominant narratives and fight for a better future. But participatory culture is not always socially and politically progressive; rather, as *Participatory Culture Wars* demonstrates, it can be politically regressive and socially reactive. Communities coalesce around the exclusionary and the misinformed.

Fans, fandoms, and fan practices are no longer the realm of media and popular culture; they have been adopted and co-opted across the contemporary political terrain. This volume offers specific examples and suggests approaches that can help make sense of the constantly shifting interaction between fandom and politics.

**Simone Driessen** is assistant professor in media and popular culture at Erasmus University Rotterdam. She lives near Rotterdam, the Netherlands. **Bethan Jones** is research associate at Cardiff University and an honorary research fellow at Amgueddfa Cymru Museum Wales. She is author of *The Truth Is Still Out There: Thirty Years of The X-Files*. Jones lives in Aberdare, South Wales. **Benjamin Litherland** is lecturer in film and media at Manchester Metropolitan University. He is author of *Wrestling in Britain: Sporting Entertainments, Celebrity and Audiences*. Litherland lives in Manchester, United Kingdom.

**Contributors:** Alfred Archer, Renee Barnes, Simone Driessen, Xing Fan, Monica Flegel, Zoe Hurley, Bethan Jones, Sklaerenn Le Gallo, Judith Leggatt, Georgina Mills, Peng Qiao, James Rendell, Mel Stanfill, Michelle Stewart, Rebecca Williams, Christina Wurst

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## POPULAR CULTURE

“Carefully and expertly grounded in fan studies, *Participatory Culture Wars* provides a unique perspective desperately needed to help us make sense of our current political climate and culture wars. Clear and easy to read, the book is essential reading for the fan studies field . . . you need to pick up this book.”—Ashley Hinck, author, *Politics for the Love of Fandom: Fan-Based Citizenship in a Digital World*

“*Participatory Culture Wars* is a particularly timely and widely appealing fan studies book, offering a very readable and accessible experience for researchers, specialists, undergraduates, and popular audiences alike.”—Lori Morimoto, University of Virginia



# Theatre Fandom

## Engaged Audiences in the Twenty-first Century

edited by Kirsty Sedgman, Francesca Coppa, and Matt Hills

### Fandom & Culture

“For scholars of performance studies or fan cultures, or for massive theatre nerds, *Theatre Fandom* is a must-read. The brilliant editors and contributors offer insightful explorations of how audiences engage with live performance, asking: Who gets to tell stories, and why are certain performances dismissed while others are celebrated? This collection opens up new ways to think about audience engagement and power. It’s a vital resource for anyone interested in how fandom reshapes live performance, especially in today’s pop-culture driven theatre landscape.”—Abigail De Kosnik, author, *Rogue Archives: Digital Cultural Memory and Media Fandom*

BY BRINGING TOGETHER a range of discussions from leading international fan and performance studies scholars, *Theatre Fandom* tracks key case studies of theatre fans across different eras, performance forms, and cultures. The contributors emphasize the importance of considering theatrical elements such as pleasure, engagement, allure, enjoyment, and love. They illustrate how leveraging fan enthusiasm can foster greater and more meaningful participation in the cultural industries, potentially guiding us towards a thriving post-pandemic future for theatre.

**Kirsty Sedgman** is doctor of audiences and senior lecturer in theatre at the University of Bristol. She is author of *On Being Unreasonable: Breaking the Rules and Making Things Better*. She lives in Bristol, United Kingdom. **Francesca Coppa** is professor of English, theatre, and film studies at Muhlenberg College. She is author of *The Fanfiction Reader: Folk Tales for the Digital Age*. She lives in New York City. **Matt Hills** is honorary professor at the University of Bristol and former professor of fandom studies at the University of Huddersfield. He is author of *Fan Cultures*. Hills lives in Manchester, United Kingdom.

“Performance studies meets fandom studies, engagement in the arts meets participatory culture, as this long-overdue and groundbreaking collection expands the theoretical vocabulary of fan-focused research and tests it against a rich array of new cases. I learned something new on every page.”—Henry Jenkins, author, *Convergence Culture: Where Old and New Media Collide*

“As the first edited collection in this area, this book makes a significant contribution to the fields of both fan studies and theatre studies, offering new theoretical approaches, case studies, and arguments regarding the intersections between the two. Offering analysis of a broad range of case studies, fan practices, and audience behaviors, it is an indispensable resource for specialists in audience and fan studies, theatre studies, and the performing arts more widely.”—Rebecca Williams, author, *Theme Park Fandom: Spatial Transmedia, Materiality and Participatory Cultures*

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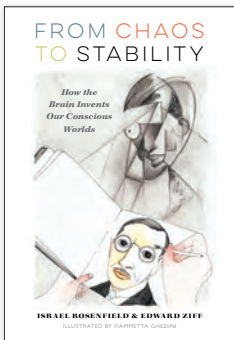
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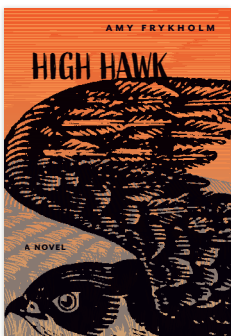
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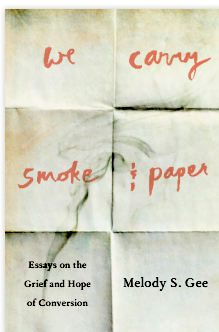
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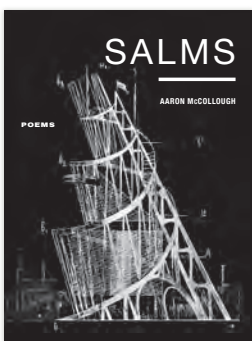
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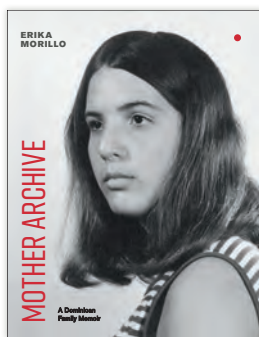
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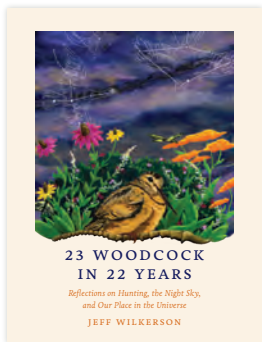
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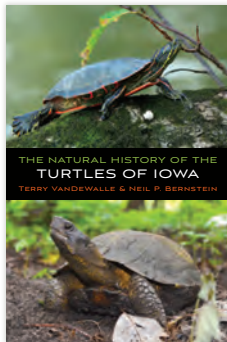
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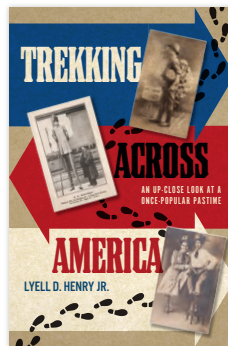
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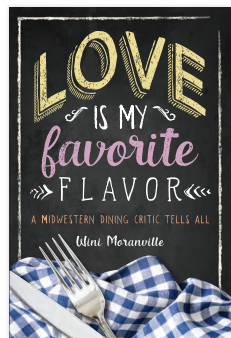
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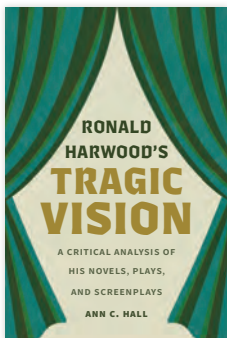
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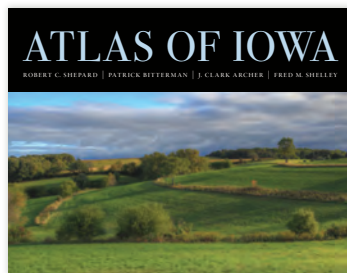
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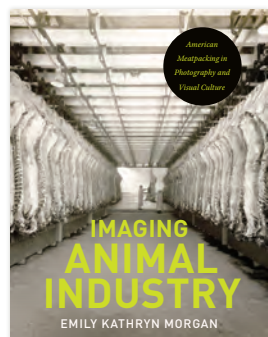
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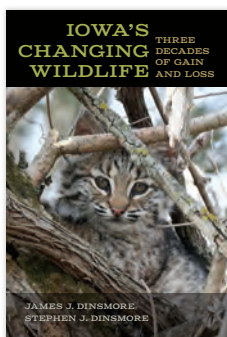
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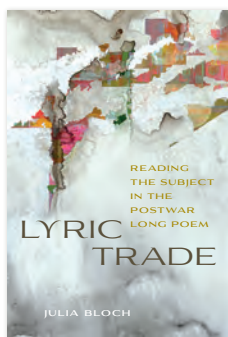
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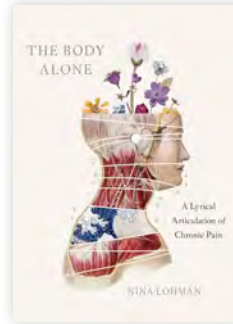
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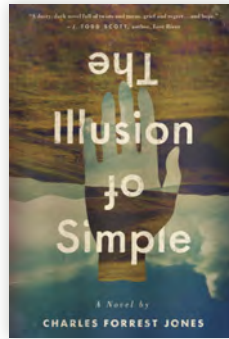
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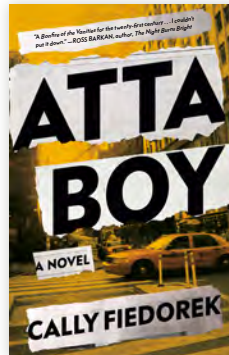
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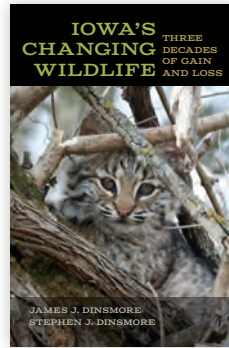
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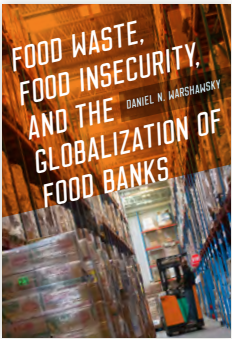
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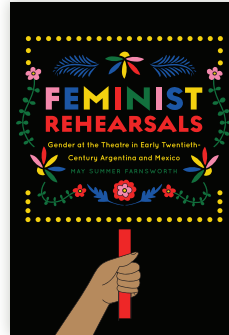
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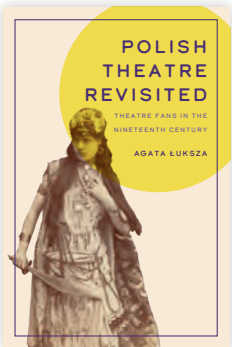
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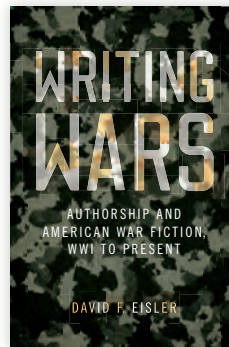
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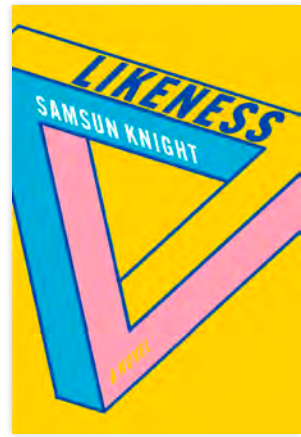
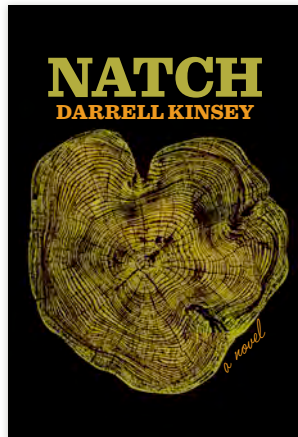
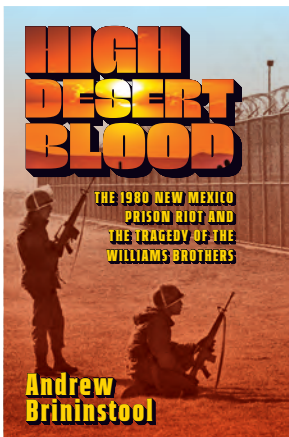


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... Index by Author .....

- 9 Alvergue, José Felipe . . . *purplish*
- 12 Bone, Martyn . . . *The Writings of Jesmyn Ward*
- 1 Brininstool, Andrew . . . *High Desert Blood*
- 15 Coppa, Francesca . . . *Theatre Fandom*
- 13 Derifield, Coreen . . . *We Were Still Ladies*
- 14 Driessen, Simone . . . *Participatory Culture Wars*
- 15 Hills, Matt . . . *Theatre Fandom*
- 14 Jones, Bethan . . . *Participatory Culture Wars*
- 2–3 Keith, Thomas . . . *Early Stories by Tennessee Williams*
- 6 Kinsey, Darrell . . . *Natch*
- 7 Knight, Samsun . . . *Likeness*
- 10 Kozak, Mackenzie . . . *no swaddle*
- 14 Litherland, Benjamin . . . *Participatory Culture Wars*
- 2–3 Mitchell, Tom . . . *Early Stories by Tennessee Williams*
- 4–5 Peterson, Joseph G. . . . *The Perturbation of O*
- 8 Ryan, Aidan . . . *I Am Here You Are Not I Love You*
- 15 Sedgman, Kirsty . . . *Theatre Fandom*
- 11 Shea, James . . . *Last Day of My Face*
- 2–3 Williams, Tennessee . . . *Early Stories by Tennessee Williams*



## ... Index by Title .....

- 2–3 Early Stories by Tennessee Williams
  - 1 High Desert Blood
  - 8 I Am Here You Are Not I Love You
  - 11 Last Day of My Face
  - 7 Likeness
  - 6 Natch
  - 10 no swaddle
  - 14 Participatory Culture Wars
- 4–5 The Perturbation of O
  - 9 purplish
  - 15 Theatre Fandom
- 13 We Were Still Ladies
- 12 The Writings of Jesmyn Ward

## ... Index by Subject .....

- 13 American History
- 8 Art
- 8 Biography
- 4–7 Fiction
- 2–3 Literature
- 9, 12 Literary Criticism
- 10–11 Poetry
  - 9 Politics
- 14–15 Popular Culture
  - 13 Regional
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  - 1 True Crime

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