

IOWA

FALL 2025



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Flagrant, Self-Destructive Gestures

A Biography of Denis Johnson

by Ted Geltner

“A biography with all the fluidity and thrust of a novel. Ted Geltner definitively illuminates the tirelessly questing life of one of the most gifted, mysterious, and lyrical writers of our time. Denis Johnson was an utterly unique generational talent, and in these pages his inspiration and devotion to craft shine through brilliantly.”—T. C. Boyle, author, *Blue Skies*

THE YEAR WAS 1988, and Denis Johnson was at a low point. He caught malaria on a reporting trip into the jungles of the Philippines and was nearly pronounced dead. The disease left him unable to write. His second wife left him. He didn’t have enough money to pay his taxes. His publisher was waiting for a book that he hadn’t started. But in the life of Denis Johnson, when things were at their bleakest, something good was usually waiting around the next corner. This time, what emerged from the chaos was his masterpiece *Jesus’ Son*, a book that would tap into the zeitgeist of the 1990s and become a bible for Generation X and an American classic.

Flagrant, Self-Destructive Gestures tells the complete story of Johnson’s fascinating life, his thrill-seeking trips into war zones as a magazine correspondent, his battles with addiction, his live-it-before-you-write-it style of fiction. It follows the arc of his tremendous body of work as a novelist, journalist, poet, and playwright, and in the process recovers the true stories from the hazy myths that one of our most beloved, yet enigmatic, writers left behind.

Ted Geltner is professor of journalism at Valdosta State University. He is author of *Blood, Bone, and Marrow: A Biography of Harry Crews*. His journalism has been featured in *The New Yorker*, *The New York Times*, and *The Washington Post*. He lives in Gainesville, Florida.



“Brian Eno once said that the Velvet Underground only sold a few thousand records, but everyone who heard them went out and formed a band. Denis Johnson is the equivalent for writers. He opened the door to strange, new territories of disaster and desire and we all streamed in after him, hoping to learn a little. In this intimate and deeply engaging biography, Ted Geltner makes the legend and the man behind it come alive.”—Jenny Offill, author, *Weather*

NOVEMBER

368 PAGES • 13 COLOR PHOTOS • 6 B&W PHOTOS • 1 B&W IMAGE

6 × 9 INCHES

\$22.50 PAPER ORIGINAL, 978-1-68597-037-6

\$22.50 E-BOOK, 978-1-68597-038-3

BIOGRAPHY

Brightening Glance

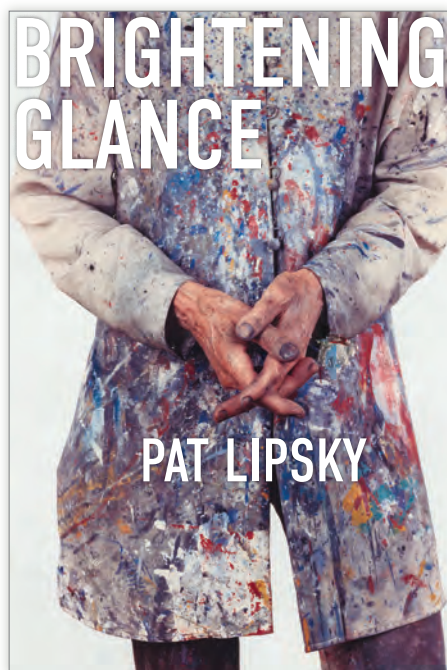
Art and Life

by Pat Lipsky

FOR MORE THAN FIVE DECADES, Pat Lipsky has been a leading figure in American color field painting. In loosely connected vignettes, this extraordinary book looks back on a life starting in 1970s SoHo: from her pioneering days juggling painting and single motherhood in a redesigned factory loft on Wooster Street; to Paris, where an enchanting friendship develops with the former director of the Louvre, Pierre Rosenberg; to her yearslong close friendship with legendary art critic Clement Greenberg; to a marvelous love affair with the charismatic art dealer Richard Bellamy. We glimpse Lipsky's first introduction to Cézanne as a child in 1950s Brooklyn and her studies with the mythic artist Tony Smith, who would become her mentor. There is a visit with Lee Krasner at her home in Springs and another at Lipsky's Manhattan apartment, late-night, smoke-filled loft parties, and evenings at Max's Kansas City where Lou Reed and Nico sing in the background while rival groups of earthwork artists, pop artists, conceptual artists, and color field painters pretend to ignore each other at the bar. Along the way we experience Lipsky's emergence at the forefront of her generation of painters.

Brightening Glance offers a stunningly self-revealing portrait of the struggles and sacrifices, joys and excitement inherent in a modern painter's life, and captures the evergreen allure of New York's art world between 1970 and 2010. In stripped down, elegant prose, Lipsky summons a New York that no longer exists and ponders why we love (and hate) the art world. Ultimately, it's a story of a contemporary woman, a mother, and a painter, who dares a career in a field where only a handful of women have succeeded.

Pat Lipsky is a painter and writer. Her art has been exhibited in the André Emmerich Gallery and the Eric Firestone Gallery, among others, and is currently represented by James Fuentes. Her writing appears in *Tablet*, *The New Criterion*, *The East Hampton Star*, *The Awl*, and *Public Books*. She lives in Chelsea, New York.



"A portrait of the artist as a woman working and living in the heart of the downtown New York art world. Pat Lipsky's book is a stylish, entertaining, and, above all, honest memoir of a painter's life and times. If you wondered what it would really have been like to be an artist in the years when art was all about art, this book opens the door."—Louis Menand, contributor to *The New Yorker* and Pulitzer-Prize winning author, *The Metaphysical Club*

"How did Pat Lipsky pull off the near-impossible feat of breaking into the hyper-macho downtown art world? She tells us in *Brightening Glance*. With this memoir, Lipsky proves that she's as brilliant, energetic, and brave a writer as she is a painter."—Lili Anolik, contributing editor to *Vanity Fair* and *Air Mail*, author, *Didion & Babitz*

OCTOBER

190 PAGES • 1 COLOR PHOTO • 6 × 9 INCHES

\$28.00 CLOTH ORIGINAL, 978-1-68597-034-5

\$28.00 E-BOOK, 978-1-68597-023-9

ART / AUTOBIOGRAPHY

“From fisticuffs at Max’s Kansas City between Andy Warhol’s flamboyant entourage and Carl Andre’s minimalist cadre to the secret confessions of über-critic Clement Greenberg, *Brightening Glance* is a shockingly candid art world exposé by a talented painter who has survived more than five decades of culture wars. As both protagonist and witness, Lipsky lays bare the vanities of the artists, dealers, and critics who made the late twentieth century art scene in New York the fulcrum of artistic innovation and ideological rivalry amidst chaotic private lives. Lipsky spares no one from her acid pen, least of all herself.”
—Michael Findlay, author, *Portrait of the Art Dealer as a Young Man: New York in the Sixties*

“*Brightening Glance* is an intense, deeply moving memoir about the New York art world. It will touch anyone who loves painting and who can find salvation in the museums and the galleries. Filled with characters, incident, and the excitement of the city at night, Lipsky’s book is balanced at that place where life becomes art.”—Rich Cohen, *New York Times* bestselling author and contributing editor to *Rolling Stone*

“Here is an artist memoir of SoHo grit and thrown punches, of bad divorces and career reversals. What sets *Brightening Glance* apart is the sensitivity of its observations. A praised abstractionist on canvas, Pat Lipsky on paper proves to be a sensitive portraitist, with an astonishing command of the figures who surrounded her. Tony Smith, Lee Krasner, Clement Greenberg, Andy Warhol, Robert Smithson, and Pierre Rosenberg, among many others, leap off the page in this bittersweet and at times challenging depiction of art, love, and life.”—James Panero, executive editor at *The New Criterion*

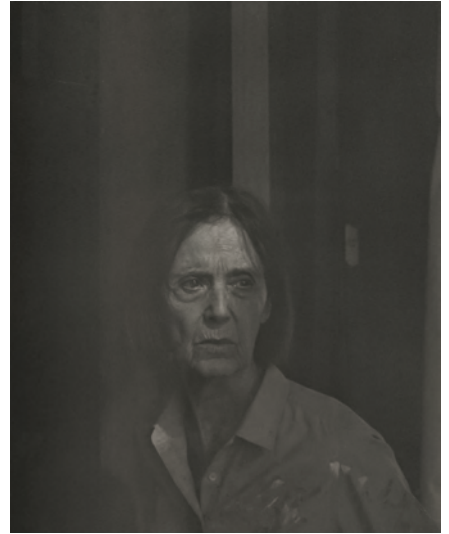


Photo by Syd Lewis

The Extremities!

by Samantha Kimmey

"*The Extremities!* is a peculiar and perfect novel. Eerie, maddening, and sometimes even funny, Kimmey's novel is art for the fearful present, humming a note of dread that feels both hauntingly familiar and completely new."—Lydia Kiesling, author, *Mobility*

ONE DAY AT WORK, a young newspaper reporter is suddenly struck with a mysterious pain in her hands that renders her unable to type. Kim initially believes the disorder—as she refers to it—will disappear quickly. But attempts at treatment fail and no medical professional seems able to diagnose her. Is it a problem of posture? Stress from work? Fear of nearby wildfires or a past trauma, perhaps connected to the tragic death of her maybe-a-hoarder mother many years ago? Though the disorder puts her job, her relationship, and her state of mind in jeopardy, Kim begins to feel a strange kinship to the pain, a desire to “obey” it—a sentiment affirmed by her naturalist boyfriend, who has plans of his own for an idyllic future. Will submitting to the pain enable Kim to transcend it, or will it further derail her from the life she intended to lead?

Samantha Kimmey is the store manager at Point Reyes Books. She lives in West Marin, California.



“Samantha Kimmey’s *The Extremities!* is a slow-burn of a disaster novel where a local reporter navigates her anti-tech, anti-tourist, back-to-nature boyfriend, the increased fires in the dry and heavily-forested area nearby, an undiagnosed nerve pain disorder, a bizarre dictation program. It is a story about the things we carry with us and the things that will bury us; it is about everyone asking us what we ask of the world and we simply cannot seem to find the words. You’ll get all the answers you were looking for. What happens next is up to you.”—Sasha Fletcher, author, *Be Here to Love Me at the End of the World*

OCTOBER

264 PAGES • 5¾ × 8½ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-024-6

\$19.00 E-BOOK, 978-1-68597-025-3

FICTION

City of Clans

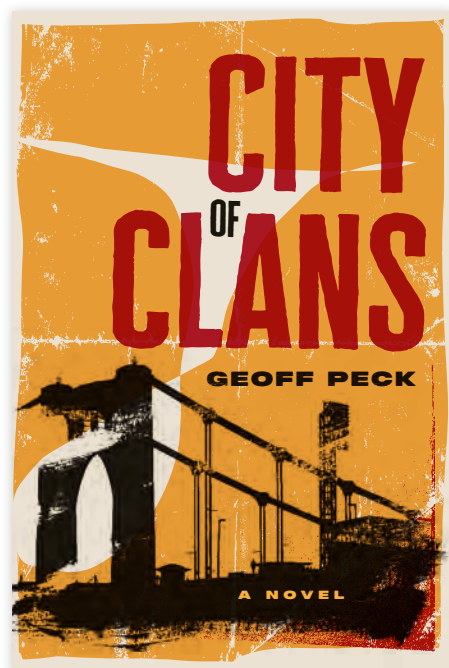
by Geoff Peck

“Brutal but spiked with hope, *City of Clans* is the antidote to toxic masculinity we’ve been waiting for. It’s a lively, if chilling novel that takes shades from *The Mysteries of Pittsburgh* and *A Little Life* and applies them to the Pennsylvania steel mills, warehouses, and college bars of the early Obama era. Peck returns us to this dark historical moment not merely to revel in the pain but to ask the all-too-essential question: How do we move on from trauma and heal?”—Salvatore Pane, author, *The Neorealist in Winter*

SET ON THE EVE OF THE 2009 G20 Summit protests, *City of Clans* follows Jeremy Starcevic, a community college student struggling with his identity and sexuality. By day, Jeremy works for a party goods distributor in the heart of the city and attends classes. By night, he drinks to excess and self-sabotages at the urging of friends. As the son of a professional baseball player, Jeremy grew up playing sports and molding himself into a certain type of guy—a type embodied in Jeremy’s best friend and roommate, the hypermasculine Scott Melloy. But when Scott commits an unthinkable act, Jeremy is forced to acknowledge that the friend he idolized is a sexual predator, and his carefully constructed sense of self crumbles.

Jeremy begins a journey of healing and self-reflection that carries him back to his family and his one true friend, Katrina Kovacs, a photography major who opens his eyes to societal issues he’s always ignored. A story of redemption, *City of Clans* captures the resiliency of the human spirit and explores hidden truths of masculinity, sexuality, and self.

Geoff Peck teaches creative writing at Grand Rapids Community College. His poetry has been nominated for Best New Poets and awarded the Thomas McGrath Prize by the Academy of American Poets. Peck lives in Grand Rapids, Michigan.



“I’ve never read a novel that so ruthlessly examines traditional American masculinity—and from the perspective of a character both trapped in and perpetuating its continued harm. With boldness and nuance, Peck builds a tense, urgent story that peers beneath the surface of his characters’ worst impulses—then goes deeper still, to the antiquated social structures they work to maintain and the tender vulnerability they’ll do anything to avoid. I experienced every feeling possible while tearing through this brilliant debut: anger, bewilderment, sadness, heartbreak—and ultimately, hope.”—Ashleigh Bell Pedersen, author, *The Crocodile Bride*

SEPTEMBER

288 PAGES • 5½ × 8½ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-026-0

\$19.00 E-BOOK, 978-1-68597-027-7

FICTION

Love, Dirt

by Bruce Johnson

Iowa Short Fiction Award

“It takes Bruce Johnson two or three brush strokes to draw one into his canvas, concrete and clear and so poetic and resonating. These finely tuned stories of family and place, from Chiloé Island to Nevada, establish a momentum that finally forms into a vast, vibrant world.”—Percival Everett, author, *James*

“What a nimble, intelligent, far-ranging writer Bruce Johnson is. Johnson is equally adept at sharp-edged, gripping narratives and sly, surreal tales. *Love, Dirt* is an absorbing and deeply rewarding collection.”—Margot Livesey, judge, Iowa Short Fiction Award

FROM THE INTIMATE CONFINES of a Nebraska farmhouse to the bustling streets of South America, the characters of *Love, Dirt* traverse uneasy spaces in search of human connection. A closeted teen on a trip to Chile hides in his parents’ bedroom to avoid being caught fooling around with a local boy. An elderly couple attempts to scale a volcano, wrestling with their own physical limitations and an unbearable loss in their past. A father becomes convinced that a daycare has swapped his toddler with a near-identical imposter. The public relations industry of Las Vegas is at first amused and then scandalized by a businesswoman’s ability to divine people’s birthplaces and childhood experiences just by listening to them speak. And a son’s long-deceased parents return to life as fumbling, inept zombies who are more nuisance than threat. In these and other stories, Bruce Johnson’s bold, thought-provoking debut explores how we are shaped by the narratives that we craft for ourselves and others.

Bruce Johnson’s stories have appeared in *Best Microfiction 2023*, *Wigleaf*, *Prime Number Magazine*, *The Cincinnati Review’s* *miCRO* series, and *The Adroit Journal*. He lives in Santiago, Chile.



“Through a beautifully refracted lens, Bruce Johnson sheds fresh and true light onto the genuine strangeness in our relationships and choices.”—Aimee Bender, author, *The Butterfly Lampshade*

NOVEMBER

154 PAGES • 5½ × 8¼ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-039-0

\$19.00 E-BOOK, 978-1-68597-040-6

FICTION

What Mennonite Girls Are Good For

by Jennifer Sears

John Simmons Short Fiction Award

“What a magnificent book. So scary, so sad, so strange, so brutal, so true, so expertly written, so brave, so forlornly Mennonite, so fiercely beautiful in so many ways. Ruthie is a creature who will live forever inside me. Is this a book of stories, a novel, neither of these, both of these? Who cares? It’s art. High, heart-thumping, unforgettable art. I was shaken by this book, but I was also made more wholly human.”—Tim O’Brien, author, *The Things They Carried*

“In these marvelous, deeply suspenseful stories, Sears writes with remarkable intimacy and lack of judgment about the deeply conflicted Ruthie and the religion she no longer believes in. By the end of *What Mennonite Girls Are Good For*, I felt I’d seen ‘that ancient truth—how small we all stand.’”—Margot Livesey, judge, John Simmons Short Fiction Award

IN THESE ELEVEN STORIES, a Mennonite minister’s daughter moves from a youthful, exuberant understanding of her family’s faith toward religious doubt. Stumbling comically at times, Ruthie navigates life with and without the rules in which she’s been raised. Always physical, often sexual, Ruthie’s search for personal truth leads her from missionary outposts in Paraguay and Brazil to Mennonite towns in northern Indiana and central Kansas, a vandalized Native American site, women’s healthcare clinics, and lingerie shops on the secular, melancholy East Coast. Ultimately, these stories consider how faith and identity intertwine, the cost of abandoning one’s cultural heritage, and the complicated longing for return.

Jennifer Sears is associate professor of English at New York City College of Technology/City University of New York. Her writing appears in *The Kenyon Review*, *Electric Literature*, *Witness*, *Guernica*, *Ninth Letter*, *Fence*, *North American Review*, and elsewhere.

NOVEMBER

166 PAGES • 5½ × 8¼ INCHES

\$19.00 PAPER ORIGINAL, 978-1-68597-049-9

\$19.00 E-BOOK, 978-1-68597-050-5

FICTION



“With rare intelligence and sensitivity, Jennifer Sears has created remarkable stories set at the intersection of old-time religious ardor, erotic exploration and the complex, often cruel weirdness of American life. *What Mennonite Girls Are Good For* is a singular achievement.”
—Mary Gaitskill, author, *Bad Behavior*

“Because these stories tell truths about the lives of girls and women, they reveal the brutality of patriarchy, invisible as the air we breathe. Similarly, set in a religious subculture that values self-sacrifice and peace, they expose the avarice and injustice that sustain North American life. Yet, Jennifer Sears knows it’s never that neat. With skill, guts, and intelligence, she’s created a novel in stories that is as profound as it is compelling. Even when it’s hard to read, it’s even harder to put down.”
—Julia Spicher Kasdorf, author, *As Is*

Burnt Mountain

by Emily Wilson

Kuhl House Poets

Mark Levine, Lisa Wells, and Joshua Marie Wilkinson, series editors

“Poetry is rarely so alive as it is in *Burnt Mountain*’s sublime refusal to relegate landscape to object or backdrop. Here, Emily Wilson documents encounters with fern, trail, rock, and woods in untamed rhythms that current ‘Fust-purple glowing green / helleborine’ directly into the reader’s body-mind. With enthralling awareness of ‘the die-cut spiky lichen- / crush and ash’ this book continues the remarkable ecological vision that Wilson has cultivated across her body of work, redefining what it means for no mountain or weed or flower or human to ever stand alone.”

—Karla Kelsey, author, *Transcendental Factory: For Mina Loy*

SINCE HER FIRST COLLECTION, *The Keep*, Emily Wilson has forged a singular voice in American poetry, one that traces and complicates the dynamic relationships between language and the natural, aesthetics and science, material forms and inwardness. Her new collection, *Burnt Mountain*, is set on the rugged slopes of an inauspicious mountain, densely wooded, long ago scoured by fire, and marked by generations of human presence. Fiercely attuned to the match and mismatch between mind and mountain—the ways in which the natural and the human construct and deconstruct each other in the contested realms of art, wilderness, history, devotion, and politics—Wilson’s poetics reckon with resistant forces of nature and with the human drive to subdue what eludes us. Above all, these poems encounter the flickering, flowing matrices of being—“that far-forged interior / Outlandish green and flaming cause unknown”—and give voice to the elemental question of what can and cannot be known or understood—and what can sustain us.

Emily Wilson is author of *The Great Medieval Yellows*, *Micrographia* (Iowa, 2008), and *The Keep* (Iowa, 2001). A visual artist as well as a writer, Wilson lives in Iowa City, Iowa, and western Maine.



“What a pleasure and privilege it has been for the past quarter-century to witness the dramatic encounters of Emily Wilson’s mind with nature via her singularly exquisite poems. This ‘dark-empaneled’ nature is always adulterated with culture, it is the compromised, damaged nature we know—but Wilson has invented new lenses that bring it closer than it’s ever been before, while simultaneously honoring its essential strangeness. With her terse yet lush lyrics enacting incantatory scenes that glitter with thrilling arrangements of language, Wilson captures emotions, states, and transformations that no other poet can.”

—Donna Stonecipher, author, *The Ruins of Nostalgia*

OCTOBER

72 PAGES · 5½ × 8½ INCHES

\$20.00 PAPER ORIGINAL, 978-1-68597-030-7

\$20.00 E-BOOK, 978-1-68597-031-4

POETRY

For This and Other Cruelties

by Youna Kwak

Kuhl House Poets

Mark Levine, Lisa Wells, and Joshua Marie Wilkinson, series editors

"To be mother or not to be mother is what I kept questioning as I read through Kwak's stunning collection—how she muddles as well as mothers the seemingly inconsequential question with her fabulist logic and language. Kwak's 'book of the death of the mother' grows from the messed-up, bloody bed of race, class, gender, and nation. Kwak's 'mother' is not unlike Kim Hyesoon's 'mommy' in that they perpetually mutate and survive under the same moon, the same shredded tongue, the same global warfare."—Don Mee Choi, author, *DMZ Colony*

"*For This and Other Cruelties* casts diamond lights (or nettled shadows) on the poet's (daughter's, descendant's) attempt to disburden herself of the weight of inheritance, and on the casualties, configured here as *cruelties*, of achieving it. Kwak's heartbreaking grammar of relations and her anti-gravity of survival overwhelm me with what I, too, must do to fulfill my familial and poetic obligations."—Brandon Shimoda, author, *The Afterlife is Letting Go*

THE SHADOW OF MOTHERING has never been given a richer, fuller, more debased vision than in Youna Kwak's *For This and Other Cruelties*. Kwak casts a cold eye on the splendid and cruel intransigence of maternal paradoxes in all their impossible double binds, monstrous pleasures, and profane mystifications. Shifting between lyric and prose poems, this collection throws slanted light on the ineffability of our deepest attachments, envisioning a world where mother is "a creature whose only enemy could be human." Kwak brings us face to face with the irreconcilable facts of being mother, mothered, and alive.

Youna Kwak is author of *sur vie*, and has been published in *Po&sie*, *The Los Angeles Review*, *The Hopkins Review*, *Chicago Review*, *The Offing*, *La Traductière*, *Oversound*, *jubilat*, *Boston Review*, and *Action, Spectacle*.

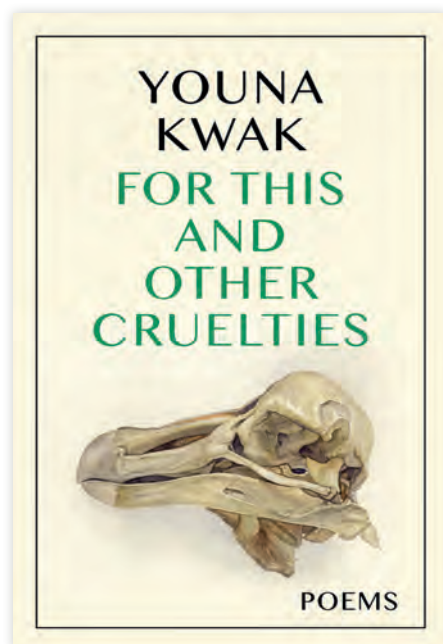
SEPTEMBER

114 PAGES • 6 × 9 INCHES

\$22.00 PAPER ORIGINAL, 978-1-68597-028-4

\$22.00 E-BOOK, 978-1-68597-029-1

POETRY



"Kwak guides her reader toward the deepest levels of empathy and understanding. Fixing her gaze on the two-headed serpent of domesticity and generational trauma, this is a poet in hot pursuit of new forms, new modes of belonging, new horizons of choice."—Rob Schlegel, author, *The Lesser Fields*

"Kwak is prepared to show and save, adept as she is at finding processes by which to bring forth elusive ideas and emotions. Each of the book's sections seem birthed from a new approach, including truncated prose-like paragraphs that explore likeness and difference in relation to race, class, gender, and family; sinuous sentences that lean on sound, syntax, and humor, where the familial and community roles we choose are deepened, questioned, resisted, and re-made. I love the unnerving music of Kwak's poetry, its range, its riveting intelligence, and the ways it hooks an acute consciousness of mortality to the universe's grand indifference."

—Michele Glazer, author, *On Tact, & the Made Up World*

Whitman's Southern Sojourn

Rediscovering the Poet in New Orleans, 1848

by Stefan Schöberlein and Zachary Turpin

Iowa Whitman Series

Ed Folsom, series editor

WALT WHITMAN'S 1848 STINT in New Orleans was a crucial moment of development for the poet. Working for *The Daily Crescent*, a new local newspaper, Whitman spent his days strolling through the multiracial city and turning his impressions into prose sketches, news items, and fiery editorials. While in the southern metropolis, the young journalist brushed shoulders with American soldiers returning from Mexico, cheered on European revolutions in the French Quarter, and explored raunchy theatre performances at the St. Charles Theater. Yet 1848 was also the year Whitman began lobbying for "Free Soil," after encountering in New Orleans, Creole citizens, enslaved Black people, and the slaveholder who would become America's next president.

Far from some brief escape, New Orleans was a significant milestone in Whitman's development as a political firebrand, as well as a major step for a professional journalist on the rise. Through a wealth of new texts, contexts, and personalities, Stefan Schöberlein and Zachary Turpin paint a vivid picture of a writer on the verge of *Leaves of Grass*, embracing the contradictions and the multitudes of New Orleans.

Stefan Schöberlein is associate professor of English at Texas A&M University–Central Texas. He is author of *Writing the Brain: Material Minds and Literature, 1800–1880*, among others. He lives in Georgetown, Texas. **Zachary Turpin** is associate professor of American literature at the University of Idaho. He is coeditor of *Every Hour, Every Atom: A Collection of Walt Whitman's Early Notebooks and Fragments* (Iowa, 2020), among others. He lives in Moscow, Idaho.



Courtesy of the National Gallery of Art, Patrons' Permanent Fund.

"Whitman's tenure at the *Crescent* has long been the subject of speculation. While many scholars have suspected the consequence of Whitman's time in New Orleans, *Whitman's Southern Sojourn* reveals the substance of this period through exciting discoveries and compelling claims. It will be the authority on Whitman's southern sojourn for years to come."—Jason Stacy, author, *Walt Whitman's Multitudes: Labor Reform and Persona in Whitman's Journalism and the First Leaves of Grass, 1840–1855*

"Whitman's few months in 1848 New Orleans have long been seen as both a crucial—and fairly mysterious—episode in his development. I can't count the number of times I've heard someone say how much we need a book on the subject. At long last, that book is now here. Schöberlein and Turpin have given us an invaluable study."—T. R. Johnson, author, *New Orleans: A Writer's City*

DECEMBER

300 PAGES • 1 B&W MAP • 4 B&W PHOTOS • 16 B&W IMAGES

6 × 9 INCHES

\$35.00S PAPER ORIGINAL, 978-1-68597-047-5

\$35.00S E-BOOK, 978-1-68597-048-2

AMERICAN HISTORY / LITERARY CRITICISM

Southern Stages

Space and Memory in US Performance

by Chandra Owenby Hopkins

Studies in Theatre History and Culture

Heather S. Nathans, series editor

“Southern Stages adds a much-needed new perspective of the US South through the lenses of performance and memory. Hopkins’s work opens the door for a fresh intersectional and interdisciplinary discussion of the American South that fits the current sociopolitical moment in the United States.”—Evan Howard Ashford, author, *Mississippi Zion: The Struggle for Liberation in Attala County, 1865–1915*

EACH DAY, COUNTLESS southerners pass symbols and monuments dedicated to white supremacy and the “Old South”: statues, cemeteries, plantations, downtown squares, and even regional theatre stages. Some may only glance at them, ignorant to their history, while others recall the physical and psychological trauma embedded by generations of enslavement.

Through the eyes of actors and everyday people, *Southern Stages* offers an engaging new model for interrogating the performance of southernness, as well as how memory and imagination intersect in spaces that have shaped hundreds of years of American history. Chandra Owenby Hopkins employs cultural memory and lived realities of Black and white communities to examine the earliest and most enduring southern stages: the playhouse and the public square.

Chandra Owenby Hopkins is associate professor of theatre and dean of the Converse College for Women at Converse University. Her work has appeared in *Theatre Journal*, *Theatre History Studies*, and *Theatre Survey*. Hopkins lives in Spartanburg, South Carolina.



Photo by Greg Mooney. The Alliance Theatre.

“Hopkins offers a sophisticated exploration of the ways in which the American South as an idea imprints itself on places, objects, and people. As the focus shifts from the plantation, the whip, Confederate ‘daughters’ sanitizing the legacies of their ancestors, to activist-artists striving to monumentalize past horrors to prevent their forgetting, the dynamic interplay of race, memory, history and performance is compellingly revealed.”—Harvey Young, author, *Embodying Black Experience*

DECEMBER

222 PAGES • 12 B&W PHOTOS • 6 × 9 INCHES

\$95.00S PAPER ORIGINAL, 978-1-68597-035-2

\$95.00S E-BOOK, 978-1-68597-036-9

THEATRE

Writing Through Writer's Block

Lessons from Modern American Fiction

by Aaron Colton

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

Samuel Cohen, series editor

"In its thorough study of what we write about when we write about writer's block, this book reveals a new intersection of autofiction and writing theory, bringing to light not only solutions but a new method for studying the geneses of writing."—Douglas Dowland, author, *We, Us, and Them: Affect and American Nonfiction from Vietnam to Trump*

RECENT FICTION IS TEEMING with blocked writers: from John Updike's Henry Bech to Stephen King's Paul Sheldon and Mike Noonan. From David Foster Wallace's Mark Natchez to the autofictional figures of Jordan Castro, Salvador Plascencia, Nam Le, Ben Lerner, Sheila Heti, and Andrew Martin. *Writing Through Writer's Block* offers the first book-length analysis of the archetype of the blocked writer. From the scenes of writer's block enacted in these fictions, we gather pedagogical lessons that are germane to writers of all kinds—creative and academic, advanced and novice—and particularly useful for the growing contingency of faculty whose teaching responsibilities lie in both literature and academic writing.

Aaron Colton is associate teaching professor and director of first-year writing in the Department of English at Emory University. His writing has appeared in *Arizona Quarterly*, *Studies in American Fiction*, *College Literature*, *Pedagogy*, and *Praxis*, as well as in *Public Books* and *Inside Higher Ed*. He lives in Atlanta, Georgia.



"People working in writing studies could learn a lot by thinking about fiction writers as 'theorists of composition,' and literary studies could gain a needed urgency by seeing how its work is relevant to the experiences of not only artists and critics but writers in undergraduate composition courses. Colton charts useful new ground."—Joseph Harris, author, *The Work of Teaching Writing: Learning from Fiction, Film, and Drama*

OCTOBER

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LITERARY CRITICISM

Decolonizing Media Fandom

Disability, Race, and Marvel Superhero Fans

by Divya Garg

Fandom & Culture

“An indispensable contribution . . . it will be required reading for those interested in disability studies, fan/media studies, affect theory, and decolonial theory. The Marvel superhero universe has never been approached from such an original intersectional perspective. This book will significantly change and move forward the conversations about the cultural work of the Marvel superhero universe globally.”—Robert McRuer, author, *Crip Times: Disability, Globalization, and Resistance*

FROM THE BEGINNING, the superhero genre has revolved around narratives of transformation. Through traumatic experiences, physical disabilities evolve into super strength and invulnerability; mental disabilities grant telekinesis and foresight. Characters considered “outsiders” are tasked with lead roles in saving the world. All of these attributes appeal to the marginalized fan. Yet, the default fan is often assumed to be white, Anglo-American, and able-bodied.

Decolonizing Media Fandom focuses on the globally diverse fan base of a massively popular Western text: the Marvel superhero universe. Drawing on fanworks from Archive of Our Own, a survey spanning sixteen countries, and one-on-one interviews with Marvel fans who identify as non-white and/or having a disability, Divya Garg examines the strengths and limitations of fandom from the perspective of those who are often relegated to the margins.

Divya Garg teaches cultural studies at the University of Melbourne and RMIT University. Her work appears in *Fame and Fandom: Functioning On and Offline* (Iowa, 2022) and *Queerbaiting and Fandom: Teasing Fans through Homoerotic Possibilities* (Iowa, 2019). She lives in Melbourne, Australia.



Photo © Tanya Zuk

“Disability has finally arrived as a central cross-cutting area of scholarship in humanities and social sciences . . . well-theorized, brilliantly written, with a strong, engaging, and persuasive authorial voice . . . a major influence on the area of fandom across media and culture forms.”—Gerard Goggin, Western Sydney University

“A real-world example of how there is no one ‘right’ way to represent disability, given the plenitude of possible interpretations of any text . . . this text makes every effort to appeal to broader audiences.”—Lori Kido Lopez, University of Wisconsin–Madison

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POPULAR CULTURE / MEDIA STUDIES

Theatre of Iraq Under Occupation, 2003–2011

Lamentation, Homeland, Identity

by James Al-Shamma and Amir Al-Azraki

Studies in Theatre History and Culture

Heather S. Nathans, series editor

FROM ITS INCEPTION in the northern city of Mosul in the late nineteenth century, Iraqi theatre leaned toward the utopian. Iraqis saw themselves as inheritors of the ancient culture of Mesopotamia, and dramatists frequently referred to the region's rich history as they imagined the future.

However, in 2003, the United States invasion of Iraq propelled Iraqi theatre in an altogether different direction. Global media published photographs documenting the torture of Iraqi detainees by American soldiers and sectarian violence broke out, as Shi'a and Sunni militias struggled for power. *Theatre of Iraq Under Occupation* examines the occupation's impact on Iraqi theatre as eliciting lamentation over loss of homeland and identity, and as an assault on the Iraqi character itself. The first volume in English dedicated solely to theatre in Iraq, James Al-Shamma and Amir Al-Azraki's insights don't just offer a significant contribution to cultural studies, they bridge foreign policy and art in real time.

James Al-Shamma is associate professor of theatre at Belmont University. He is author of *Sarah Ruhl: A Critical Study of the Plays*. Al-Shamma lives in Nashville, Tennessee. **Amir Al-Azraki** is associate professor of Islamic and Arab cultures studies at Renison University College, University of Waterloo. He is author of *The Discourse of War in Contemporary Theatre* and plays such as *Waiting for Gilgamesh: Scenes from Iraq*. Both authors are coeditors and cotranslators of the two-volume *Contemporary Plays from Iraq*. Al-Azraki lives in Guelph, Canada.



Photo by Ellie Kurtz (RSC).

"A major accomplishment and required reading for anyone interested in Arab performance and the modern history of the Middle East. In anchoring Iraqi theatre to deep histories of lamentation and ideas of homeland and nation, *Theatre of Iraq Under Occupation* provides a fascinating exploration of Iraqi psychology."—Edward Ziter, author, *Political Performance in Syria: From the Six-Day War to the Syrian Uprising*

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THEATRE

This Is the Route of My Forefathers

The 1837 Ioway Map

by William Green

contributions by Lance Foster and Saul Schwartz

THE STATE OF IOWA is named for the Ioways, but most Iowans—and most Americans—know little about them. In *This Is the Route of My Forefathers*, William Green elevates an understudied history by synthesizing oral traditions, written records, and archaeological data to decode the 1837 map drafted by Ioway leaders. Spanning Indigenous settlements from Missouri to Wisconsin, this map was created to depict tribal history and defend tribal land claims at the height of the Indian removal era.

Illustrating nearly 200 years of Ioway history, the 1837 Ioway map provides insights into the tribe's political and diplomatic strategies, their relationships with neighboring nations, and how they resisted and negotiated in the face of dispossession. *This Is the Route of My Forefathers* uses an interdisciplinary approach to reveal how group accounts may fade over time, while accounts of origin—legendary histories—remain rich and vibrant.

William Green served as archaeologist at the Wisconsin State Historic Preservation Office, state archaeologist at the University of Iowa, and director of the Logan Museum of Anthropology and chair of the museum studies program at Beloit College. He lives in Santa Fe, New Mexico.



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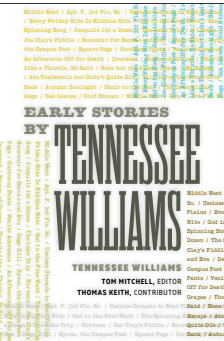
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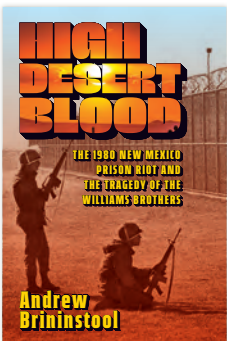
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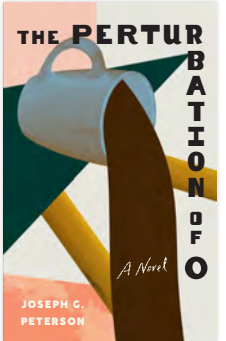
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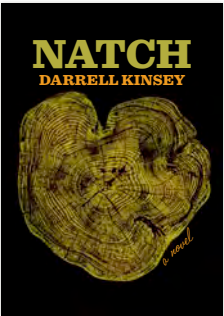
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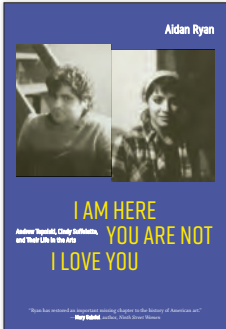
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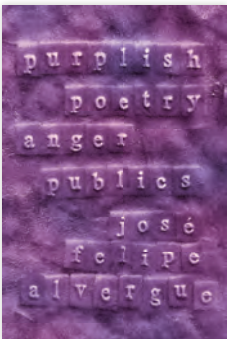
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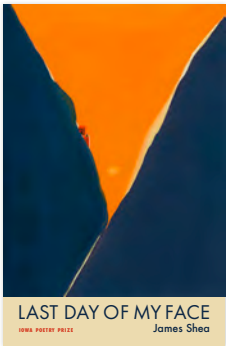
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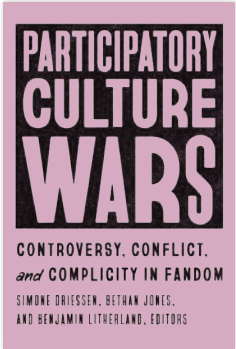
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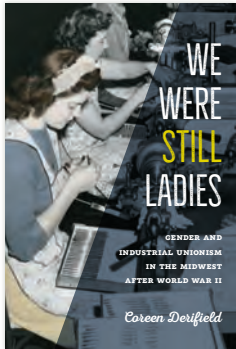
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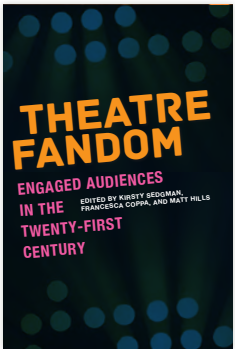
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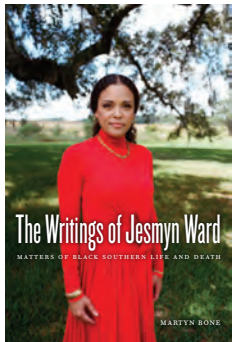
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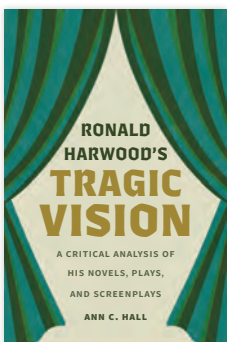
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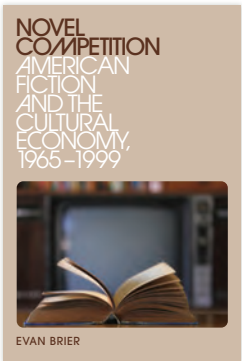
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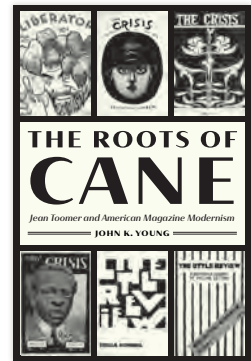
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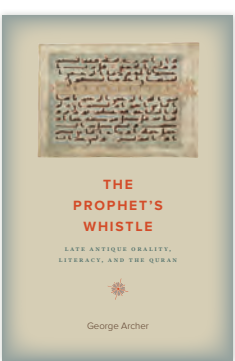
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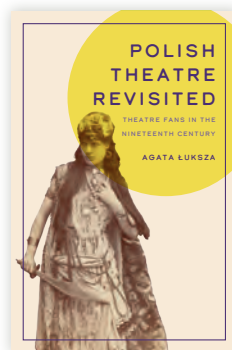
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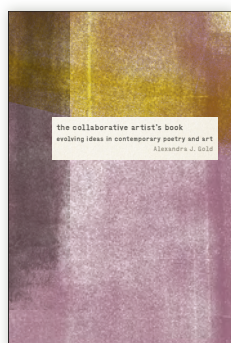
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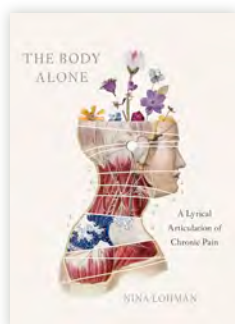
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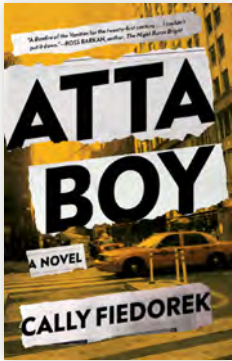
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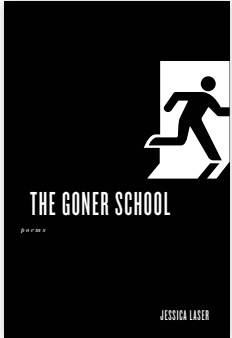
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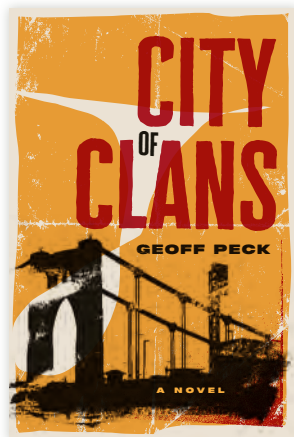


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