



Lever Press

Fall 2026 Catalog

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The Lever Press Editorial Program

Lever Press is a publisher of pathbreaking scholarship. Supported by a consortium of liberal arts institutions focused on excellence in research and teaching, we have founded our press on three essential commitments:

- » To be a press aligned with the ethos and mission of liberal arts colleges
- » To be a peer-reviewed, open access press that charges no fees to either authors or their institutions
- » To publish rich media digital books simultaneously available in print

We seek out, identify, evaluate, and advocate for transformative scholarship that:

- » Emerges from creative dialogue within and between traditional fields of inquiry, with an emphasis on disciplinary innovation and transformation
- » Engages with issues of social and civic importance
- » Transcends divisions between research and teaching by drawing from new models of collaborative inquiry addressing a broad audience

Lever Press seeks proposals that bring diverse perspectives to bear upon pressing issues of social, moral, political, and scientific concern. Such projects might be single-authored monographs; they might also involve interdisciplinary groups of scholars bringing a variety of perspectives to bear on a given question; discussions among scholars of contending, even irreconcilable, viewpoints, modeling civil discourse; or a constructive approach to a question from a discipline not ordinarily thought to be the obvious starting point.

Our works are published on Fulcrum, which provides a platform allowing narrative to be richly integrated with associated data (images, videos, audio files, visualizations, etc.), optimized for long-term preservation and accessibility.

To learn more about the press, visit leverpress.org

To read books from Lever Press for free online, visit fulcrum.org/leverpress

Book Series

Early Cinema in Review: Proceedings of Domitor

Domitor, the international society for the study of early cinema, is a nonprofit, bilingual association for scholars interested in all aspects of early cinema from its beginnings to around 1915, recognizing that the period sometimes extends beyond that because cinema developed unevenly across the globe. Domitor is dedicated to exploring new methods of historical research; understanding and promoting the international exchange of information, documents, and ideas; forging alliances with curators and film archivists; and nurturing the work of early career researchers. One of its most important activities is its biennial international conference.

ASIANetwork Books

Series editors: Erin McCarthy (St. Lawrence University) and Lisa Trivedi (Hamilton College)

This series publishes high-quality, original monographs embodying a rigorous liberal arts approach to Asian Studies. Manuscripts published in the *ASIANetwork* series, no matter how narrowly focused, are expected to raise broad questions of interest and potential classroom utility for Asian Studies scholars in the liberal arts. We encourage authors to discuss a work's pedagogical relevance when submitting their manuscript for consideration. While *ASIANetwork* assists teachers in their own professional development and deepens the understanding of Asia within our campus communities, it is also intended to provide a broader reading public with reliable and accurate scholarship about Asia.

film|minutes

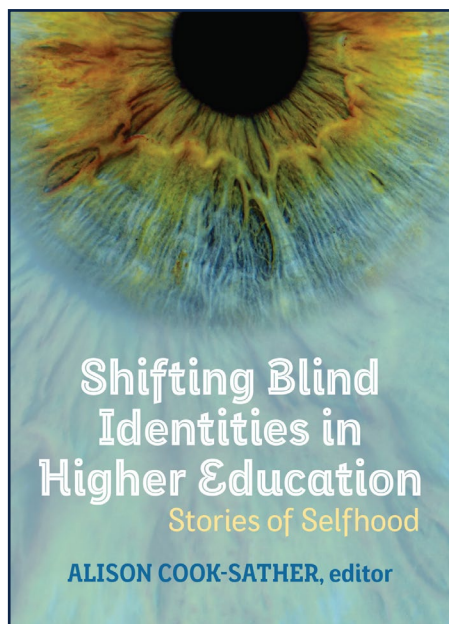
Series editor: Bernd Herzogenrath (Goethe Universität Frankfurt am Main)

film|minutes is a book series in the short monograph format, with each volume of c. 25,000–40,000 words focused on one particular film. Volumes in the series cut up films into segments of exactly one minute and transform each minute into a fruitful, innovative tool for thinking with the film. Each volume works rigorously with the concept of “the minute” as a non-cinematic scale/quantity and a means to look awry, to zoom in on (dis)orderly fragments that do not necessarily respect the confinements of (good) cinematic form or meaning. As a critical practice, the focus on minutes causes disruptions and displacement that create novel connections and perspectives that help us uncover hidden traces and make it possible to see each film anew.

Videographic Books: Film and Media Scholarship in Sound and Image

Series editor: Jason Mittell (Middlebury College)

Combining the possibilities of digital scholarship with the long-standing strengths of the print monograph, this series strives to publish works that convey ideas and expand knowledge via the digital rhetoric of videographic criticism. *Videographic Books* will resemble traditional print books as accessed via an online e-reader, but use embedded video and audio to convey ideas through the distinct form of videographic criticism. The published works will explore a wide-range of topics and approaches concerning film, television, videogames, and other media, but be united through a commitment to born-digital publishing as structured through the stable, archivable, and library-optimized open-access Fulcrum platform, and the use of audiovisual media as core components of intellectual expression, not just illustrations or examples.



Shifting Blind Identities in Higher Education Stories of Selfhood

Edited by Alison Cook-Sather

Reflections on blindness and low-vision identities in higher education from student and faculty perspectives

Shifting Blind Identities in Higher Education features accounts of how blindness and low vision intersect with other dimensions of identity for both students and faculty in higher education. Contributors from a range of institutional contexts illuminate “common but not comparable” experiences, as well as importantly different ones, and explore different intersections of identity while navigating higher education spaces. Each chapter addresses these questions: What is the relationship between seeing and selfhood? What choices do students and faculty make about how they experience and represent the intersections of their vision condition and other dimensions of their identity? What do authors wish others to understand, consider, let go of, and/or embrace regarding their experiences of navigating higher education with blindness or low vision?

Writing in their own unique voices, each author shares details of their lived experiences; analyses of how those are shaped by institutions, social norms, and individuals; and offers action steps for how everyone can make higher education more welcoming to and supportive of not only those with blindness or low vision but also those with a wide diversity of identities and experiences. *Shifting Blind Identities in Higher Education* inspires both insight and action into cultivating a more accessible and inclusive space in higher education.

Alison Cook-Sather is the Mary Katharine Woodworth Professor of Education at Bryn Mawr College, Director of the Teaching and Learning Institute of Bryn Mawr and Haverford Colleges, and an internationally recognized leader in student-faculty pedagogical partnership and student voice.

DOI: <https://doi.org/10.3998/mpub.13231794>

July 2026, 5 x 7, 182 pages

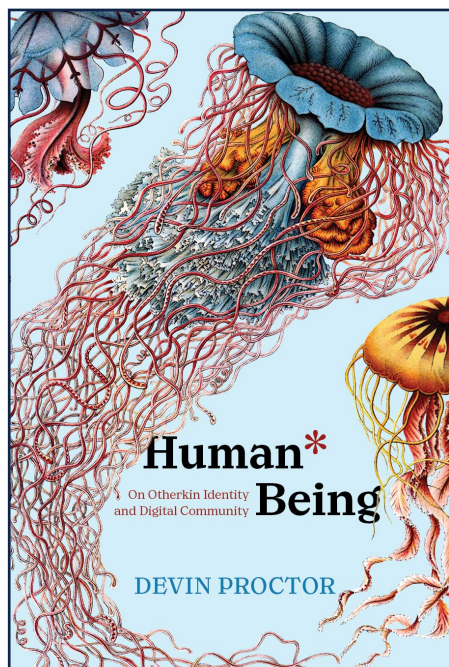
Paper, ISBN 9781643150994, \$19.99

OA Ebook, ISBN 9781643151007



“Shifting Blind Identities in Higher Education is a much-needed volume that shares the powerful lived experiences of faculty members and students with blindness and low vision. I commend the authors and insights provided, advocating for shifts to more equity-minded cultures at colleges and universities. This book is a valuable resource for making higher education more accessible.”

—Tracie Marcella Addy, Institute for Teaching, Innovation, and Inclusive Pedagogy



Human* Being

On Otherkin Identity and Digital Community

Devin Proctor

A groundbreaking digital ethnography of the Otherkin community

Human Being: On Otherkin Identity and Digital Community* is an ethnographic exploration of the Otherkin—a technologically-mediated community of practice whose members identify as other-than-human—breaking down barriers of identity and calling into question assumptions about what it means to be a human. Based on a decade of ethnographic research, *Human* Being* examines Otherkin engagement with the techno-virtuality afforded by the internet—through chat forums, personal blogs, 3D virtual worlds, Facebook, YouTube, Tumblr, Discord, TikTok, and Reddit—troubling conventional notions about our relationships with the virtual and our understandings of the Self. The Otherkin represent a larger shift in body identity, shown by increasing numbers of people identifying as trans, nonbinary, fluid, and neurodiverse; bodies open to nuance, complication, and multiplicity. Devin Proctor closely examines internal community debates about the limits of non-human identity, avatar creation practices in virtual worlds to approximate inner realities, and the policing of identity constructs toward a stable definition of the phenomenon. However anomalous, even fantastical they may seem, the Otherkin offer a window into our own complex notions of bodies, Selves, and technologies.

Devin Proctor is Assistant Professor of Anthropology at Elon University. He explores digital culture, identity construction, and new media.

DOI: <https://doi.org/10.3998/mpub.13250066>

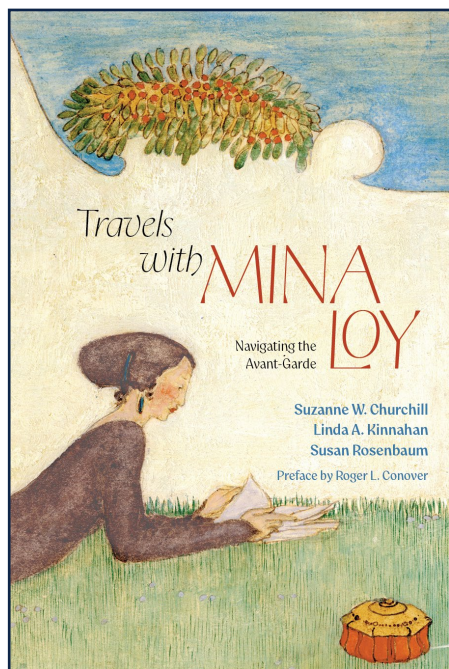
August 2026, 6 x 9, 275 pages

Paper, ISBN 9781643151038, \$24.99
OA Ebook, ISBN 9781643151045



“Such a nerdy book, in the absolute best way. An excellent read for anyone curious about being human—the boundaries, the agency, the stakes. Citing broadly, historicizing thoughtfully, and drawing on deep ethnographic immersion, this book’s careful contemplation of otherkinity is a genuine resource for anyone making sense of contested identities or oppositional epistemologies.”

—Katrin Tiidenberg, Tallinn University



"A thoroughly researched, beautifully written exploration of Modernist transatlantic networks, places, friendships, and aesthetic itineraries, which throws new light on Mina Loy's poems, essays, plays, designs and assemblages. A comprehensive study of a multimedia artist ante-litteram, graced by beautiful archival images and by an excellent scholarly apparatus."

—Laura Scuriatti, Bard College Berlin



Travels with Mina Loy Navigating the Avant-Garde

Suzanne W. Churchill, Linda A. Kinnahan, and
Susan Rosenbaum

Maps Mina Loy's "long aesthetic itinerary," providing an essential guidebook to her art and writing

Artist and writer Mina Loy (1882-1966) traversed continents, participated in Futurism, Dada, and Surrealism, and depicted poetic and painterly vistas ranging from lunar landscapes to the gritty streets of the Bowery. *Travels with Mina Loy: Navigating the Avant-Garde*, a companion text to the award-winning, multi-authored web resource *Mina Loy: Navigating the Avant-Garde*, offers an illustrated tour of Mina Loy's long and varied career, contextualized with in-depth explorations of key places that shaped her life and work. Shedding new light on Loy's poetic responses to Italy, her theatrical explorations in New York City, and her forays into the museums of Paris and New York, the book brings in newly discovered and critically overlooked Loy works, as well as fresh timelines and surveys of the critical corpus on her creative output. This essential guidebook to Mina Loy charts her migrations across geography, movements among artistic circles and people, and transit across arts to illuminate her evolving aesthetics, politics, and artistic commitments.

Suzanne W. Churchill is Professor of English at Davidson College. She is the author of *The Little Magazine of Others & the Renovation of Modern American Poetry* (2006); coeditor of *Little Magazines & Modernism: New Approaches* (2007); founding editor of *Index of Modernist Magazines*; and co-creator of the award-winning scholarly digital project, *Mina Loy: Navigating the Avant-Garde* (mina-loy.com).

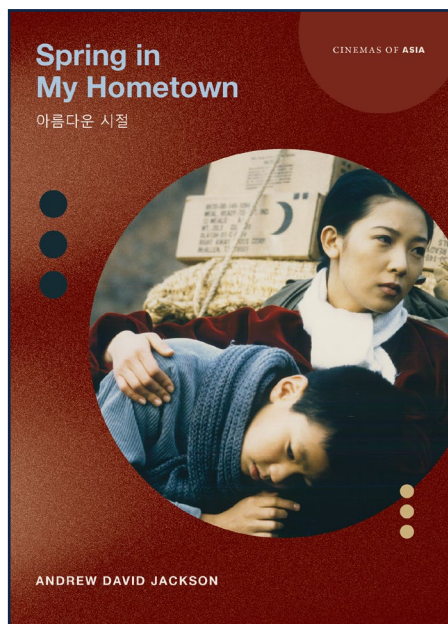
Linda Kinnahan is Emerita Professor of English at Duquesne University. She is the author of *Poetics of the Feminine: Literary Tradition and Authority in William Carlos Williams, Mina Loy, Denise Levertov, and Kathleen Fraser* (1994), and *Lyric Interventions: Feminist Experimental Poetry and Contemporary Social Discourse* (2004), *Mina Loy, Photography, and Contemporary Women Poets* (2017). She is editor of the *Cambridge History of 20th Century American Women's Poetry* (2017) and co-creator of mina-loy.com.

Susan Rosenbaum is Associate Professor of English at the University of Georgia. She is the author of *Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading* (2007). She is co-creator of mina-loy.com.

DOI: <https://doi.org/10.3998/mpub.13250636>

September 2026, 6 x 9, 470 pages, 65 black-and-white images

Paper, ISBN 9781643151052, \$36.99
OA Ebook, ISBN 9781643151069



Spring In My Hometown / 아름다운 시절

Andrew David Jackson

A reevaluation of Spring In My Hometown (아름다운 시절), Lee Kwang-mo's poignant exploration of childhood in wartime

The inaugural volume of the Cinemas of Asia series, this book offers a fresh perspective on South Korean director Lee Kwang-mo's 1998 film *Spring in My Hometown* (아름다운 시절). Written and directed by Lee, the intensely personal film tells the story of his grandfather's relationship with his ten-year-old father during the Korean War. This volume examines the industrial context in which Lee attempted to bring his film into production, the cinematic cycle from which it emerged, the unique style that captivated festival juries and audiences, and the critical reception that challenged and inspired critics but divided audiences. Jackson's book offers a rare, historical insight into an important Asian cinematic industry on the verge of commercial transformation at the end of the last century.

Cinemas of Asia is the first series dedicated to the cinemas of South, Southeast, East, Central Asia, and global Asian diasporas. Each volume provides a critical analysis and interpretation of a notable film from Asian cinema and consists of thematic chapters, accessible writing, and screenshots and illustrations. Authors analyze each film from a variety of angles, including film, literary, historical, gender, post-/decolonial studies, and each volume is accessibly written, informative, and appeals to academics, students, cinephiles, and non-experts alike.

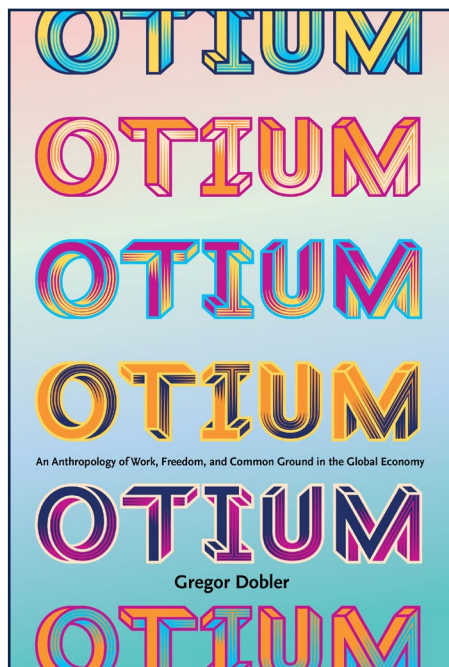
Andrew (Andy) David Jackson is Associate Professor of Korean Studies and Director of Monash University Korean Studies Research Hub (MUKSRH) at Monash University in Melbourne, Australia.

DOI: <https://doi.org/10.3998/mpub.13338857>

October 2026, 5 x 7, 190 pages, 35 black-and-white images
Series: *Cinemas of Asia*

Paper, ISBN 9781643151076, \$18.99
OA Ebook, ISBN 9781643151083





Otium

An Anthropology of Work, Freedom, and Common Ground in the Global Economy

Gregor Dobler

A fresh, global critique of work and productivity, and free time under contemporary capitalism

By constantly seeking higher yields of capital, today's global economy changes how people around the world relate to time and productivity. Labor demands within the bounds of wage work accelerate, while people outside of wage work often remain marginalized and with too much unproductive time on their hands. In this ethnography of global labor, Gregor Dobler accompanies different groups of people in their attempts to find time autonomy and meaning in their everyday lives. He shows how moments of *otium*—moments when we feel free from the external constraints of work and capitalist definitions of productivity—can become productive in new ways. *Otium* leads individuals to new ideas and dreams, and becomes a source for critique and political renewal. Chapters focus on peasant work and unemployment in Northern Namibia; the pitfalls of free time on a Breton island shaped by early retirement; the gendered effects of combining care work and wage work in Swiss middle-class families; and the elasticity of the academic labor of writing and research in the US. Weaving together these ethnographies of work, leisure, and care, *Otium* presents a political anthropology of the possibilities for human freedom under capitalism, and advances post-work debates from a global perspective.

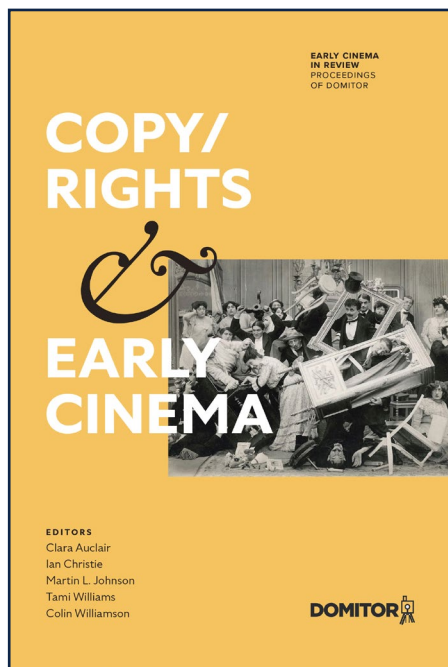
Gregor Dobler is Professor of Social and Cultural Anthropology at Freiburg University, Germany, and a Director of the Freiburg Institute for Basic Income Studies. He has published widely on issues of economic and political anthropology, with a regional expertise in Northern Namibia and rural France.

DOI: <https://doi.org/10.3998/mpub.13378239>

October 2026, 6 x 9, 240 pages, 11 black-and-white illustrations

Paper, ISBN 9781643151113, \$20.99

Ebook, ISBN 9781643151120



Copy/Rights and Early Cinema Proceedings of the 17th International Domitor Conference

Edited by Clara Auclair, Ian Christie, Martin L. Johnson,
Tami Williams, and Colin Williamson

*Claiming and defending rights—legal, moral, and human—was
central to the development of cinema*

Histories of early cinema often focus on technological, social, and aesthetic developments in the medium. But cinema also posed legal challenges throughout the world and continues to do so in the era of digital media and AI. The methods used to establish and defend copyright varied across national contexts and changed over time, shaping how films were circulated and preserved. This edited volume includes essays based on conference papers given at the 17th Domitor conference and includes case studies from a range of national, historical, and cultural contexts.

The essays in this volume address an array of themes, including copyright and early intermediality, piracy and censorship, international distribution, infamy and defamation, and publicity, privacy, and rights to the image. Although these essays center the first decades of cinema, the rights they address continue to resonate today. Since intellectual property law is constantly struggling to stay abreast of technological innovation, this collection has special relevance in a new era of global production and digital technologies that is as momentous as the invention of cinema. Claiming, defining, and defending rights are returned to the spotlight as AI draws upon the past of cinema to shape its future.

Clara Auclair is Lecturer in European Humanities at DIS Stockholm.

Ian Christie is Professor Emeritus of Film and Media History at Birkbeck, University of London and a visiting tutor at the UK National Film and Television School (NFTS).

Martin L. Johnson is Professor of English and Comparative Literature at the University of North Carolina at Chapel Hill.

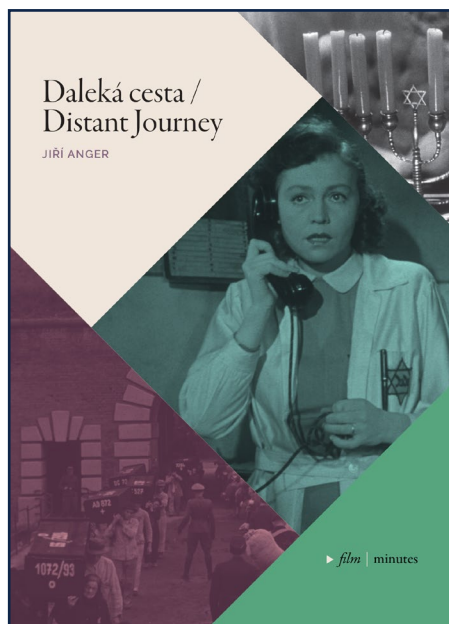
Tami Williams is Associate Professor of Film Studies and English at the University of Wisconsin-Milwaukee.

Colin Williamson is Associate Professor of Cinema Studies at the University of Oregon.

DOI: <https://doi.org/10.3998/mpub.13340085>

November 2026, 6 x 9, 400 pages, 77 black-and-white images
Series: *Early Cinema in Review: Proceedings of Domitor*

Paper, ISBN 9781643151090, \$34.99
Ebook, ISBN 9781643151106



Daleká cesta / Distant Journey

Jiří Anger

A pioneering Czech Holocaust film reexamined through digital methods and the ethics of historical memory

This volume in the *film|minutes* series focuses on Alfréd Radok's *Daleká cesta* (*Distant Journey*, 1948), a pioneering Czechoslovak film admired by figures such as André Bazin and Alain Resnais. Renowned for its bold experiments in cinematic montage, the film combines fictional scenes with newsreel footage, Nazi propaganda, and images of liberated concentration camps. Produced shortly after the war, *Daleká cesta* remains one of the earliest and most formally daring cinematic attempts to grapple with the Holocaust. Drawing on the creators' ideas of editorial montage as a means of rescuing victims of atrocity—at least momentarily—from historical determinism, the book explores how a montage-like experiment in film analysis can challenge not only deterministic narratives of history, but also the conventions of established theoretical frameworks and academic writing.

Volumes in the *film|minutes* series cut up films into segments of exactly one minute and transform each minute into an innovative tool for thinking with the film. Each volume works rigorously with the concept of “the minute” as a non-cinematic scale/quantity, a means to zoom in on (dis)orderly fragments that do not necessarily respect the confinements of cinematic form or meaning. As a critical practice, the focus on minutes causes disruptions and displacement that create novel connections and perspectives, and uncovers hidden traces, making it possible to watch each film anew.

Jiří Anger is a British Academy Postdoctoral Fellow in the School of the Arts at Queen Mary University of London. His research brings film and media theory into dialogue with archival methods and videographic criticism.

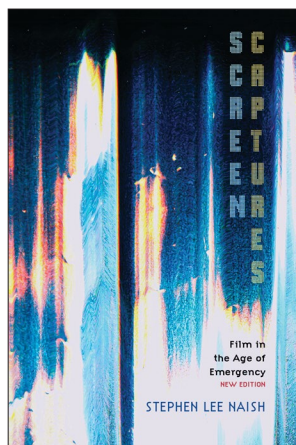
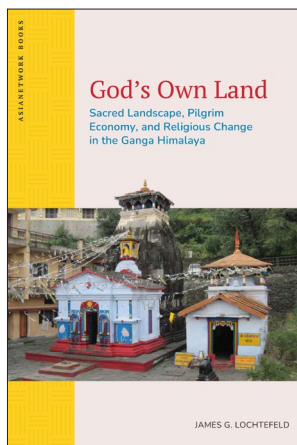
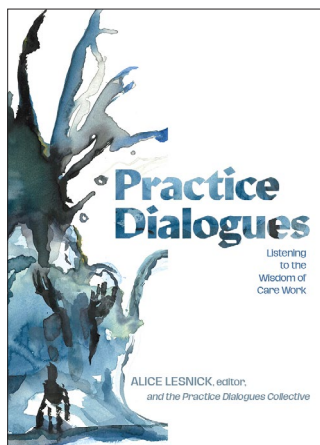
DOI: <https://doi.org/10.3998/mpub.13410369>

November 2026, 5 x 7, 300 pages, 25 black-and-white illustrations
Series: *film|minutes*

Paper, ISBN 9781643151137, \$29.99
OA Ebook, ISBN 9781643151144



Recently Published



Practice Dialogues

Listening to the Wisdom of Care Work

Edited by Alice Lesnick

God's Own Land

Sacred Landscape, Pilgrim Economy, and Religious Change in the Ganga Himalaya

James G. Lochtefeld

Screen Captures

Film in the Age of Emergency

Stephen Lee Naish

Living Rome

Space, Identity, and the Politics of Belonging

Edited by Isabella Clough Marinaro and Will Haynes

Trigger Warnings

Teaching Through Trauma

Edited by Ian Barnard, Ryan Ashley Caldwell, Jada Patchigondla, Aneil Rallin,
Morgan Read-Davidson, Ethan Trejo, and Kristi M Wilson

Open Access Musicology

Volume Three

Edited by Daniel Barolsky and Trudi Wright



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