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University of Texas Press
BOOKS FOR THE TRADE
The Street Philosophy of Garry Winogrand

BY GEOFF DYER

Garry Winogrand—along with Diane Arbus and Lee Friedlander—was one of the most important photographers of the 1960s and 1970s, as well as one of the world’s foremost street photographers. Award-winning writer Geoff Dyer has admired Winogrand’s work for many years. Modeled on John Szarkowski’s classic book Atget, The Street Philosophy of Garry Winogrand is a masterfully curated selection of one hundred photographs from the Winogrand archive at the Center for Creative Photography, with each image accompanied by an original essay.

Dyer takes the viewer/reader on a wildly original journey through both iconic and unseen images from the archive, including eighteen previously unpublished color photographs. The book encompasses most of Winogrand’s themes and subjects and remains broadly faithful to the chronological and geographical facts of his life, but Dyer’s responses to the photographs are unorthodox, eye-opening, and often hilarious. This inimitable combination of photographer and writer, images and text, itself offers what Dyer claims for Winogrand’s photography—an education in seeing.
Praise for
The Street
Philosophy of
Garry Winogrand

“I can’t think of any other book quite like this one: an entirely new, and quite unfamiliar, take on Winogrand and a welcome addition to the work on this iconic photographer. I found the book to be a terrifically good read, as well as a refreshing and innovative take on an artist whose work I thought I knew well.”

—COREY KELLER
curator of photography, San Francisco Museum of Modern Art

“Dyer has cracked open a window on Winogrand that’s always been there but never been opened.”

—JEFFREY FRAENKEL
Fraenkel Gallery, San Francisco

“Geoff Dyer is so open to every aspect of art that when he turns his eyes and heart to the photography of Garry Winogrand we get the full benefit of his education, his insight, and the transparency of his prose, and we cherish the fact that his voice lives in our head for a moment to intensify and elucidate—but never explain—why these images mean so much.”

—MATTHEW WEINER
creator of Mad Men

“Geoff Dyer has created a kind of Rosetta Stone, the key to deciphering Winogrand . . . how Winogrand becomes Winogrand. This book is a revelatory pleasure from beginning to end, a lesson in the pleasure of seeing. It is a smart book, but it’s a wise book, too.”

—ALEX HARRIS
Duke University, coeditor of Arrivals and Departures: The Airport Photographs of Garry Winogrand

“This handsome collection amounts to an extensive tour of Winogrand’s photographs conducted by a savvy, observant, and highly entertaining guide. No longer still, Winogrand’s images are animated here by the turns and jumps of Geoff Dyer’s lively commentary.”

—BILLY COLLINS
former Poet Laureate of the United States
With images ranging from street photography in Harlem to a commemoration of the 1963 Birmingham church bombing, this volume offers a forty-year career retrospective of the award-winning photographer Dawoud Bey.

Dawoud Bey
Seeing Deeply

Recipient of a 2017 MacArthur Foundation “genius grant,” Dawoud Bey has created a body of photography that masterfully portrays the contemporary African American experience on its own terms and in all of its wonderful diversity.

Dawoud Bey: Seeing Deeply offers a forty-year retrospective of the celebrated African American photographer’s work, from his early street photography in Harlem to his current images of Harlem gentrification. Photographs from all of Bey’s major projects are presented in chronological sequence, allowing viewers to see how the collective body of portraits creates an unparalleled historical document of the black community in the United States. Leading curators and critics—Sarah Lewis, Deborah Willis, David Travis, Hilton Als, Jacqueline Terrassa, Rebecca Walker, Maurice Berger, and Leigh Raiford—introduce each series of images.

Revealing Bey as the natural heir of such renowned photographers as James Van der Zee, Gordon Parks, and Roy DeCarava, Dawoud Bey: Seeing Deeply demonstrates how one man’s search for community can produce a stunning portrait of our common humanity.

“This is a magnificent achievement. Dawoud Bey is a modern master.”

—Henry Louis Gates, Jr.
Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University

Dawoud Bey
Chicago, Illinois

Dawoud Bey’s work is held by major collections, including the Art Institute of Chicago, the Philadelphia Museum of Art, the High Museum of Art (Atlanta), the Metropolitan Museum of Art, the Museum of Modern Art, the National Portrait Gallery, the San Francisco Museum of Modern Art, the Guggenheim Museum, the Studio Museum in Harlem, and the Whitney Museum of Art. In addition to the MacArthur fellowship, Bey’s honors include the Lucie Award, 2011; Society for Photographic Education Honored Educator, 2008; and Guggenheim Fellow in Photography, 2002. He is Professor of Art and a former Distinguished College Artist at Columbia College Chicago.

Release Date | August
11 x 12 inches, 400 pages, 130 color and 360 b&w photos
ISBN 978-1-4773-1719-8
$65.00 hardcover
“Dawoud Bey: Seeing Deeply is a timeless masterpiece for the ages. With its sincerity, concern, and attention to communities and lives lost, displaced, or erased, it is a documentary record for US history. I’ve never seen a book of this depth and magnitude about the intentions and thoughts of an artist’s own life and work.”

—LATOYA RUBY FRAZIER

“This book is a gold mine...a gift of a well-measured life. Throughout these pages, Bey graciously allows us to walk through his mind as he tussles with one of the great questions in photography: how best to describe a people at a particular historical moment? As both participant and observer, he delivers the answers!”

—CARRIE MAE WEEMS
“In Bey’s penetrating pictures, he seeks and struggles to discover the life force that unites us all in the impossible search for a common humanity. His precise, tenderly seen subjects are subjects we have always known, but have not; should have known, but did not; but now, must know. In their quietude, grace, and virtue they have an urgency for our time, positing an ethics of seeing and being.” —ADAM D. WEINBERG
Alice Pratt Brown Director of the Whitney Museum
Recipes for Survival

BY MARIA THEREZA ALVES
Foreword by Michael Taussig

In 1983, when acclaimed Brazilian artist Maria Thereza Alves was an art student at Cooper Union in the United States, she returned to her native country to document the backlands of Brazil, where her family is from. Working with the local people in a collaborative process that has become the hallmark of her mature work, Alves photographed their daily lives and interviewed them to gather the facts that they wanted the world to know about them. Unlike documentation created by outsiders, which tends to objectify Brazil’s indigenous and rural people, Alves’s work presents her subjects as active agents who are critically engaged with history.

Recipes for Survival opens with evocative, caption-less black-and-white photographs, most of them portraits that compel viewers to acknowledge the humanity of people without reducing them to types or labels. Following the images are texts in which the villagers matter-of-factly describe the grinding poverty and despair that is their everyday life—incessant labor for paltry wages, relations between men and women that often devolve into abuse, and the hopelessness of being always at the mercy of uncontrollable outside forces, from crop-destroying weather to exploitative employers and government officials. Though not overtly political, the book powerfully reveals how the Brazilian state shapes the lives of its most vulnerable citizens. Giving a voice to those who have been silenced, Recipes for Survival is, in Alves’s words, “about we who are the non-history of Brazil.”

Maria Thereza Alves

Berlin, Germany

Alves is a Brazilian-born artist descended from the country’s indigenous, African, and European peoples. She is best known for her award-winning work Seeds of Change (2004–2018), which links ecology and colonial history. One of the founders of Brazil’s Green Party in São Paulo, Alves received the 2016–2018 Vera List Center Prize for Art and Politics, awarded to artists who take great risks to advance social justice in profound and visionary ways.

Release Date | October
9 x 10 inches, 000 pages, 75 duotone photos
ISBN 978-1-4773-1720-4
$45.00
hardcover
“Was there ever a book like this that says so much about the world in so few words? It is almost frightening, this shock treatment. . . . Dostoyevsky comes to mind—the grain and the pathos—as does Primo Levi’s account of Auschwitz; James Agee and Walker Evans’s classic, Let Us Now Praise Famous Men; and John Berger’s work with photographer Jean Mohr. . . . But above all, it is the integrity created by the flicker of life in the almighty darkness where art and documentary coalesce. For it is breathtaking, the way this book works . . .” —MICHAEL TAUSSIG
from the foreword
“These photographs are extraordinary. They trace a direct connection with Alves’s subjects that is rare and impossible to fake. This is very different from a lot of documentary work being done today, and I think it will be a revelation to many.”

—DAVID LEVI STRAUSS
School of Visual Arts, author of From Head to Hand: Art and the Manual

“This is a very powerful and beautiful depiction of life under the weight of poverty and histories of slavery, colonialism, and exploitation capitalism in Brazil. It is profoundly moving.”

—KATHLEEN STEWART
University of Texas at Austin, author of Ordinary Affects
How to Suppress Women’s Writing

By Joanna Russ

With a new foreword by Jessa Crispin

Are women able to achieve anything they set their minds to? In How to Suppress Women’s Writing, award-winning novelist and scholar Joanna Russ lays bare the subtle—and not so subtle—strategies that society uses to ignore, condemn, or belittle women who produce literature. As relevant today as when it was first published in 1983, this book has motivated generations of readers with its powerful feminist critique.
“What is it going to take to break apart these rigidities? Russ’s book is a formidable attempt. It is angry without being self-righteous, it is thorough without being exhausting, and it is serious without being devoid of a sense of humor. But it was published over thirty years ago, in 1983, and there’s not an enormous difference between the world she describes and the world we inhabit.” —Jessa Crispin, from the foreword

“A book of the most profound and original clarity. Like all clear-sighted people who look and see what has been much mystified and much lied about, Russ is quite excitingly subversive. The study of literature should never be the same again.” —Marge Piercy

“Joanna Russ is a brilliant writer, a writer of real moral passion and high wit.” —Adrienne Rich

JOANNA RUSS
(1937–2011)
Hugo and Nebula award–winning author Russ was a widely respected feminist science fiction writer best known for the novel The Female Man. She was also a professor of English at the University of Washington.

JESSA CRISPIN
Kansas City, Missouri
Crispin is the founder and editor of Bookslut.com. She is the author of The Dead Ladies Project and Why I Am Not a Feminist: A Feminist Manifesto.

Louann Atkins Temple
Women and Culture Series

RELEASE DATE | APRIL
5½ x 8½ inches, 232 pages
ISBN 978-1-4773-1625-2 $19.95* paperback
The revolutionary culture critic delivers an edgy, exhilarating tribute to her beloved Chicago, recalling the gritty clubs and ramshackle neighborhoods where she found her voice a decade ago.

Night Moves
BY JESSICA HOPPER

In a career spanning more than twenty years, Jessica Hopper has earned acclaim as a provocative, fearless writer on topics ranging from the male myopia of emo music to R. Kelly’s sordid past. Now the feminist critic takes us behind the page, transporting us to a chapter of her own life when she thrived in Chicago’s DIY underground.

Written in taut, mesmerizing, often hilarious scenes, Night Moves captures the fierce friendships and small moments that form us all. Drawing on her personal journals, Hopper chronicles her time as a DJ, living in decrepit punk houses, biking to bad loft parties with her friends, exploring Chicago deep into the night. And, along the way, she creates an homage to vibrant corners of the city that have been muted by sleek development. A book birthed in the amber glow of Chicago streetlamps, Night Moves is about a unique sliver of time in cultural history—and how a raw, rebellious writer found her voice.

“In Night Moves, Jessica Hopper opens the window to a past that might have been my past, or your past, or the past of someone you know. It is a book of poems, it is a memoir, it is a living journal, all at once. This is the best writing—personal, but with two arms held wide open to invite you in. Night Moves is a book teeming with generosity. It gives and gives and asks only for an eager imagination in return.”

—HANIF ABDURRAQIB
author of They Can’t Kill Us Until They Kill Us
From the book

March 31, 2004
BANGING LIKE G. GORDON LIDDY

JR spent his thirtieth birthday with me this week, despite the fact that he works SEVEN DAYS A WEEK (you wanna see shitty job market, whiny freelancer? Come to Chicago and see all the best writers I know restocking hangers in the Juniors Department at H&M, tooth-and-nailing for a way out—no shit) and currently spends his evenings reading Moby Dick. He hung out, let me steal his cigarettes and gossip about my dumb life, and said, “You know, when NASA wants to send something to Mars, they have to shoot it around the moon. Right now, you’re sling-shotting around the moon.” And then took a drag of his Marlite and flipped to ESPN2 for highlights.

May 05, 2005
BACK TO THE BOOGIE

I could write about Los Angeles. I could tell you about the desert at night. I could tell you what it is like to hang out with people whom you thought for years you would see next at their funeral. But it’s a story for another time.

I have been back in the Chi-Boogie since 1 a.m. Wednesday, and I have already taken a vow not to leave the Central Time Zone again for weeks, in trembling ode to—or rather, out of commitment to—Chicago and the Midwestern states, so sturdy and dirty and loving you back. The big lilac bushes in front of the house are blooming, almost obscuring all the supermarket circulars and take-out menus and metallic chip bags stuck in their branchy bottoms. The yard is a fantasia of schoolkid trash and perennials and weeds, with four shitty, rusted-up, and basketed Schwins chained to the stoop as sentries.

I love Chicago as is, burnished perfect from years of disrepair. It makes me want to press my face to the rails of the Green Line L tracks and pledge allegiance to the long concrete meadows of Lake Street.
The award-winning author of *The Last Love Song: A Biography of Joan Didion* traces the cultural upheavals of mid-century America through the life of Billy Lee Brammer, author of the classic political novel *The Gay Place*.

**Leaving the Gay Place**
Billy Lee Brammer and the Great Society

**By Tracy Daugherty**

Acclaimed by critics as a second F. Scott Fitzgerald, Billy Lee Brammer was once one of the most engaging young novelists in America. “Brammer’s is a new and major talent, big in scope, big in its promise of even better things to come,” wrote A. C. Spectorsky, a former staffer at the *New Yorker*. When he published his first and only novel, *The Gay Place*, in 1961, literary luminaries such as David Halberstam, Willie Morris, and Gore Vidal hailed his debut. Morris deemed it “the best novel about American politics in our time.” Halberstam called it “a classic . . . [a] stunning, original, intensely human novel inspired by Lyndon Johnson. . . . It will be read a hundred years from now.” More recently, James Fallows, Gary Fisketjon, and Christopher Lehmann have affirmed *The Gay Place*’s continuing relevance, with Lehmann asserting that it is “the one truly great modern American political novel.”

*Leaving the Gay Place* tells a sweeping story of American popular culture and politics through the life and work of a writer who tragically exemplifies the highs and lows of the country at mid-century. Tracy Daugherty follows Brammer from the halls of power in Washington, DC, where he worked for Senate majority leader Johnson, to rock-and-roll venues where he tripped out with Janis Joplin, and ultimately to back alleys of self-indulgence and self-destruction. Constantly driven to experiment with new ways of being and creating—often fueled by psychedelics—Brammer became a cult figure for an America on the cusp of monumental change, as the counterculture
“It is rare to find a biographer so temperamentally, intellectually, and even stylistically matched with his subject as Tracy Daugherty, author of well-received biographies of Donald Barthelme and Joseph Heller, is matched with Joan Didion. . . . We feel that we are reading about Didion in precisely Didion’s terms. . . . It is warmly generous, laced with the ironic humor Didion and Dunne famously cultivated.”

—JOYCE CAROL OATES
New York Review of Books

“Tracy Daugherty gives us a meticulously researched biography of Didion that functions as both an exploration of late 20th-century American cultural values, as well as an incredible insight into the life of an extremely talented woman of letters.”

—J. P. O’MALLEY
Salon.com

“[An] excellent and exhaustive book. . .[an] intrepid and meticulous biographer…”

—MEGHAN DAUM
Atlantic

“. . . intelligent and elegant…”

—LOUIS MENAND
New Yorker

percolated through the Eisenhower years and burst out in the sixties. In Daugherty’s masterful recounting, Brammer’s story is a quintessential American story, and Billy Lee is our wayward American son.
Beyoncé in Formation
Remixing Black Feminism

BY OMISE’EKE NATASHA TINSLY

Making headlines when it was launched in 2015, Omise’eke Natasha Tinsley’s undergraduate course “Beyoncé Feminism, Rihanna Womanism” has inspired students from all walks of life. In Beyoncé in Formation, Tinsley now takes her rich observations beyond the classroom, using the blockbuster album and video Lemonade as a soundtrack for vital next-millennium narratives.

Woven with candid observations about her life as a feminist scholar of African studies and a cisgender femme married to a trans spouse, Tinsley’s “Femme-onade” mixtape explores myriad facets of black women’s sexuality and gender. Turning to Beyoncé’s “Don’t Hurt Yourself,” Tinsley assesses black feminist critiques of marriage and then considers the models of motherhood offered in “Daddy Lessons,” interspersing these passages with memories from Tinsley’s multiracial family history. Her chapters on nontraditional bonds culminate in a discussion of contemporary LGBT politics through the lens of the internet-breaking video “Formation,” underscoring why Beyoncé’s black femme-inism isn’t only for ciswomen. From pleasure politics and the struggle for black women’s reproductive justice to the subtext of blues and country music traditions, the landscape in this tour is populated by activists and artists (including Loretta Lynn) and infused with vibrant interpretations of Queen Bey’s provocative, peerless imagery and lyrics.

In the tradition of Roxanne Gay’s Bad Feminist and Jill Lepore’s bestselling cultural histories, Beyoncé in Formation is the work of a daring intellectual who is poised to spark a new conversation about freedom and identity in America.
In the last seven years I’ve pushed myself out of my comfort zone in ways I never imagined: out of my relationship comfort zone by getting married, out of my geographic comfort zone by moving to Texas, out of my professional comfort zone by teaching and writing as a Beyoncé femme-inist. So here’s my invitation to you as you read this: step out of your comfort zone, too. Experiment with a way to remix your tried-and-true readerly practices. Sing the lyrics as you read them, try on a new shade of lipstick that matches the text (especially you, gentlemen), call your mother to ask a question about your grandparents, look up a reference that makes no sense to you, put aside your judgment about what counts as “serious,” start a new hashtag, take this book to a protest, let your lover give you a foot rub while you thumb chapter three. Why not? For the space of these pages, enter into the world of a Texas Bama femme: someone who lives between very real places in the South and the boundless territory of the black feminist imagination, someone who performs her womanness very diligently and very irreverently, someone whose life is nothing like Beyoncé’s and everything like her complicated fantasy of blackness, womanness, and desire.
The Charles Bowden Publishing Project

“I never walk the line, I cross it. And I’ve been ignoring borders for most of my life.”

“Don’t write just for money, don’t write anything you don’t believe, don’t listen to others, don’t quit, don’t ever quit.”

“I think it’s part of the obligation if you get into this business to defend the weak and annoy the powerful.”

—CHARLES BOWDEN

The University of Texas Press, in partnership with the Charles Clyde Bowden Literary Trust and the Lannan Foundation, is officially launching The Charles Bowden Publishing Project with the shared goal of preserving and promoting Bowden’s work to the general public and the academy. University of Texas Press will re-release all of Bowden’s major out-of-print works, in both print and digital formats; publish three new essential manuscripts discovered after Bowden’s death; and commission new books about Bowden’s life and work. The complete library should consist of approximately fifteen books.
The first literary biography of Edward Abbey in a generation, this thoughtful memoir serves as a meditation on the writing life, the cult of readers, reputation, and the literary afterlife of a well-known writer.

The Red Caddy
Into the Unknown with Edward Abbey

BY CHARLES BOWDEN
Foreword by Luis Alberto Urrea

A passionate advocate for preserving wilderness and fighting the bureaucratic and business forces that would destroy it, Edward Abbey (1927–1989) wrote fierce, polemical books such as Desert Solitaire and The Monkey Wrench Gang that continue to inspire environmental activists. In this eloquent memoir, his friend and fellow desert rat Charles Bowden reflects on Abbey the man and the writer, offering up thought-provoking, contrarian views of the writing life, literary reputations, and the perverse need of critics to sum up “what he really meant and whether any of it was truly up to snuff.”

The Red Caddy is the first literary biography of Abbey in a generation. Refusing to turn him into a desert guru, Bowden instead recalls the wild man in a red Cadillac convertible for whom liberty was life. He describes how Desert Solitaire paradoxically “launched thousands of maniacs into the empty ground” that Abbey wanted to protect, while sealing his literary reputation and overshadowing the novels that Abbey considered his best books. Bowden also skewers the cottage industry that has grown up around Abbey’s writing, smoothing off its rougher (racist, sexist) edges while seeking “anecdotes, little intimacies . . . pieces of the True Beer Can or True Old Pickup Truck.” Asserting that the real essence of Abbey will always remain unknown and unknowable, The Red Caddy still catches gleams of “the fire that from time to time causes a life to become a conflagration.”
“At its best, Red Line can read like an original synthesis of Peter Matthiessen and William Burroughs...a brave and interesting book.”
—DAVID RIEFF
Los Angeles Times Book Review

“Charles Bowden’s Red Line is a look at America through the window of the southwest. His vision is as nasty, peculiar, brutal, as it is intriguing and, perhaps, accurate. Bowden offers consciousness rather than consolation, but in order to do anything about our nightmares we must take a cold look and Red Line casts the coldest eye in recent memory.”
—JIM HARRISON
Desierto
Memories of the Future

 BY CHARLES BOWDEN
FOREWORD BY WILLIAM deBUYS

“A dark, troubling vision of life in the desert, defined broadly; of mountain lions and drug kingpins, Mexican hopes and Indian feuds.” —LOS ANGELES TIMES

“In these powerful epic tales of the Sonora Desert, Bowden peoples the harsh land on both sides of the US-Mexican border with saints and sinners, but his enduring hero is the desert itself.” —KIRKUS REVIEWS

RELEASE DATE | APRIL
5½ x 8½ inches, 236 pages

ISBN 978-1-4773-1658-0
$17.95 paperback

$17.95 e-book
The core and beating heart of the project will be Bowden’s masterwork, what he called his “Unnatural History of the United States:” a six-volume connected narrative that will include three unpublished manuscripts (Dakotah, Jericho, and Sonata/Sunrise) that will be singly released in consecutive seasons beginning in Spring 2019, as well as the first three volumes of the sextet, back in print this season (Blood Orchid, Blues for Cannibals, and Some of the Dead Are Still Breathing).

Blood Orchid
An Unnatural History of America

Foreword by William Langewiesche

The first book in Charles Bowden’s “Unnatural History of the United States” sextet, Blood Orchid is a dizzying excavation of the violence and corruption at the roots of American society.
Blues for Cannibals
The Notes from Underground
Foreword by Amy Goodman

The second book in Charles Bowden’s “Unnatural History of the United States” sextet, Blues for Cannibals is an elegiac rumination on our hunger for self-consumption and destruction as a species.

RELEASE DATE | AUGUST
5 ½ x 8 ½ inches, 306 pages
ISBN 978-1-4773-1687-0
$00.00 paperback
ISBN 978-1-4773-1689-4
$00.00 e-book

Some of the Dead Are Still Breathing
Living in the Future
Foreword by Carolyn Forehe

The third book in Charles Bowden’s “Unnatural History of the United States” sextet, Some of the Dead Are Still Breathing continues to interrogate humanity’s destructive actions and responsibilities as we move further into the twenty-first century.

RELEASE DATE | AUGUST
5 ½ x 8 ½ inches, 256 pages
ISBN 978-1-4773-1690-0
$00.00 paperback
ISBN 978-1-4773-1692-4
$00.00 e-book
The legendary photographer Keith Carter collects 250 of his most compelling images, ranging from the deeply personal to the universal, accompanied by essays from bestselling novelist and poet Rosellen Brown and acclaimed critic A. D. Coleman.

Keith Carter: Fifty Years

Photographs by Keith Carter
With Essays by Rosellen Brown and A. D. Coleman

Dubbed a “poet of the ordinary” by the Los Angeles Times, photographer Keith Carter came of age during the turbulent ’60s and ’70s, developing a singular, haunting style that captures both the grit and the glory of the human spirit. Showcasing a broad array of his work—which has been shown in more than one hundred solo exhibitions in thirteen countries—Keith Carter: Fifty Years spans delicate, century-old processes as well as digital-age techniques to yield an enduring vision of the world around us.

The interlaced images in Keith Carter: Fifty Years feature contrasts of natural light and darkness as we explore country roads and watering holes, woodlands and neighborhoods, and the varied creatures that inhabit them. The human form—depleted or energized, solitary or with a beloved partner—becomes a meditation on aging and loss, which have affected Carter profoundly in recent years. He lost most of the sight in his left eye after treatment for ocular melanoma. His mother succumbed to Alzheimer’s, and his wife of almost forty years lost her life. Yet these losses have spurred in him a sense of discovery, not despair. Rather than arranging the works chronologically, Carter chose to group them into correlations, echoing the kaleidoscopic effect of memory. The result is mesmerizing: each artifact draws us into an experience of intensity and wonder, enduring long after the page is turned.
Tucker broadcasting in Los Angeles, 1929
This entertaining biography of the “Last of the Red Hot Mamas” reveals how Sophie Tucker became one of the most powerful women in show business, blazing a trail for performers such as Judy Garland, Carol Channing, and Bette Midler.

Red Hot Mama
The Life of Sophie Tucker

BY LAUREN REBECCA SKLAROFF

The “First Lady of Show Business” and the “Last of the Red Hot Mamas,” Sophie Tucker was a star in vaudeville, radio, film, and television. A gutsy, song-bolding stage performer, she entertained audiences for sixty years and inspired a host of younger women, including Judy Garland, Carol Channing, and Bette Midler. Tucker was a woman who defied traditional expectations and achieved success on her own terms, becoming the first female president of the American Federation of Actors and winning many other honors usually bestowed on men. Dedicated to social justice, she advocated for African Americans in the entertainment industry and cultivated friendships with leading black activists and performers. Tucker was also one of the most generous philanthropists in show business, raising over four million dollars for the religious and racial causes she held dear.

Drawing from the hundreds of scrapbooks Tucker compiled, Red Hot Mama presents a compelling biography of this larger-than-life performer. Lauren Rebecca Sklaroff tells an engrossing story of how a daughter of Russian Jewish immigrants set her sights on becoming one of the most formidable women in show business and achieved her version of the American dream. More than most of her contemporaries, Tucker understood how to keep her act fresh, to change branding when audiences grew tired and, most importantly, how to connect with her fans, the press, and entertainment moguls. Both deservedly famous and unjustly forgotten today, Tucker stands out as an exemplar of the immigrant experience and a trailblazer for women in the entertainment industry.

LAUREN REBECCA SKLAROFF
Columbia, South Carolina
A leading scholar of American cultural history, Sklaroff is an associate professor of history at the University of South Carolina. She is the author of Black Culture and the New Deal: The Quest for Civil Rights in the Roosevelt Era and the recipient of an NEH public scholars fellowship.

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Country Music USA
50th Anniversary Edition

By Bill C. Malone and Tracey E. W. Laird

The essential companion to the 2019 Ken Burns documentary on country music in which Bill Malone appears as a featured historian, this fiftieth-anniversary edition of Country Music USA traces the music from the early days of radio into the new millennium. Malone has revised every chapter to offer new information and fresh insights. Coauthor Tracey Laird tracks developments in country music in the new millennium, exploring the relationship between the current music scene and the traditions from which it emerged.

55,000 copies sold
“Fifty years after its first publication, Country Music USA still stands as the most authoritative history of this uniquely American art form. Here are the stories of the people who made country music into such an integral part of our nation’s culture. We feel lucky to have had Bill Malone as an indispensable guide in making our PBS documentary; you should, too.”

—KEN BURNS AND DAYTON DUNCAN
Country Music: An American Family Story

“Considered the definitive history of American country music.”
—LOS ANGELES TIMES

“If anyone knows more about the subject than [Malone] does, God help them.”
—LARRY MCNUMTRY
from In a Narrow Grave

“With Country Music USA, Bill Malone wrote the Bible for country music history and scholarship. This groundbreaking work, now updated, is the definitive chronicle of the sweeping drama of the country music experience.”
—CHET FLIPPO
former editorial director, CMT: Country Music Television and CMT.com

“Country Music USA is the definitive history of country music and of the artists who shaped its fascinating worlds.”
—WILLIAM FERRIS
University of North Carolina at Chapel Hill, former chairman of the National Endowment for the Humanities and coeditor of the Encyclopedia of Southern Culture
A Thirsty Land
The Making of an American Water Crisis

BY SEAMUS MCGRAW

SEAMUS MCGRAW
Northeastern Pennsylvania

McGraw is the author of The End of Country: Dispatches from the Frack Zone and Betting the Farm on a Drought: Stories from the Front Lines of Climate Change. His award-winning writing has also appeared in the New York Times, Huffington Post, Playboy, Popular Mechanics, and Reader’s Digest.

“America’s Future Is Texas,” a recent New Yorker article by Lawrence Wright proclaimed. As a changing climate threatens the whole country with deeper droughts and more furious floods that put ever more people and property at risk, Texas has become a bellwether state for water debates. Will there be enough water for everyone? Is there the will to take the steps necessary to defend ourselves against the sea? Is it in the nature of Americans to adapt to nature in flux?

The most comprehensive—and comprehensible—book on contemporary water issues, A Thirsty Land delves deep into the challenges faced not just by Texas but by the nation as a whole, as we struggle to find a way to balance the changing forces of nature with our own ever-expanding needs. Part history, part science, part adventure story, and part travelogue, this book puts a human face on the struggle to master that most precious and capricious of resources, water. Seamus McGraw goes to the taproots, talking to farmers, ranchers, businesspeople, and citizen activists, as well as to politicians and government employees. Their stories provide chilling evidence that Texas—and indeed the nation—is not ready for the next devastating drought, the next catastrophic flood. Ultimately, however, A Thirsty Land delivers hope. This deep dive into one of the most vexing challenges facing Texas and the nation offers glimpses of the way forward in the untapped opportunities that water also presents.
From the book

This is a book about water. And Texas. But it’s more than that.

If Texas is unique—and it is—that is not because the challenges it faces are necessarily peculiar to Texas. What makes Texas unique is the fact that virtually all the maddeningly complicated elements in an increasingly complex and unstable world can be found there, from its parched deserts and its over-burdened rivers, to the high plains in danger of running out of groundwater, to its storm-prone coastal lowlands.

Those challenges seem clearer in Texas, perhaps, because it is a place of extremes, a place where it’s often hard to ignore the whims of nature. And the lessons that can be learned from that go way beyond Texas as well. Texans have always struggled to rise to that challenge, sometimes succeeding, often failing, but usually doing it first, while the rest of the nation takes notes. . . .

And so, this book is about much more than water, and much more than Texas. It’s about dwindling resources and the battle over them in a world that is growing by leaps and bounds. But mostly, this is a book about us.
Drawing on the author’s unprecedented access to Jim Wright before his death, this biography reveals how the former US House majority leader and speaker shaped the political culture of Congress that endures today, some three decades after his fall from power.

Speaker Jim Wright
Power, Scandal, and the Birth of Modern Politics

By J. Brooks Flippen

Jim Wright made his mark on virtually every major public policy issue in the later twentieth century—energy, education, taxes, transportation, environmental protection, civil rights, criminal justice, and foreign relations, among them. He played a significant role in peace initiatives in Central America and in the Camp David Accords, and he was the first American politician to speak live on Soviet television. A Democrat representing Texas’s twelfth district (Fort Worth), Wright served in the US House of Representatives from the Eisenhower administration to the presidency of George H. W. Bush, including twelve years (1977–1989) as majority leader and speaker. His long congressional ascension and sudden fall in a highly partisan ethics scandal spearheaded by Newt Gingrich mirrored the evolution of Congress as an institution.

Speaker Jim Wright traces the congressman’s long life and career in a highly readable narrative grounded in extensive interviews with Wright and access to his personal diaries. A skilled connector who bridged the conservative and liberal wings of the Democratic party while forging alliances with Republicans to pass legislation, Wright ultimately fell victim to a new era of political infighting, as well as to his own hubris and mistakes. J. Brooks Flippen shows how Wright’s career shaped the political culture of Congress, from its internal rules and power structure to its growing partisanship, even as those new dynamics eventually contributed to his political demise. To understand Jim Wright in all his complexity is to understand the story of modern American politics.

J. Brooks Flippen

Durant, Oklahoma

Flippen is a professor of history at Southeastern Oklahoma State University. His previous books are Jimmy Carter, the Politics of Family, and the Rise of the Religious Right, Conservative Conservationist: Russell E. Train and the Emergence of American Environmentalism, and Nixon and the Environment.

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Wright in front of the US Capitol, late 1950s
Award-winning television creators and writers discuss the evolution of TV storytelling in these lively conversations from the acclaimed PBS series On Story

On Story—The Golden Ages of Television

By Austin Film Festival
Edited by Maya Perez and Barbara Morgan
Foreword by Noah Hawley

Maya Perez
Austin, Texas

Perez is a writer and producer who coedited the previous volumes of On Story. She produces the television series Austin Film Festival’s On Story, currently in its seventh season on PBS, which won a Lone Star EMMY Award® for Best Arts/Entertainment Program in 2014 and was nominated for an EMMY Award® in 2016.

Barbara Morgan
Austin, Texas

Morgan cofounded the Austin Film Festival in 1993 and has served as the sole executive director since 1999. She developed and produces the TV and radio series Austin Film Festival’s On Story, currently airing on PBS stations nationally as well as on Public Radio International. She also coedited the previous volumes of On Story.

Austin Film Festival (AFF) is the first organization to focus on writers’ creative contributions to film and television. Its annual Film Festival and Conference offers screenings, panels, workshops, and roundtable discussions that help new writers and filmmakers connect with mentors and gain advice and insight from masters, as well as reinvigorate veterans with new ideas. To extend the festival’s reach, AFF produces On Story, a television series currently airing on PBS-affiliated stations and streaming online that presents high-caliber artists talking candidly and provocatively about the art and craft of screenwriting and filmmaking, often using examples from their own work.

On Story—The Golden Ages of Television explores the transformation of television’s narrative content over the past several decades through interviews with some of TV’s best creators and writers, including Garry Shandling (The Larry Sanders Show), Carl Reiner (The Dick Van Dyke Show), Issa Rae (Insecure), Vince Gilligan (Breaking Bad), Greg Daniels (The Office), Paula Pell (Saturday Night Live), Noah Hawley (Fargo), Liz Meriwether (New Girl), David Chase (The Sopranos), Alan Yang (Master of None), Marta Kauffman (Friends), Jenji Kohan (Orange Is the New Black), and many more. Their insights, behind-the-scenes looks at the creative process, production tales, responses to audiences’ reactions, and observations on how both TV narratives and the industry have changed make this book ideal for TV lovers, pop culture fans, students taking screenwriting courses, and filmmakers and writers seeking information and inspiration.
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“On Story is film school in a box, a lifetime’s worth of filmmaking knowledge squeezed into half-hour packages.”

—KENNETH TURAN
film critic for the Los Angeles Times

Also available

On Story—Screenwriters and their Craft
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EDITED BY BARBARA MORGAN
AND MAYA PEREZ
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In this engrossing conclusion to The Devil’s Backbone and The Devil’s Sinkhole, the young man Papa and his cowboy amigo Calley Pearsall encounter relentless enemies and supernatural helpers as their escapades drive them toward the Devil’s Fork.

The Devil’s Fork

By Bill Wittliff
Illustrated by Edward Carey

The Devil’s Fork opens with the boy Papa exclaiming, “They was gonna hang my o’Amigo Calley Pearsall out there in front a’the Alamo down in San Antoneya come Saturday Noon and if I was gonna stop it I better Light a Shuck and Get on with it. And I mean Right Now.” And so Papa and his sweetheart Annie Oster set off to rescue Calley, thereby launching themselves into another series of hair-raising adventures.

The Devil’s Fork concludes the enthralling journey through wild and woolly Central Texas in the 1880s that began in The Devil’s Backbone and The Devil’s Sinkhole. Papa springs Calley from jail, but their troubles are far from over. Framed for murder, the two amigos have to flee for their lives. Joining their flight this time is o’Johnny, the evil Sheriff Pugh’s disabled little brother, who has uncanny abilities. Escaping danger for a while, Papa and Calley try to start a new life as horse traders, only to find themselves branded as horse thieves when o’Johnny and a mysterious white ghost horse begin rescuing abused horses from their masters. Can Papa and Calley escape the noose and save all the horses that Johnny and the White Horse liberate? Or will their own hot tempers send them down the Devil’s Fork, from which no one ever returns?

Proving himself a master storyteller once again, Bill Wittliff spins a yarn as engrossing as the stories his own Papa told him long ago, stories that inspired The Devil’s Backbone, The Devil’s Sinkhole, and The Devil’s Fork.

RELEASE DATE | SEPTEMBER
7 x 10 inches, 172 pages, 20 new illustrations
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Bill Wittliff
Austin, Texas

Wittliff is a distinguished screenwriter and producer whose credits include Lonesome Dove, The Perfect Storm, The Black Stallion, and Legends of the Fall, among others. His fine art photography has been published in the books A Book of Photographs from Lonesome Dove, La Vida Brinca, and Vaquero: Genesis of the Texas Cowboy.

Edward Carey
Austin, Texas

Novelist Carey is the author and illustrator of the Iremonger Trilogy, Observatory Mansions, and Alva and Irva: The Twins Who Saved a City. He has taught at the Writers Workshop at the University of Iowa, as well as the Michener Center and the English Department at the University of Texas at Austin.

Also from Bill Wittliff

The Devil’s Backbone
by Bill Wittliff
Illustrated by Jack Unruh

“Unforgettable . . . hypnotic language, memorable characters, sly humor, deep wisdom, and fun to read. . . . I for one would keep company with Wittliff as long as he'd let me ride along.”
—William Broyles

ISBN 978-0-292-75995-4
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The Devil’s Sinkhole
by Bill Wittliff
Illustrated by Joe Ciardiello

In this sequel to The Devil’s Backbone, Papa and Calley Pearsall confront a legendary killer with a thirst for revenge and a psychopathic boy as the two friends search for the beautiful captive Pela Rosa.

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Millard Sheets Studio with sculptures by John Edward Svenson, Anaheim branch, completed 1970
Banking on Beauty
Millard Sheets and Midcentury Commercial Architecture in California

BY ADAM ARENSON

Expansively researched and illustrated, this lively history recounts how the extraordinary partnership of financier Howard Ahmanson and artist Millard Sheets produced outstanding mid-century modern architecture and art for Home Savings and Loan.

“I want buildings that will be exciting seventy-five years from now,” financier Howard Ahmanson told visual artist Millard Sheets, offering him complete control of design, subject, decoration, and budget for his Home Savings and Loan branch offices. The partnership between Home Savings—for decades, the nation’s largest savings and loan—and the Millard Sheets Studio produced more than 160 buildings in California, Texas, Florida, New York, Ohio, Illinois, and Missouri over the course of a quarter century. Adorned with murals, mosaics, stained glass, and sculptures, the Home Savings (and Savings of America) branches displayed a celebratory vision of community history and community values that garnered widespread acclaim.
Banking on Beauty presents the first history of this remarkable building program. Drawing extensively on archival materials, site visits, and oral history interviews, Adam Arenson tells a fascinating story of how the architecture and art were created, the politics of where the branches were built, and why the Sheets Studio switched from portraying universal family scenes to celebrating local history amid the dramatic cultural and political changes of the 1960s. Combining urban history, business history, and art and architectural history, Banking on Beauty reveals how these institutions shaped the corporate and
cultural landscapes of Southern California, where many of the branches were located. Richly illustrated and beautifully written, *Banking on Beauty* builds a convincing case for preserving these outstanding examples of Midcentury Modern architecture, which currently face an uncertain future.
Depositions
Roberto Burle Marx and Public Landscapes under Dictatorship
BY CATHERINE SEAVITT NORDENSON

Presenting the first English translation of Burle Marx’s “depositions,” this volume highlights the environmental advocacy of a preeminent Brazilian landscape architect who advised and challenged the country’s military dictatorship

Roberto Burle Marx (1909–1994) is internationally known as one of the preeminent modernist landscape architects. He designed renowned public landscapes in Brazil, beginning with small plazas in Recife in the 1930s and culminating with large public parks in the early 1960s, most significantly the Parque do Flamengo in Rio de Janeiro. Depositions explores a pivotal moment in Burle Marx’s career—the years in which he served as a member of the Federal Cultural Council created by the military dictatorship in the mid-1960s. Despite the inherent conflict and risk in working with the military regime, Burle Marx boldly used his position to advocate for the protection of the unique Brazilian landscape, becoming a prophetic voice of caution against the regime’s policies of rapid development and resource exploitation.

Depositions presents the first English translation of eighteen environmental position pieces that Burle Marx wrote for...
the journal *Cultura*, a publication of the Brazilian Ministry of Education and Culture, from 1967 through 1973. Catherine Seavitt Nordenson introduces and contextualizes the depositions by analyzing their historical and political contexts, as well as by presenting pertinent examples of Burle Marx’s earlier public projects, which enables a comprehensive reading of the texts. Addressing deforestation, the establishment of national parks, the place of commemorative sculpture, and the unique history of the Brazilian cultural landscape, *Depositions* offers new insight into Burle Marx’s outstanding landscape oeuvre and elucidates his transition from prolific designer to prescient counselor.

“Burle Marx created a new and modern grammar for international landscape design.”

—Lauro Cavalcanti quoted in the New York Times
Top: Roberto Burle Marx, gouache perspective of the Suspended Path Garden, Parque do Ibirapuera, São Paulo, 1953; Bottom: Roberto Burle Marx, trellised garden veranda at the Palácio do Itamaraty, Brasília, ca. 1968

Catherine Seavitt Nordenson
New York, New York

A registered architect and landscape architect, Seavitt Nordenson is an associate professor at the City College of New York. She coauthored On the Water: Palisade Bay and coedited Waterproofing New York.

Release Date | April
7 x 10 inches, 294 pages, 161 b&w photos, 20 maps
ISBN 978-1-4773-1573-6
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This extensively illustrated, bilingual English-Portuguese volume traces the physical development of Brazil’s largest city and presents a blueprint for transforming its aging industrial areas into mixed-use affordable housing districts.

São Paulo
A Graphic Biography

BY FELIPE CORREA

While the history of São Paulo dates back more than 450 years, most of its growth took place after World War II as the city’s major economic engine shifted from agriculture to industry. Today, as São Paulo evolves into a service economy hub, Felipe Correa argues, the city must carefully examine how to better integrate its extensive inner city post-industrial land into contemporary urban uses. In São Paulo: A Graphic Biography, Correa presents a comprehensive portrait of Brazil’s largest city, narrating its fast-paced growth through archival material, photography, original drawings, and text. Additional essays from scholars in fields such as landscape architecture, ecology, governance, and public health offer a series of interdisciplinary perspectives on the city’s history and development.

Beyond presenting the first history of Paulista urban form and carefully detailing the formative processes that gave shape to this manufacturing capital, São Paulo shows how the city can transform its post-industrial lands into a series of inner city mixed-use affordable housing districts. By reorienting how we think about these spaces, the volume offers a compelling vision of a much-needed urban restructuring that can help alleviate the extreme socioeconomic divide between city center and periphery. This twenty-first century urban blueprint thus constitutes an impressive work of research and presents a unique perspective on how cities can imagine their future.

Felipe Correa
New York City and Cambridge, Massachusetts

Correa is an associate professor of urban design and Director of the Urban Design Program at the Harvard University Graduate School of Design. An architect and urbanist, he has developed numerous international projects through his practice, Somatic Collaborative. His previous books are Beyond the City: Resource Extraction Urbanism in South America, Mexico City: Between Geometry and Geography, and A Line in the Andes, which won first prize in the Architecture, Landscape, and Urbanism Category at the 2014 Pan American Architecture Biennale.

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Not for sale in South America
Aerial view of São Paulo showing rail and mobility infrastructure as a major dividing element in the city. Photo by Felipe Correa
Top: Aerial view of São Paulo showing the vertical growth of its hyper-center. Photo by Felipe Correa. Left: Exploded axonometric drawing showing the layered components that make up the water management system for the São Paulo metropolitan region. Drawing by Felipe Correa / Gary Hon. Right: Map of South America visualizing continental rain patterns and their effect on the São Paulo metropolitan region. Drawing by Felipe Correa / Gary Hon.
Breaking the Frames
Populism and Prestige in Comics Studies

BY MARC SINGER

Comics studies has reached a crossroads. Graphic novels have never received more attention and legitimation from scholars, but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies. As a result, comics studies has begun to cleave into distinct camps—based primarily in cultural or literary studies—that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself. The consequence is a growing disconnect in the ways that comics scholars talk to each other—or, more frequently, do not talk to each other or even acknowledge each other’s work.

Breaking the Frames: Populism and Prestige in Comics Studies surveys the current state of comics scholarship, interrogating its dominant schools, questioning their mutual estrangement, and challenging their propensity to champion the comics they study. Marc Singer advocates for greater disciplinary diversity and methodological rigor in comics studies, making the case for a field that can embrace more critical and oppositional perspectives. Working through extended readings of some of the most acclaimed comics creators—including Marjane Satrapi, Alan Moore, Kyle Baker, and Chris Ware—Singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics.
Surveying adaptations of Stephen King’s work across four decades, this volume links the evolution of King’s “brand” to the changing preoccupations and industrial contexts of the horror genre in film and TV since the seventies.

Screening Stephen King
Adaptation and the Horror Genre in Film and Television

BY SIMON BROWN

Since the 1970s, the name Stephen King has been synonymous with horror. His vast number of books has spawned a similar number of feature films and TV shows, and together they offer a rich opportunity to consider how one writer’s work has been adapted over a long period within a single genre and across a variety of media—and what that can tell us about King, about adaptation, and about film and TV horror. Starting from the premise that King has transcended ideas of authorship to become his own literary, cinematic, and televisual brand, Screening Stephen King explores the impact and legacy of over forty years of King film and television adaptations.

Simon Brown first examines the reasons for King’s literary success and then, starting with Brian De Palma’s Carrie, explores how King’s themes and style have been adapted for the big and small screens. He looks at mainstream multiplex horror adaptations from Cujo to Cell, low-budget DVD horror films such as The Mangler and Children of the Corn franchises, non-horror films, including Stand by Me and The Shawshank Redemption, and TV works from Salem’s Lot to Under the Dome. Through this discussion, Brown identifies what a Stephen King film or series is or has been, how these works have influenced film and TV horror, and what these influences reveal about the shifting preoccupations and industrial contexts of the post-1960s horror genre in film and TV.
Written to accompany movies screened by the Radio-Television-Film Department at the University of Texas, the CinemaTexas Notes open a fascinating window on the early Austin film scene and the rise of film studies.

CinemaTexas Notes
The Early Days of Austin Film Culture

EDITED BY LOUIS BLACK AND COLLINS SWORDS

AUSTIN'S THRIVING FILM CULTURE, RENOWED FOR INTERNATIONAL EVENTS SUCH AS SXSW AND THE AUSTIN FILM FESTIVAL, EXTENDS BACK TO THE EARLY 1970S WHEN STUDENTS IN THE DEPARTMENT OF RADIO-TELEVISION-FILM AT THE UNIVERSITY OF TEXAS AT AUSTIN RAN A FILM PROGRAMMING UNIT THAT SCREENED MOVIES FOR STUDENTS AND THE PUBLIC. DUBBED CINEMATEXAS, THE PROGRAM OFFERED VIEWERS A WIDE VARIETY OF FILMS—OLD AND NEW, MAINSTREAM, CLASSIC, AND CULT—AT A TIME WHEN FINDING AND WATCHING FILMS AFTER THEIR FIRST RUN WAS VERY DIFFICULT AND PROHIBITIVELY EXPENSIVE. FOR EACH FILM, RTF GRADUATE STUDENTS WROTE PROGRAM NOTES THAT INCLUDED PRODUCTION DETAILS, A SAMPLING OF CRITICAL REACTIONS, AND AN ORIGINAL ESSAY THAT PLACED THE FILM AND ITS DIRECTOR WITHIN CONTEXT AND EXPLAINED THE MOVIE'S HISTORICAL SIGNIFICANCE. OVER TIME, CINEMATEXAS PROGRAM NOTES BECAME MORE AMBITIOUS AND WERE DISTRIBUTED AROUND THE WORLD, INCLUDING TO LUMINARIES SUCH AS FILM CRITIC PAULINE KAEL.

This anthology gathers a sampling of CinemaTexas Program Notes, organized into four sections: “USA Film History,” “Hollywood Auteurs,” “Cinema-Fist: Renegade Talents,” and “America’s Shadow Cinema.” Many of the note writers have become prominent film studies scholars, as well as leading figures in the film, TV, music, and video game industries. As a collection, CinemaTexas Notes strongly contradicts the notion of an effortlessly formed American film canon, showing instead how local film cultures—whether in Austin, New York, or Europe—have forwarded the development of film studies as a discipline.
The Texas Chainsaw Massacre (1974)
Produced and Directed by Tobe Hooper

What’s it like to have a nightmare from which you can’t wake up? There have been films that explored nightmares (The Manchurian Candidate, for one), but they always let up when things get rough. Texas Chainsaw does not let up—it just keeps on getting worse. What’s more, it captures nightmare syntax with astonishing fidelity. Fine photography and editing, and an amazing electronic score, add to the impact. Last year the Museum of Modern Art Film Library put on a special screening of Texas Chainsaw. They were right.

Michael Goodwin, Take One, Vol. V, No. 1

TWENTY-FIVE REASONS WHY I DON’T WANT TO SEE TEXAS CHAINSAW MASSACRE

1. Avoidance of pain has always been one of my major priorities. Massacre is not so much gross as terrifying and not so much horrible as agonizing. It may not be the quintessence of pain, but it comes close.

2. Like one of the characters in the film, I like meat.

3. Like the gas station attendant, killing is not something I get much pleasure from.

4. I’m afraid of the dark.

5. I dislike cutting myself.

6. Dead bodies bother me.

7. It’s hard to reason with a homicidal maniac.

8. I don’t know for sure what goes into sausage.

9. I have a very vivid imagination, and I don’t need fresh material.

10. After about ten minutes I got a little tired of hearing a girl scream hysterically.

11. No one will convince me that “it’s just a movie” is any kind of real comfort.

12. People screamed and fainted and continued to go to the theaters. Part of the advertising campaign for the original Frankenstein (1931) announced that there would be a nurse in the lobby. Having oneself scared half to death can be a surprisingly pleasurable experience.

13. The society changed and the film form with it. There was World War II and Nazis and ovens with people mass-murdering other people. The ritualization of war that allowed us to cope with disguised genocide broke down and we were forced to confront a new kind of horror. Still there is the scene in Roger Corman’s Bloody Mama where the crowd arrives with picnic baskets to watch the police slaughter the Barker family. It is an image replicating the scene at the first battle of Bull Run, where the Washington DC elite drove out from the city with picnic baskets to watch the anonymous boys in blue slaughter the anonymous boys in grey. But when the tables were turned the elite hurried home. They didn’t really want to be involved; they only wanted to watch. Audiences are allowed such privileges.

14. We are the audience with those privileges, fascinated by watching humans slaughtering humans. We are the audience watching Alain

The Texas Chainsaw Massacre! Courtesty of Tobe Hooper.
Where No Black Woman Has Gone Before
Subversive Portrayals in Speculative Film and TV

BY DIANA ADESOLA MAFE

DIANA ADESOLA MAFE
Granville, Ohio

Mafe is an associate professor of English at Denison University. She is the author of Mixed Race Stereotypes in South African and American Literature: Coloring Outside the (Black and White) Lines.

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When Lieutenant Uhura took her place on the bridge of the Starship Enterprise on Star Trek, the actress Nichelle Nichols went where no African American woman had ever gone before. Yet several decades passed before many other black women began playing significant roles in speculative (i.e., science fiction, fantasy, and horror) film and television—a troubling omission, given that these genres offer significant opportunities for reinventing social constructs such as race, gender, and class. Challenging cinema’s history of stereotyping or erasing black women on-screen, Where No Black Woman Has Gone Before showcases twenty-first-century examples that portray them as central figures of action and agency.

Writing for fans as well as scholars, Diana Adesola Mafe looks at representations of black womanhood and girlhood in American and British speculative film and television, including 28 Days Later, AVP: Alien vs. Predator, Children of Men, Beasts of the Southern Wild, Firefly, and Doctor Who: Series 3. Each of these has a subversive black female character in its main cast, and Mafe draws on critical race, postcolonial, and gender theories to explore each film and show, placing the black female characters at the center of the analysis and demonstrating their agency. The first full study of black female characters in speculative film and television, Where No Black Woman Has Gone Before shows why heroines such as Lex in AVP and Zoë in Firefly are inspiring a generation of fans, just as Uhura did.
Analyzing films from La manoir du Diable to Dracula and Frankenstein, as well as their promotion and critical reception, this book reveals how tales of horror are intimately bound to questions of nationhood and national identity.

**A Place of Darkness**
The Rhetoric of Horror in Early American Cinema

**BY KENDALL R. PHILLIPS**

Horror is one of the most enduringly popular genres in cinema. The term “horror film” was coined in 1931 between the premiere of Dracula and the release of Frankenstein, but monsters, ghosts, demons, and supernatural and horrific themes have been popular with American audiences since the emergence of novelty kinematographic attractions in the late 1890s. *A Place of Darkness* illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term “horror film.”

Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them, Kendall R. Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and, in turn, American cinema. He shows how early cinema linked monsters, ghosts, witches, and magicians with Old World superstitions and beliefs, in contrast to an American way of thinking that was pragmatic, reasonable, scientific, and progressive. Throughout the teens and twenties, Phillips finds, supernatural elements were almost always explained away as some hysterical mistake, humorous prank, or nefarious plot. The Great Depression of the 1930s, however, constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre, which has terrified and thrilled fans ever since.
Leading film studies scholars explore the astonishing range of Michael Curtiz, the most prolific director of studio-era Hollywood, whose nearly one hundred films include Casablanca, White Christmas, and Mildred Pierce.

The Many Cinemas of Michael Curtiz

EDITED BY R. BARTON PALMER AND MURRAY POMERANCE

R. BARTON PALMER
Atlanta, Georgia

Palmer is Calhoun Lemon Professor of Literature at Clemson University in Clemson, South Carolina, and author or editor of many books, including Hollywood’s Tennessee: The Williams Films and Postwar America and After Hitchcock: Influence, Imitation, Intertextuality.

MURRAY POMERANCE
Toronto, Ontario

Pomerance is Professor of Sociology at Ryerson University. He is the author or editor of many books, including The Man Who Knew Too Much, Moment of Action: Riddles of Cinematic Performance, and The Eyes Have It: Cinema and the Reality Effect. He is also the editor or coeditor of several book series in film studies.

Director Michael Curtiz was the mastermind behind some of the most iconic films of classical Hollywood—Casablanca, Yankee Doodle Dandy, The Sea Hawk, White Christmas, and Mildred Pierce, to name only a few. The most prolific and consistently successful Hollywood generalist with an all-embracing interest in different forms of narrative and spectacle, Curtiz made around a hundred films in an astonishing range of genres: action, biopics, melodramas/film noir, musicals, and westerns. But his important contributions to the history of American film have been overlooked because his broadly varied oeuvre does not present the unified vision of filmmaking that canonical criticism demands for the category of “auteur.”

Exploring his films and artistic practice from a variety of angles, including politics, gender, and genre, The Many Cinemas of Michael Curtiz sheds new light on this underappreciated cinematic genius. Leading film studies scholars offer fresh appraisals of many of Curtiz’s most popular films, while also paying attention to neglected releases of substantial histor-
ical interest, such as *Noah’s Ark, Night and Day, Virginia City, Black Fury, Mystery of the Wax Museum,* and *Female.* Because Curtiz worked for so long and in so many genres, this analysis of his work becomes more than an author study of a notable director. Instead, *The Many Cinemas of Michael Curtiz* effectively adds a major chapter to the history of Hollywood’s studio era, including its internationalism and the significant contributions of European émigrés.
**The Comedy Studies Reader**

**EDITED BY NIK MARX AND MATT SIEKIEWICZ**

From classical Hollywood film comedies to sitcoms, recent political satire, and the developing world of online comedy culture, comedy has been a mainstay of the American media landscape for decades. Recognizing that scholars and students need an authoritative collection of comedy studies that gathers both foundational and cutting-edge work, Nick Marx and Matt Sienkiewicz have assembled *The Comedy Studies Reader*.

This anthology brings together classic articles, more recent works, and original essays that consider a variety of themes and approaches for studying comedic media—the carnivalesque, comedy mechanics and absurdity, psychoanalysis, irony, genre, race and ethnicity, gender and sexuality, and nation and globalization. The authors range from iconic theorists, such as Mikhail Bakhtin, Sigmund Freud, and Linda Hutcheon, to the leading senior and emerging scholars of today. As a whole, the volume traces two parallel trends in the evolution of the field—first, comedy’s development into myriad subgenres, formats, and discourses, a tendency that has led many popular commentators to characterize the present as a “comedy zeitgeist”; and second, comedy studies’ new focus on the ways in which comedy increasingly circulates in “serious” discursive realms, including politics, economics, race, gender, and cultural power.
Revisiting early debates about TV content and censorship from industry and government perspectives, this book recounts the development of the Television Code, the TV counterpart to the Hays Motion Picture Production Code.

The Television Code
Regulating the Screen to Safeguard the Industry

By Deborah L. Jaramillo

The broadcasting industry’s trade association, the National Association of Broadcasters (NAB), sought to sanitize television content via its self-regulatory document, the Television Code. The Code covered everything from the stories, images, and sounds of TV programs (no profanity, illicit sex and drinking, negative portrayals of family life and law enforcement officials, or irreverence for God and religion) to the allowable number of commercial minutes per hour of programming. It mandated that broadcasters make time for religious programming and discouraged them from charging for it. And it called for tasteful and accurate coverage of news, public events, and controversial issues.

Using archival documents from the Federal Communications Commission, NBC, the NAB, and a television reformer, Senator William Benton, this book explores the run-up to the adoption of the 1952 Television Code from the perspectives of the government, TV viewers, local broadcasters, national networks, and the industry’s trade association. Deborah L. Jaramillo analyzes the competing motives and agendas of each of these groups as she builds a convincing case that the NAB actually developed the Television Code to protect commercial television from reformers who wanted more educational programming, as well as from advocates of subscription television, an alternative distribution model. By agreeing to self-censor content that viewers, local stations, and politicians found objectionable, Jaramillo concludes, the NAB helped to ensure that commercial broadcast television would remain the dominant model for decades to come.

Deborah L. Jaramillo
Boston, Massachusetts

Jaramillo is associate professor of television studies at Boston University. She is the author of Ugly War, Pretty Package: How CNN and FOX News Made the Invasion of Iraq High Concept.
This pioneering study of postwar feature films set in San Francisco tracks the transformation of Hollywood filmmaking as location shooting became the dominant production method in an era of urban anxiety.

Hollywood in San Francisco
Location Shooting and the Aesthetics of Urban Decline

BY JOSHUA GLEICH

Joshua Gleich
Tucson, Arizona

Gleich is an assistant professor in the School of Theatre, Film, and Television at the University of Arizona. His work has appeared in Cinema Journal, New Review of Film and Television Studies, and The Velvet Light Trap.

Texas Film and Media Studies Series
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One of the country’s most picturesque cities and conveniently located just a few hours’ drive from Hollywood, San Francisco became the most frequently and extensively filmed American city beyond the production hubs of Los Angeles and New York in the three decades after World War II. During those years, the cinematic image of the city morphed from the dreamy beauty of Vertigo to the nightmarish wasteland of Dirty Harry, although San Francisco itself experienced no such decline. This intriguing disconnect gives impetus to Hollywood in San Francisco, the most comprehensive study to date of Hollywood’s move from studio to location production in the postwar era.

In this thirty-year history of feature filmmaking in San Francisco, Joshua Gleich tracks a sea change in Hollywood production practices, as location shooting overtook studio-based filming as the dominant production method by the early 1970s. He shows how this transformation intersected with a precipitous decline in public perceptions of the American city, to which filmmakers responded by developing a stark, realist aesthetic that suited America’s growing urban pessimism and superseded a fidelity to local realities.

Analyzing major films set in San Francisco, ranging from Dark Passage and Vertigo to The Conversation, The Towering Inferno, and Bullitt, as well as the TV show The Streets of San Francisco, Gleich demonstrates that the city is a physical environment used to stage urban fantasies that reveal far more about Hollywood filmmaking and American culture than they do about San Francisco.
Revealing how the key fuel of the global era affects the communities where petroleum is extracted, this beautifully written ethnography describes how the Cofán people are surviving at the center of the Ecuadorian oil industry.

Life in Oil
Cofán Survival in the Petroleum Fields of Amazonia

BY MICHAEL L. CEPEK
Photographs by Bear Guerra

Oil is one of the world’s most important commodities, but few people know how its extraction affects the residents of petroleum-producing regions. In the 1960s, the Texaco corporation discovered crude in the territory of Ecuador’s indigenous Cofán nation. Within a decade, Ecuador had become a member of OPEC, and the Cofán watched as their forests fell, their rivers ran black, and their bodies succumbed to new illnesses. In 1993, they became plaintiffs in a multibillion-dollar lawsuit that aims to compensate them for the losses they have suffered. Yet even in the midst of a tragic toxic disaster, the Cofán have refused to be destroyed. While seeking reparations for oil’s assault on their lives, they remain committed to the survival of their language, culture, and rainforest homeland.

Life in Oil presents the compelling, nuanced story of how the Cofán manage to endure at the center of Ecuadorian petroleum extraction. Michael L. Cepek has lived and worked with Cofán people for more than twenty years. In this highly accessible book, he goes well beyond popular and academic accounts of their suffering to share the largely unknown stories that Cofán people themselves create—the ones they tell in their own language, in their own communities, and to one another and the few outsiders they know and trust. Their words reveal that life in oil is a form of slow, confusing violence for some of the earth’s most marginalized, yet resilient, inhabitants.
The first broad survey of contemporary print culture in Latin America, this study demonstrates how public reading programs invite civic participation and promote social integration as the region becomes increasingly democratic.

Public Pages
Reading along the Latin American Streetscape

By Marcy Schwartz

Public reading programs are flourishing in many Latin American cities in the new millennium. They defy the conception of reading as solitary and private by literally taking literature to the streets to create new communities of readers. From institutional and official to informal and spontaneous, the reading programs all use public space, distribute creative writing to a mass public, foster collective rather than individual reading, and provide access to literature in unconventional arenas.

The first international study of contemporary print culture in the Americas, Public Pages reveals how recent cultural policy and collective literary reading intervene in public space to promote social integration in cities in Colombia, Argentina, Brazil, Mexico, and Chile. Marcy Schwartz looks at broad institutional programs such as UNESCO World Book Capital campaigns and the distribution of free books on public transportation, as well as local initiatives that produce handmade books out of recycled materials (known as cartoneras) and display banned books at former military detention centers. She maps the connection between literary reading and the development of cultural citizenship in Latin America, with municipalities, cultural centers, and groups of ordinary citizens harnessing reading as an activity both social and literary. Along with other strategies for reclaiming democracy after decades of authoritarian regimes and political violence, as well as responding to neoliberal economic policies, these acts of reading collectively in public settings invite civic participation and affirm local belonging.

Marcy Schwartz
New Brunswick, New Jersey

Schwartz is the chair of the Department of Spanish and Portuguese and affiliated with the Center for Latin American Studies at Rutgers University–New Brunswick. Her previous books include Writing Paris: Urban Topographies of Desire in Contemporary Latin American Fiction and Invenciones urbanas: ficción y ciudad latinoamericanas.

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Tracing the evolution of “sense work” in literary texts, the visual arts, periodical culture, and history, this paradigm-shifting book explores how embodied cognition helps define democratic practice and rebellion, cultural crisis, and social change.

The Senses of Democracy
Perception, Politics, and Culture in Latin America

BY FRANCINE R. MASIELLO

In *The Senses of Democracy*, Francine R. Masiello traces a history of perceptions expressed in literature, the visual arts, politics, and history from the start of the nineteenth century to the present day. A wide transnational landscape frames the book along with an original and provocative thesis: when the discourse on democracy is altered—when nations fall into crisis or the increased weight of modernity tests minds and nerves—the representation of our sensing bodies plays a crucial role in explaining order and rebellion, cultural innovation, and social change.

Taking a wide arc of materials—periodicals, memoirs, political proclamations, and travel logs, along with art installations and fiction—and focusing on the technologies that supplement and enhance human perception, Masiello looks at the evolution of what she calls “sense work” in cultural texts, mainly from Latin America, that wend from the heights of romantic thought to the startling innovations of modernism in the early twentieth century and then to times of posthuman experience when cyber bodies hurtle through globalized space and human senses are reproduced by machines. Tracing the shifting debates on perceptions, *The Senses of Democracy* offers a new paradigm with which to speak of Latin American cultural history and launches a field for the comparative study of bodies, experience, pleasure, and pain over the continental divide. In the end, sense work helps us to understand how culture finds its location.
FRANCINE R. MASIELLO
Berkeley, California

Masiello is the Sidney and Margaret Ancker Professor Emerita of Spanish and Comparative Literature and professor of the Graduate School at the University of California at Berkeley. Her many books include Between Civilization and Barbarism: Women, Nation, and Literary Culture in Modern Argentina and The Art of Transition: Latin American Culture and Neoliberal Crisis, which were both awarded the Modern Language Association’s Katherine Singer Kovacs Prize for outstanding book in the field of Hispanic studies, and El cuerpo de la voz (poesía, ética, cultura), which received the Latin American Studies Association Southern Cone Prize for best book in the humanities.

Asiel timor dei, Demian Schopf (2002).
From the series La revolución silenciosa.
With empirical case studies of Walmart’s entry into Latin America, Africa, and Asia, this book reveals how the world’s largest private employer has had to adapt its labor practices and supply chain operations to meet local conditions.

Walmart in the Global South
Workplace Culture, Labor Politics, and Supply Chains

EDITED BY CAROLINA BANK MUÑOZ, BRIDGET KENNY, AND ANTONIO STECHER

CAROLINA BANK MUÑOZ is a professor of sociology at Brooklyn College and the Graduate Center of the City University of New York.

BRIDGET KENNY is an associate professor of sociology at the University of the Witwatersrand in South Africa.

ANTONIO STECHER is a professor and dean of the School of Psychology at Universidad Diego Portales in Chile.

As the largest private employer in the world, Walmart dominates media and academic debate about the global expansion of transnational retail corporations and the working conditions in retail operations and across the supply chain. Yet far from being a monolithic force conquering the world, Walmart must confront and adapt to diverse policies and practices pertaining to regulation, economy, history, union organization, preexisting labor cultures, and civil society in every country into which it enters. This transnational aspect of the Walmart story, including the diversity and flexibility of its strategies and practices outside the United States, is mostly unreported.

Walmart in the Global South presents empirical case studies of Walmart’s labor practices and supply chain operations in a number of countries, including Chile, Brazil, Argentina, Nicaragua, Mexico, South Africa, and Thailand. It assesses the similarities and differences in Walmart’s acceptance into varying national contexts, which reveals when and how state regulation and politics have served to redirect company practice and to what effect. The volume’s contributors show how and why foreign workers have successfully, though not uniformly, driven changes in Walmart’s corporate culture. This makes Walmart in the Global South a practical guide for organizations that promote social justice and engage in worker struggles.
This innovative ethnography analyzes the discourse about Mexican-US migration in both a sending and a receiving community and shows how this discourse affects the lives and sense of national belonging of nonmigrants.

Words of Passage
National Longing and the Imagined Lives of Mexican Migrants

BY HILARY PARSONS DICK

Migration fundamentally shapes the processes of national belonging and socioeconomic mobility in Mexico—even for people who never migrate or who return home permanently. Discourse about migrants, both at the governmental level and among ordinary Mexicans as they envision their own or others’ lives in “El Norte,” generates generic images of migrants that range from hardworking family people to dangerous law-breakers. These imagined lives have real consequences, however, because they help to determine who can claim the resources that facilitate economic mobility, which range from state-sponsored development programs to income earned in the North.

Words of Passage is the first full-length ethnography that examines the impact of migration from the perspective of people whose lives are affected by migration, but who do not themselves migrate. Hilary Parsons Dick situates her study in the small industrial city of Uriangato, in the state of Guanajuato. She analyzes the discourse that circulates in the community, from state-level pronouncements about what makes a “proper” Mexican to working-class people’s talk about migration. Dick shows how this migration discourse reflects upon and orders social worlds long before—and even without—actual movements beyond Mexico. She demonstrates that migration is not the result of the failure of the Mexican state but rather an essential part of nation-state building.

HILARY PARSONS DICK
Glenside, Pennsylvania

Dick is an associate professor of international studies at Arcadia University. She investigates Mexico-US migration from the perspectives of discourse analysis; the political economies of language; and gender, class, and ethno-racial relations.

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ISBN 978-1-4773-1402-9  $29.95* paperback
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Using the rowdy, raunchy, and violent life histories of the local officials and settlers who first colonized Mexico, this iconoclastic book reveals the inherent difficulties of imposing a colonial order in the Americas.

Promiscuous Power
An Unorthodox History of New Spain

BY MARTIN AUSTIN NESVIG

Nesvig is an associate professor of history at the University of Miami. He is the author of Ideology and Inquisition: The World of the Censors in Early Mexico and editor of three volumes on religion in Mexico, including Religious Culture in Modern Mexico and Forgotten Franciscans: Writings from an Inquisitional Theorist, a Heretic, and an Inquisitional Deputy.

Scholars have written reams on the conquest of Mexico, from the grand designs of kings, viceroy, conquistadors, and inquisitors to the myriad ways that indigenous peoples contested imperial authority. But the actual work of establishing the Spanish empire in Mexico fell to a host of local agents—magistrates, bureaucrats, parish priests, ranchers, miners, sugar producers, and many others—who knew little and cared less about the goals of their superiors in Mexico City and Madrid.

Through a case study of the province of Michoacán in western Mexico, Promiscuous Power focuses on the prosaic agents of colonialism to offer a paradigm-shifting view of the complexities of making empire at the ground level.

Presenting rowdy, raunchy, and violent life histories from the archives, Martin Austin Nesvig reveals that the local colonizers of Michoacán were primarily motivated by personal gain, emboldened by the lack of oversight from the upper echelons of power, and thoroughly committed to their own corporate memberships. His findings challenge some of the most deeply held views of the Spanish colonization of Mexico, including the Black Legend, which asserts that the royal state and the institutional church colluded to produce a powerful Catholicism that crushed heterodoxy, punished cultural difference, and ruined indigenous worlds. Instead, Nesvig finds that Michoacán—typical of many frontier provinces of the empire—became a region of refuge from imperial and juridical control and formal Catholicism, where the ordinary rules of law, jurisprudence, and royal oversight collapsed in the entropy of decentralized rule.
Through the career of a charismatic indigenous leader, this book chronicles the struggles surrounding indigenous slavery in Peruvian Amazonia from the collapse of the rubber economy to the beginnings of mass colonization in the region.

Slavery and Utopia
The Wars and Dreams of an Amazonian World Transformer

BY FERNANDO SANTOS-GRANERO

In the first half of the twentieth century, a charismatic Peruvian Amazonian indigenous chief, José Carlos Amaringo Chico, played a key role in leading his people, the Ashaninka, through the chaos generated by the collapse of the rubber economy in 1910 and the subsequent pressures of colonists, missionaries, and government officials to assimilate them into the national society. Slavery and Utopia reconstructs the life and political trajectory of this leader whom the people called Tasorensi, the name the Ashaninka give to the world-transforming gods and divine emissaries that come to this earth to aid the Ashaninka in times of crisis.

Fernando Santos-Granero follows Tasorensi’s transformations as he evolved from being a debt-peon and quasi-slave to being a slave raider; inspirer of an Ashaninka movement against white-mestizo rubber extractors and slave traffickers; paramount chief of a multiethnic, anti-colonial, and anti-slavery uprising; and enthusiastic preacher of an indigenized version of Seventh-Day Adventist doctrine, whose world-transforming message and personal influence extended well beyond Peru’s frontiers. Santos-Granero presents an in-depth analysis of chief Tasorensi’s political discourse and actions. He demonstrates that the chief never forsook his millenarian beliefs, anti-slavery discourse, or efforts to liberate his people from white-mestizo oppression. Slavery and Utopia thus convincingly refutes those who claim that the Ashaninka proclivity to messianism is an anthropological invention.
This sumptuously illustrated volume presents the treasures of the Benson Latin American Collection at the University of Texas at Austin—one of the world’s great libraries for the study of Latin America and Latinas/os in the United States.

The University of Texas Libraries

A Library for the Americas

The Nettie Lee Benson Latin American Collection

EDITED BY JULIANNE GILLAND AND JOSÉ MONTELONGO

Founded in 1921, the Nettie Lee Benson Latin American Collection at the University of Texas at Austin has become one of the world’s great libraries for the study of Latin America, as well as the largest university library collection of Latin American materials in the United States. Encompassing all areas of the Western Hemisphere that were ever part of the Spanish or Portuguese empires, the Benson Collection documents Latin American history and culture from the first European contacts to the current activities of Latinas/os in the United States. Scholars, students, and members of the public from around the world regularly use the multifaceted, multimedia resources of the Benson.

Showcasing the incredible depth, diversity, and history of the Benson Collection, A Library for the Americas presents rare books and manuscripts, maps, photographs, music, oral histories, art and objects dating from around 1500 to the present. Images of and captions for
these materials are paired with a series of essays and reflections by distinguished scholars of Latin American and Latina/o studies, who describe the role that the Benson Collection has played in the research and intellectual contributions that have defined their careers. As a whole, the book celebrates the remarkable place for learning that is the Benson Collection, while not shying away from larger questions about what it means to have a monumental library and archive devoted to Latin America in the United States.

**JULIANNE GILLAND**  
*Austin, Texas*  
Gilland is the director of the Nettie Lee Benson Latin American Collection at the University of Texas at Austin.

**JOSÉ MONTELONGO**  
*Austin, Texas*  
Montelongo is the Mexican studies librarian at the Nettie Lee Benson Latin American Collection.

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Examining artistic production in solidarity movements throughout the Cold War era, this multidisciplinary anthology reveals the tremendous role that art and performance have played in the quest for social justice in the Americas.

The Art of Solidarity
Visual and Performative Politics in Cold War Latin America

EDITED BY JESSICA STITES MOR AND MARIA DEL CARMEN SUESCU POZAS

The Cold War claimed many lives and inflicted tremendous psychological pain throughout the Americas. The extreme polarization that resulted from pitting capitalism against communism held most of the creative and productive energy of the twentieth century captive. Many artists responded to Cold War struggles by engaging in activist art practice, using creative expression to mobilize social change. *The Art of Solidarity* examines how these creative practices in the arts and culture contributed to transnational solidarity campaigns that connected people across the Americas from the early twentieth century through the Cold War and its immediate aftermath.

This collection of original essays is divided into four chronological sections: cultural and artistic production in the pre–Cold War era that set the stage for transnational solidarity organizing; early artistic responses to the rise of Cold War polarization and state repression; the centrality of cultural and artistic production in social movements of solidarity; and solidarity activism beyond movements. Essay topics range widely across regions and social groups, from the work of lesbian activists in Mexico City in the late 1970s and 1980s, to the exchanges and transmissions of folk-music practices from Cuba to the United States, to the uses of Chilean *arpilleras* to oppose and protest the military dictatorship. While previous studies have focused on politically engaged artists or examined how artist communities have created solidarity movements, this book is one of the first to merge both perspectives.
Contrasting the birthing practices of upper-class and indigenous women, this ethnography of the alternative birth movement in Mexico offers new understandings of female empowerment, citizenship, and the commodification of indigenous culture.

No Alternative
Childbirth, Citizenship, and Indigenous Culture in Mexico

BY ROSALYNN A. VEGA

Recent anthropological scholarship on “new midwifery” centers on how professional midwives in various countries are helping women reconnect with “nature,” teaching them to trust in their bodies, respecting women’s “choices,” and fighting for women’s right to birth as naturally as possible. In No Alternative, Rosalynn A. Vega uses ethnographic accounts of natural birth practices in Mexico to complicate these narratives about new midwifery and illuminate larger questions of female empowerment, citizenship, and the commodification of indigenous culture, by showing how alternative birth actually reinscribes traditional racial and gender hierarchies.

Vega contrasts the vastly different birthing experiences of upper-class and indigenous Mexican women. Upper-class women often travel to birthing centers to be delivered by professional midwives whose methods are adopted from and represented as indigenous culture, while indigenous women from those same cultures are often forced by lack of resources to use government hospitals regardless of their preferred birthing method. Vega demonstrates that women’s empowerment, having a “choice,” is a privilege of those capable of paying for private medical services—albeit a dubious privilege, as it puts the burden of correctly producing future members of society on women’s shoulders. Vega’s research thus also reveals the limits of citizenship in a neoliberal world, as indigeneity becomes an object of consumption within a transnational racialized economy.
Offering the first extended comparison of three closely related painted manuscripts from colonial Mexico, this book reveals how differences in their materials and composition show the evolution of the native pictorial tradition.

Portraying the Aztec Past
The Codices Boturini, Azcatitlan, and Aubin

By Angela Herren Rajagopalan

During the period of Aztec expansion and empire (ca. 1325–1525), scribes of high social standing used a pictographic writing system to paint hundreds of manuscripts detailing myriad aspects of life, including historical, calendric, and religious information. Following the Spanish conquest, native and mestizo tlacuiloque (artist-scribes) of the sixteenth century continued to use pre-Hispanic pictorial writing systems to record information about native culture. Three of these manuscripts—Codex Boturini, Codex Azcatitlan, and Codex Aubin—document the origin and migration of the Mexica people, one of several indigenous groups often collectively referred to as “Aztec.”

In Portraying the Aztec Past, Angela Herren Rajagopalan offers a thorough study of these closely linked manuscripts, articulating their narrative and formal connections and examining differences in format, style, and communicative strategies. Through analyses that focus on the materials, stylistic traits, facture, and narrative qualities of the codices, she places these annals in their historical and social contexts. Her work adds to our understanding of the production and function of these manuscripts and explores how Mexica identity is presented and framed after the conquest.

Angela Herren Rajagopalan
Charlotte, North Carolina

Rajagopalan is an associate professor of art history at the University of North Carolina.

This book is a part of the Recovering Languages and Literacies of the Americas publication initiative, funded by a grant from the Andrew W. Mellon Foundation.

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The Codex Mexicanus
A Guide to Life in Late Sixteenth-Century New Spain

BY LORI BOORNAZIAN DIEL

Some sixty years after the Spanish conquest of Mexico, a group of Nahua intellectuals in Mexico City set about compiling an extensive book of miscellanea, which was recorded in pictorial form with alphabetic texts in Nahuatl clarifying some imagery or adding new information altogether. This manuscript, known as the Codex Mexicanus, includes records pertaining to the Aztec and Christian calendars, European medical astrology, a genealogy of the Tenochca royal house, and an annals history of pre-conquest Tenochtitlan and early colonial Mexico City, among other topics. Though filled with intriguing information, the Mexicanus has long defied a comprehensive scholarly analysis, surely due to its disparate contents.

In this pathfinding volume, Lori Boornazian Diel presents the first thorough study of the entire Codex Mexicanus that considers its varied contents in a holistic manner. She provides an authoritative reading of the Mexicanus’s contents and explains what its creation and use reveal about native reactions to and negotiations of colonial rule in Mexico City. Diel makes sense of the codex by revealing how its miscellaneous contents find counterparts in Spanish books called Reportorios de los tiempos. Based on the medieval almanac tradition, Reportorios contain vast assortments of information related to the issue of time, as does the Mexicanus. Diel masterfully demonstrates that, just as Reportorios were used as guides to living in early modern Spain, likewise the Codex Mexicanus provided its Nahua audience a guide to living in colonial New Spain.
In this collection of original essays, leading international scholars offer the first wide-ranging, nuanced assessment of the political and social legacies of the violence that roiled Peru between 1980 and 1994.

Politics after Violence
Legacies of the Shining Path Conflict in Peru

EDITED BY HILLEL DAVID SOIFER AND ALBERTO VERGARA

Between 1980 and 1994, Peru endured a bloody internal armed conflict, with some 69,000 people killed in clashes involving two insurgent movements, state forces, and local armed groups. In 2003, a government-sponsored “Truth and Reconciliation Committee” reported that the conflict lasted longer, affected broader swaths of the national territory, and inflicted higher costs, in both human and economic terms, than did any other conflict in Peru’s history. Of those killed, 75 percent were speakers of an indigenous language, and almost 40 percent were among the poorest and most rural members of Peruvian society. These unequal impacts of the violence on the Peruvian people revealed deep and historical disparities within the country.

This collection of original essays by leading international experts on Peruvian politics, society, and institutions explores the political and institutional consequences of Peru’s internal armed conflict in the long 1980s. The essays are grouped into sections that cover the conflict itself in historical, comparative, and theoretical perspectives; its consequences for Peru’s political institutions; its effects on political parties across the ideological spectrum; and its impact on public opinion and civil society. This research provides the first systematic and nuanced investigation of the extent to which recent and contemporary Peruvian politics, civil society, and institutions have been shaped by the country’s 1980s violence.
Examining the works of writers and artists such as Roberto Bolaño, Fernando Botero, Pablo Larraín, and Alejandro Zambra, this pathfinding book challenges postdictatorial aesthetics by focusing on the concept of aesthetic autonomy as a critique of economic inequality.

The Vanishing Frame
Latin American Culture and Theory in the Postdictatorial Era

BY EUGENIO DI STEFANO

In the postdictatorial era, Latin American cultural production and criticism has been defined by a series of assumptions about politics and art—especially the claim that political freedom can be achieved by promoting a more direct experience between the textual subject (often a victim) and the reader by eliminating the division between art and life. The Vanishing Frame argues against this conception of freedom, demonstrating how it is based on a politics of human rights complicit with economic injustices. Presenting a provocative counternarrative, Eugenio Di Stefano examines literary, visual, and interdisciplinary artists who insist on the autonomy of the work of art in order to think beyond the politics of human rights and neoliberalism in Latin American theory and culture.

Di Stefano demonstrates that while artists such as Diamela Eltit, Ariel Dorfman, and Albertina Carri develop a concept of justice premised on recognizing victims’ experiences of torture or disappearance, they also ignore the injustice of economic inequality and exploitation. By examining how artists such as Roberto Bolaño, Alejandro Zambra, and Fernando Botero not only reject an aesthetics of experience (and the politics it entails) but also insist on the work of art as a point of departure for an anti-capitalist politics, this new reading of Latin American cultural production offers an alternative understanding of recent developments in Latin American aesthetics and politics that puts art at its center and the postdictatorship at its end.
This rich theoretical analysis redefines and relocates the concept of universal citizenship at the revolutionary limits of the nation and identity

Universal Citizenship
Latina/o Studies at the Limits of Identity and Law

By R. Andrés Guzmán

Recently, many critics have questioned the idea of universal citizenship by pointing to the racial, class, and gendered exclusions on which the notion of universality rests. Rather than jettison the idea of universal citizenship, however, R. Andrés Guzmán builds on these critiques to reaffirm it especially within the fields of Latina/o and ethnic studies. Beyond conceptualizing citizenship as an outcome of recognition and admittance by the nation-state—in a negotiation for the right to have rights—he asserts that, insofar as universal citizenship entails a forceful entrance into the political from the latter’s foundational exclusions, it emerges at the limits of legality and illegality via a process that exceeds identitarian capture.

Drawing on Lacanian psychoanalysis and philosopher Alain Badiou’s notion of “generic politics,” Guzmán advances his argument through close analyses of various literary, cultural, and legal texts that foreground contention over the limits of political belonging. These include the French Revolution, responses to Arizona’s H.B. 2281, the 2006 immigrant rights protests in the United States, the writings of Oscar “Zeta” Acosta, Frantz Fanon’s account of Algeria’s anticolonial struggles, and more. In each case, Guzmán traces the advent of the “citizen” as a collective subject, an identity made up of anyone who seeks to radically transform the organizational coordinates of the place in which she or he lives.
Analyzing international data regarding food production and social inequality, especially in the NAFTA region, this book convincingly argues that neoliberal regimes, not individuals, have created the global obesity epidemic.

The Neoliberal Diet
Healthy Profits, Unhealthy People

By Gerardo Otero

Why are people getting fatter in the United States and beyond? Mainstream explanations argue that people simply eat too much “energy-dense” food while exercising too little. By swapping the chips and sodas for fruits and vegetables and exercising more, the problem would be solved. By contrast, The Neoliberal Diet argues that increased obesity does not result merely from individual food and lifestyle choices. Since the 1980s, the neoliberal turn in policy and practice has promoted trade liberalization and retrenchment of the welfare regime, along with continued agricultural subsidies in rich countries. Neoliberal regulation has enabled agribusiness multinationals to thrive by selling highly processed foods loaded with refined flour and sugars—a diet that originated in the United States—as well as meat. Drawing on extensive empirical data, Gerardo Otero identifies the socioeconomic and political forces that created this diet, which has been exported around the globe, often at the expense of people’s health.

Otero shows how state-level actions, particularly subsidies for big farms and agribusiness, have ensured the dominance of processed foods and made healthful fresh foods inaccessible to many. Comparing agrifood performance across several nations, including the NAFTA region, and correlating food access to class inequality, he convincingly demonstrates the structural character of food production and the effect of inequality on individual food choices. Resolving the global obesity crisis, Otero concludes, lies not in blaming individuals but in creating state-level programs to reduce inequality and make healthier food accessible to all.

Gerardo Otero
Vancouver, Canada

Otero is a professor of international studies and sociology at Simon Fraser University. He is the author or editor of seven previous books, including Food for the Few: Neoliberal Globalism and Biotechnology in Latin America.

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This groundbreaking anthology brings together generations of Chicana scholars and activists to offer the first wide-ranging account of women’s organizing, activism, and leadership in the Chicano Movement.

Chicana Movidas
New Narratives of Activism and Feminism in the Movement Era

EDITED BY DIONNE ESPINOZA, MAYLEI BLACKWELL, AND MARÍA COTERA

With contributions from a wide array of scholars and activists, including leading Chicana feminists from the period, this groundbreaking anthology is the first collection of scholarly essays and testimonios that focuses on Chicana organizing, activism, and leadership in the movement years. The essays in Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era demonstrate how Chicanas enacted a new kind of política at the intersection of race, class, gender, and sexuality, and developed innovative concepts, tactics, and methodologies that in turn generated new theories, art forms, organizational spaces, and strategies of alliance.

These are the technologies of resistance documented in Chicana Movidas, a volume that brings together critical biographies of Chicana activists and their bodies of work; essays that focus on understudied organizations, mobilizations, regions, and subjects; examinations of emergent Chicana archives and the politics of collection; and
scholarly approaches that challenge the temporal, political, heteronormative, and spatial limits of established Chicano movement narratives. Charting the rise of a field of knowledge that crosses the boundaries of Chicano studies, feminist theory, and queer theory, *Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era* offers a transgenerational perspective on the intellectual and political legacies of early Chicana feminism.
Managed Migrations examines the concurrent development of a border agricultural industry and changing methods of border enforcement in the Rio Grande Valley of Texas during the past century.

Needed at one moment, scorned at others, Mexican agricultural workers have moved back and forth across the US–Mexico border for the past century. In South Texas, Anglo growers’ dreams of creating a modern agricultural empire depended on continuous access to Mexican workers. While this access was officially regulated by immigration laws and policy promulgated in Washington, DC, in practice the migration of Mexican labor involved daily, on-the-ground negotiations among growers, workers, and the US Border Patrol. In a very real sense, these groups set the parameters of border enforcement policy.

Managed Migrations examines the relationship between immigration laws and policy and the agricultural labor relations of growers and workers in South Texas and El Paso during the 1940s and 1950s. Cristina Salinas argues that immigration law was mainly enacted not in embassies or the halls of Congress but on the ground, as a result of daily decisions by the Border Patrol that growers and workers negotiated and contested. She describes how the INS devised techniques to facilitate high-volume yearly deportations and shows how the agency used these enforcement practices to manage the seasonal agricultural labor migration across the border. Her pioneering research reveals the great extent to which immigration policy was made at the local level, as well as the agency of Mexican farmworkers who managed to maintain their mobility and kinship networks despite the constraints of grower paternalism and enforcement actions by the Border Patrol.
This comparative case study of the recovery outcomes from two of the most devastating urban catastrophes in American history lays bare the social inequality inherent in racially arranged, capital-based economies.

Recovering Inequality
Hurricane Katrina, the San Francisco Earthquake of 1906, and the Aftermath of Disaster

BY STEVE KROLL-SMITH

A lethal mix of natural disaster, dangerously flawed construction, and reckless human actions devastated San Francisco in 1906 and New Orleans in 2005. Eighty percent of the built environments of both cities were destroyed in the catastrophes, and the poor, the elderly, and the medically infirm were disproportionately among the thousands who perished. These striking similarities in the impacts of cataclysms separated by a century impelled Steve Kroll-Smith to look for commonalities in how the cities recovered from disaster. In Recovering Inequality, he builds a convincing case that disaster recovery and the reestablishment of social and economic inequality are inseparable.

Kroll-Smith demonstrates that disaster and recovery in New Orleans and San Francisco followed a similar pattern. In the immediate aftermath of the flooding and the firestorm, social boundaries were disordered and the communities came together in expressions of unity and support. But these were quickly replaced by other narratives and actions, including the depiction of the poor as looters, uneven access to disaster assistance, and successful efforts by the powerful to take valuable urban real estate from vulnerable people. Kroll-Smith concludes that inexorable market forces ensured that recovery efforts in both cities would reestablish the patterns of inequality that existed before the catastrophes. The major difference he finds between the cities is that, from a market standpoint, New Orleans was expendable, while San Francisco rose from the ashes because it was a hub of commerce.

STEVE KROLL-SMITH
Greensboro, North Carolina

Kroll-Smith is currently a professor of sociology at the University of North Carolina at Greensboro and was formerly a research professor of sociology at the University of New Orleans. He is the coauthor of Left to Chance: Hurricane Katrina and the Story of Two New Orleans Neighborhoods.

The Katrina Bookshelf
Kai Erikson, Series Editor

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Eugenics in the Garden
Transatlantic Architecture and the Crafting of Modernity

BY FABIOLA LÓPEZ-DURÁN

As Latin American elites strove to modernize their cities at the turn of the twentieth century, they eagerly adopted the eugenic theory that improvements to the physical environment would lead to improvements in the human race. Based on Jean-Baptiste Lamarck’s theory of the “inheritance of acquired characteristics,” this strain of eugenics empowered a utopian project that made race, gender, class, and the built environment the critical instruments of modernity and progress.

Through a transnational and interdisciplinary lens, Eugenics in the Garden reveals how eugenics, fueled by a fear of social degeneration in France, spread from the realms of medical science to architecture and urban planning, becoming a critical instrument in the crafting of modernity in the new Latin world. Journeying back and forth between France, Brazil, and Argentina, Fabiola López-Durán uncovers the complicity of physicians and architects on both sides of the Atlantic, who participated in a global strategy of social engineering, legitimized by the authority of science. In doing so, she reveals the ideological trajectory of one of the most celebrated architects of the twentieth century, Le Corbusier, who deployed architecture in what he saw as the perfecting and whitening of man. The first in-depth interrogation of eugenics’ influence on the construction of the modern built environment, Eugenics in the Garden convincingly demonstrates that race was the main tool in the geopolitics of space, and that racism was, and remains, an ideology of progress.
Making Plans
How to Engage with Landscape, Design, and the Urban Environment

BY FREDERICK R. STEINER

“COMMUNITY AND REGIONAL PLANNING INVOLVE THINKING ahead and formally envisioning the future for ourselves and others,” according to Frederick R. Steiner. “Improved plans can lead to healthier, safer, and more beautiful places for us and other species to live. We can also plan for places that are more just and more profitable. Plans can help us not only to sustain what we value but also to transcend sustainability by creating truly regenerative communities, that is, places with the capacity to restore, renew, and revitalize their own sources of energy and materials.

In Making Plans, Steiner offers a primer on the planning process through a lively, firsthand account of developing plans for the city of Austin and the University of Texas campus. As dean of the UT School of Architecture, Steiner served on planning committees that addressed the future growth of the city and the university. As he walks readers through the planning processes, Steiner illustrates how large-scale planning requires setting goals and objectives, reading landscapes, determining best uses, designing options, selecting courses for moving forward, taking actions, and adjusting to changes. He also demonstrates that planning is an inherently political, sometimes messy, act, requiring the intelligence and ownership of the affected communities.
Public protests are a vital tool for asserting grievances and creating temporary, yet tangible, communities as the world becomes more democratic and urban in the twenty-first century. While the political and social aspects of protest have been extensively studied, little attention has been paid to the physical spaces in which protests happen. Yet place is a crucial aspect of protests, influencing the dynamics and engagement patterns among participants. In *The Design of Protest*, Tali Hatuka offers the first extensive discussion of the act of protest as a design: that is, a planned event in a space whose physical geometry and symbolic meaning are used and appropriated by its organizers, who aim to challenge socio-spatial distance between political institutions and the people they should serve.

Presenting case studies from around the world, including Tiananmen Square in Beijing; the National Mall in Washington, DC; Rabin Square in Tel Aviv; and the Plaza de Mayo in Buenos Aires, Hatuka identifies three major dimensions of public protests: the process of planning the protest in a particular place; the choice of spatial choreography of the event, including the value and meaning of specific tactics; and the challenges of performing contemporary protests in public space in a fragmented, complex, and conflicted world. Numerous photographs, detailed diagrams, and plans complement the case studies, which draw upon interviews with city officials, urban planners, and protesters themselves.
Bringing to light the origins of an important national cinema, this book examines Palestinian filmmaking during the long 1970s and how it sustained a revolution and continues to inspire in a new century.

Palestinian Cinema in the Days of Revolution

BY NADIA YAQUB

Palestinian cinema arose during the political cinema movements of the late 1960s and early 1970s, yet it was unique as an institutionalized, though modest, film effort within the national liberation campaign of a stateless people. Filmmakers working within the Palestinian Liberation Organization (PLO) and through other channels filmed the revolution as it unfolded, including the Israeli bombings of Palestinian refugee camps, the Jordanian and Lebanese civil wars, and Palestinian life under Israeli occupation, attempting to create a cinematic language consonant with the revolution and its needs. They experimented with form both to make effective use of limited material and to process violent events and loss as a means of sustaining active engagement in the Palestinian political project.

Palestinian Cinema in the Days of Revolution presents an in-depth study of films made between 1968 and 1982, the filmmakers and their practices, the political and cultural contexts in which the films were created and seen, and their afterlives among Palestinian refugees and young filmmakers in the twenty-first century. Nadia Yaqub discusses how early Palestinian cinema operated within emerging public-sector cinema industries in the Arab world, as well as through coproductions and solidarity networks. Her findings aid in understanding the development of alternative cinema in the Arab world. Yaqub also demonstrates that Palestinian filmmaking, as a cinema movement created and sustained under conditions of extraordinary precarity, offers important lessons on the nature and possibilities of political filmmaking more generally.

NADIA YAQUB
Chapel Hill, North Carolina

Yaqub is an associate professor of Arabic language and culture and chair of the Department of Asian Studies at the University of North Carolina at Chapel Hill. She coedited Bad Girls of the Arab World with Rula Quawas.

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Combining vivid stories of love affairs with classic anthropological theories of kinship, gift-giving, and honor, this rich ethnography documents how ideals of relationships and respectability clash with the reality of life in modern Cairo.

Love, Sex, and Desire in Modern Egypt
Navigating the Margins of Respectability

By L. L. Wynn

Cairo is a city obsessed with honor and respectability—and love affairs. Sara, a working-class woman, has an affair with a married man and becomes pregnant, only to be abandoned by him; Ayah and Zeid, a respectably engaged couple, argue over whether Ayah's friend is a prostitute or a virgin; Malak, a European belly dancer who sometimes gets paid for sex, wants to be loved by a man who won't treat her like a whore just because she's a dancer; and Alia, a Christian banker who left her abusive husband, is the mistress of a wealthy Muslim man, Haroun, who encourages business by hosting risqué parties for other men and their mistresses.

Set in transnational Cairo over two decades, Love, Sex, and Desire in Modern Egypt is an ethnography that explores female respectability and male honor and Western theories and fantasies about Arab society. L. L. Wynn uses stories of love affairs to interrogate three areas of classic anthropological theory: mimesis, kinship, and gift. She develops a broad picture of how individuals love and desire within a cultural and political system that structures the possibilities of, and penalties for, going against sexual and gender norms. Wynn demonstrates that love is at once a moral horizon, an attribute that “naturally” inheres in particular social relations, a social phenomenon strengthened through cultural concepts of gift and kinship, and an emotion deeply felt and desired by individuals.
Original essays by leading scholars of diaspora offer the first comparative overview of the worldwide migration of Iranians since the revolution and the challenges they have faced in assimilating into new societies.

The Iranian Diaspora
Challenges, Negotiations, and Transformations

Edited by Mohsen Mostafavi Mobasher
Foreword by Nestor Rodriguez

The Iranian revolution of 1978–1979 uprooted and globally dispersed an enormous number of Iranians from all walks of life. Bitter political relations between Iran and the West have since caused those immigrants to be stigmatized, marginalized, and politicized, which, in turn, has discredited and distorted Iranian migrants’ social identity; subjected them to various subtle and overt forms of prejudice, discrimination, and social injustice; and pushed them to the edges of their host societies. The Iranian Diaspora presents the first global overview of Iranian migrants’ experiences since the revolution, highlighting the similarities and differences in their experiences of adjustment and integration in North America, Europe, Australia, and the Middle East.

Written by leading scholars of the Iranian diaspora, the original essays in this volume seek to understand and describe how Iranians in diaspora (re)define and maintain their ethno-national identity and (re)construct and preserve Iranian culture. They also explore the integration challenges the Iranian immigrants experience in a very negative context of reception. Combining theory and case studies, as well as a variety of methodological strategies and disciplinary perspectives, the essays offer needed insights into some of the most urgent and consequential issues and problem areas of immigration studies, including national, ethnic, and racial identity construction; dual citizenship and nationality maintenance; familial and religious transformation; politics of citizenship; and the link between politics and the integration of immigrants, particularly Muslim immigrants.

Mohsen Mostafavi Mobasher
Houston, Texas

Mobasher is associate professor of anthropology and sociology at the University of Houston–Downtown. He is the author of Iranians in Texas: Migration, Politics, and Ethnic Identity and coeditor of Migration, Globalization, and Ethnic Relations: An Interdisciplinary Approach.

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Moving In and Out of Islam

Edited by Karin Van Nieuwkerk

Embracing a new religion, or leaving one’s faith, usually constitutes a significant milestone in a person’s life. While a number of scholars have examined the reasons why people convert to Islam, few have investigated why people leave the faith and what the consequences are for doing so. Taking a holistic approach to conversion and deconversion, Moving In and Out of Islam explores the experiences of people who have come into the faith along with those who have chosen to leave it—including some individuals who have both moved into and out of Islam over the course of their lives.

Sixteen empirical case studies trace the processes of moving in or out of Islam in Western and Central Europe, the United States, Canada, and the Middle East. Going beyond fixed notions of conversion or apostasy, the contributors focus on the ambiguity, doubts, and nonlinear trajectories of both moving in and out of Islam. They show how people shifting in either direction have to learn or unlearn habits and change their styles of clothing, dietary restrictions, and ways of interacting with their communities. They also look at how communities react to both converts to the religion and converts out of it, including controversies over the death penalty for apostates. The contributors also cover the political aspects of conversion, including debates on radicalization in the era of the “war on terror” and the role of moderate Islam in conversions.
Believing Women in Islam
Unreading Patriarchal Interpretations of the Qur’an | Revised Edition

BY ASMA BARLAS

For this revised edition of Believing Women in Islam, Asma Barlas has written two new chapters—“Abraham’s Sacrifice in the Qur’an” and “Secular/Feminism and the Qur’an”—as well as a new preface, an extended discussion of the Qur’an’s “wife-beating” verse and of men’s presumed role as women’s guardians, and other updates throughout the book.

“This is an original and, at times, groundbreaking piece of scholarship.”
—JOHN L. ESPOSITO
University Professor and Founding Director of the Alwaleed Center for Muslim-Christian Understanding, Georgetown University

“A brilliantly executed work. . . . A new generation of scholar-activists . . . will take cues from such a study to open up interpretations and modes of Islamic praxis that will resonate with the avowedly non-repressive divine intentions for Muslim and other faith communities worldwide.”
—ARAB STUDIES JOURNAL

ASMA BARLAS
Ithaca, New York

Barlas is a professor of politics at Ithaca College. Her books include Re-understanding Islam: A Double Critique and Islam, Muslims, and the US: Essays on Religion and Politics.

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Believing Women in Islam: A Brief Introduction

BY ASMA BARLAS AND DAVID RAEBURN FINN

Is women’s inequality supported by the Qur’an? Do men have the exclusive right to interpret Islam’s holy scripture? In her best-selling book Believing Women in Islam: Unreading Patriarchal Interpretations of the Qur’an, Asma Barlas argues that, far from supporting male privilege, the Qur’an actually encourages the full equality of women and men. She explains why a handful of verses have been interpreted to favor men and shows how these same verses can be read in an egalitarian way that is fully supported by the text itself and compatible with the Qur’an’s message that it is complete and self-consistent.

Believing Women in Islam: A Brief Introduction presents the arguments of Believing Women in a simplified way that will be accessible and inviting to general readers and undergraduate students. The authors focus primarily on the Qur’an’s teachings about women and patriarchy. They show how traditional teachings about women’s inferiority are not supported by the Qur’an but were products of patriarchal societies that used it to justify their existing religious and social structures. The authors’ hope is that by understanding how patriarchal traditionalists have come to exercise so much authority in today’s Islam, as well as by rereading some of the Qur’an’s most controversial verses, adherents of the faith will learn to question patriarchal dogma and see that an egalitarian reading of the Qur’an is equally possible and, for myriad reasons, more plausible.
Eleven essays by leading scholars chart new directions for the study of ancient Greek law, including fresh assessments of key debates, new methodological approaches, and an argument for the ongoing relevance of teaching Greek law.

Ancient Greek Law in the 21st Century

EDITED BY PAULA PERLMAN

The ancient Greeks invented written law. Yet, in contrast to later societies in which law became a professional discipline, the Greeks treated laws as components of social and political history, reflecting the daily realities of managing society. To understand Greek law, then, requires looking into extant legal, forensic, and historical texts for evidence of the law in action. From such study has arisen the field of ancient Greek law as a scholarly discipline within classical studies, a field that has come into its own since the 1970s.

This edited volume charts new directions for the study of Greek law in the twenty-first century through contributions from eleven leading scholars. The essays in the book’s first section reassess some of the central debates in the field by looking at questions about the role of law in society, the notion of “contracts,” feuding and revenge in the court system, and legal protections for slaves engaged in commerce. The second section breaks new ground by redefining substantive areas of law such as administrative law and sacred law, as well as by examining sources such as Hellenistic inscriptions that have been comparatively neglected in recent scholarship. The third section evaluates the potential of methodological approaches to the study of Greek law, including comparative studies with other cultures and with modern legal theory. The volume ends with an essay that explores pedagogy and the relevance of teaching Greek law in the twenty-first century.

PAULA PERLMAN
Austin, Texas

Perelman is a professor of classics at the University of Texas at Austin. Her books are The Laws of Ancient Crete, c.650–400 BCE, coauthored with Michael Gagarin, and City and Sanctuary in Ancient Greece: The Theorodokia in the Peloponnesse.

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Homer in Performance
Rhapsodes, Narrators, and Characters

EDITED BY JONATHAN L. READY AND CHRISTOS C. TSAGALIS

Before they were written down, the poems attributed to Homer were performed orally, usually by rhapsodes (singers/reciters) who might have traveled from city to city or enjoyed a position in a wealthy household. Even after the Iliad and the Odyssey were committed to writing, rhapsodes performed the poems at festivals, often competing against each other. As they recited the epics, the rhapsodes spoke as both the narrator and the characters. These different acts—performing the poem and narrating and speaking in character within it—are seldom studied in tandem. Homer in Performance breaks new ground by bringing together all of the speakers involved in the performance of Homeric poetry: rhapsodes, narrators, and characters.

The first part of the book presents a detailed history of the rhapsodic performance of Homeric epic from the Archaic to the Roman Imperial periods and explores how performers might have shaped the poems. The second part investigates the Homeric narrators and characters as speakers and illuminates their interactions. The contributors include scholars versed in epigraphy, the history of art, linguistics, and performance studies, as well as those capable of working with sources from the ancient Near East and from modern Russia. This interdisciplinary approach makes the volume useful to a spectrum of readers, from undergraduates to veteran professors, in disciplines ranging from classical studies to folklore.

Taking a holistic approach to performances of the Iliad and the Odyssey, this multidisciplinary volume examines both the rhapsodes who performed the poems and the narrators and characters within them.
Examine patterns of urban settlement and abandonment across several centuries, this book offers the first comprehensive overview of Sicily’s strategic importance to ancient Rome and broader Mediterranean-wide networks.

Urbanism and Empire in Roman Sicily

By Laura Pfuntner

Sicily has been the fulcrum of the Mediterranean throughout history. The island’s central geographical position and its status as ancient Rome’s first overseas province make it key to understanding the development of the Roman Empire. Yet Sicily’s crucial role in the empire has been largely overlooked by scholars of classical antiquity, apart from a small number of specialists in its archaeology and material culture.

Urbanism and Empire in Roman Sicily offers the first comprehensive English-language overview of the history and archaeology of Roman Sicily since R. J. A. Wilson’s Sicily under the Roman Empire (1990). Laura Pfuntner traces the development of cities and settlement networks in Sicily in order to understand the island’s political, economic, social, and cultural role in Rome’s evolving Mediterranean hegemony. She identifies and examines three main processes traceable in the archaeological record of settlement in Roman Sicily: urban disintegration, urban adaptation, and the development of alternatives to urban settlement. By expanding the scope of research on Roman Sicily beyond the bounds of the island itself, through comparative analysis of the settlement landscapes of Greece and southern Italy, and by utilizing exciting evidence from recent excavations and surveys, Pfuntner establishes a new empirical foundation for research on Roman Sicily and demonstrates the necessity of including Sicily in broader historical and archaeological studies of the Roman Empire.

Laura Pfuntner
Belfast, United Kingdom
Pfuntner is a lecturer in ancient history at Queen’s University Belfast.

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