We live in an information-rich world. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students; advance scholarship in the humanities and social sciences; and deepen humanity’s understanding of history, current events, contemporary culture, and the natural environment.
These revealing, never-before-published photographs from the Clinton White House chronicle Hillary Clinton’s transformation into a national policymaker and foreshadow her unprecedented role as a trailblazer for women in presidential politics.

**Dolph Briscoe Center for American History**

**The Making of Hillary Clinton**

**The White House Years**

**Photographs by Robert McNeely**

Beginning with the 1992 presidential campaign that propelled them to two terms in the White House, Hillary and Bill Clinton have occupied the American political stage like no other couple in history. Indeed, it is impossible to understand the past twenty-five years of American politics without understanding the Clintons. Hillary redefined the role of First Lady, taking an office in the West Wing and becoming a key member of the president’s inner circle of policymakers. As the Clinton presidency ended, Hillary won a seat in the US Senate, where she served for eight years until President Barack Obama appointed her secretary of state. Hillary’s strong campaigns for the Democratic presidential nomination in 2008 and 2016 shattered the barriers against women running for America’s highest political office and made it possible to believe that a woman can now become president of the United States.

Hillary’s quarter century in the public spotlight and 2016 presidential bid offer a natural opportunity to look back at her transformation into a national policymaker, a transformation that occurred behind the scenes in the Clinton White House. One observer who had inside access to Hillary Clinton as she grew from advocate to policymaker was the former Clinton White House photographer, Robert McNeely. In *The Making of Hillary Clinton*, he presents a richly observed psychological portrait of Hillary’s work in the White House, comprising one hundred previously unpublished photographs drawn from his archive at the Dolph Briscoe Center for American History at the University of Texas at Austin. McNeely reveals Hillary’s central participation in areas of politics and policy, ranging from health care reform and other domestic issues to international conflicts, far beyond that of any of previous presidential spouse. The photographs clearly show how her experiences in the White House laid the groundwork for her future political career as senator from New York, secretary of state, and presidential candidate.

ROBERT MCNEELY
Bethel, New York

McNeely served as President Bill Clinton’s official White House photographer from 1992 to 1998. He is the author of *The Clinton Years: The Photographs of Robert McNeely*.

DOUGLAS BRINKLEY
Austin and Houston, Texas

Brinkley is the award-winning author of books on presidents Theodore Roosevelt, Franklin Roosevelt, John F. Kennedy, Gerald Ford, Jimmy Carter, and Ronald Reagan.
This first critical appreciation of T Bone Burnett reveals how the proponent of Americana music and producer of artists ranging from Robert Plant and Alison Krauss to B. B. King and Elvis Costello has profoundly influenced American music and culture.

T Bone Burnett
A Life in Pursuit
BY LLOYD SACHS

Lloyd Sachs
Chicago, Illinois
A nationally known voice on popular culture, Sachs has written about pop music and jazz for many publications, including Rolling Stone, the Washington Post, DownBeat, the Village Voice, USA Today, and JazzTimes. He was a longtime music columnist and award-winning editorial writer at the Chicago Sun-Times and a senior editor at No Depression, the prized “alt-country” magazine.

American Music Series
David Menconi, Editor

October 2016 | 6 x 9 inches | 240 pp. | 19 b&w photos | $28.95 hardcover

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T Bone Burnett is a unique, astonishingly prolific music producer, singer-songwriter, guitarist, and soundtrack visionary. Renowned as a studio maven with a Midas touch, Burnett is known for lifting artists to their greatest heights, as he did with Raising Sand, the multiple Grammy Award–winning album by Robert Plant and Alison Krauss, as well as acclaimed albums by Los Lobos, the Wallflowers, B. B. King, and Elvis Costello. Burnett virtually invented “Americana” with his hugely successful roots-based soundtrack for the Coen Brothers film, O Brother, Where Art Thou? Outspoken in his contempt for the entertainment industry, Burnett has nevertheless received many of its highest honors, including Grammy Awards and an Academy Award.

T Bone Burnett offers the first critical appreciation of Burnett’s wide-ranging contributions to American music, his passionate advocacy for analog sound, and the striking contradictions that define his maverick artistry. Lloyd Sachs highlights all the important aspects of Burnett’s musical pursuits, from his early days as a member of Bob Dylan’s Rolling Thunder Revue and his collaboration with the playwright Sam Shepard—one of the greatest songwriters of our time and one of the greatest playwrights—to his outspoken efforts to overhaul digital recorded sound. Burnett’s accomplishments have made the musician-producer one of the most significant figures in popular culture during the past forty years.

“T Bone Burnett now carries such weight in the entertainment capitals of Hollywood and Nashville that the title ‘record producer’ can contain him no more than ‘film director’ could contain Orson Welles. His O Brother soundtrack altered the landscape of American music so markedly that it may well have affected our culture as significantly as Citizen Kane did. From his own critically acclaimed work as a singer and songwriter to his close associations with Bob Dylan and Sam Shepard—one of the greatest songwriters of our time and one of the greatest playwrights—to his outspoken efforts to overhaul digital recorded sound, Burnett’s accomplishments have made the musician-producer one of the most significant figures in popular culture during the past forty years.”

—GEORGE GEORGE HINES

From the book

“T Bone Burnett proves that a producer can make as much of an artistic impact as a performer. Enjoyable, sparkling prose.”

Music writer for the Washington Post and former senior editor of No Depression and Paste
“I am bowled over. Youngquist dances seamlessly between hip insider talk and scholarly observation, between fiction and history, between celebration and criticism. This book is terrific, sensational. What a delight.”

Editor of The New Grove Dictionary of Jazz and The Blackwell Guide to Recorded Jazz

Sun Ra said he came from Saturn. Known on earth for his inventive music and extravagant stage shows, he pioneered free-form improvisation in an ensemble setting with the devoted band he called the “Arkestra.” Sun Ra took jazz from the inner city to outer space, infusing traditional swing with far-out harmonies, rhythms, and sounds. Described as the father of Afrofuturism, Sun Ra created “space music” as a means of building a better future for American blacks here on earth.

A Pure Solar World: Sun Ra and the Birth of Afrofuturism offers a spirited introduction to the life and work of this legendary but underappreciated musician, composer, and poet. Paul Youngquist explores and assesses Sun Ra’s wide-ranging creative output—music, public preaching, graphic design, film and stage performance, and poetry—and connects his diverse undertakings to the culture and politics of his times, including the space race, the rise of technocracy, the civil rights movement, the rise of technocracy, and even space-age bachelor-pad music. By thoroughly examining the astro-black mythology that Sun Ra espoused, Youngquist masterfully demonstrates that he offered both a holistic response to a planet desperately in need of new visions and vibrations and a new kind of political activism that used popular culture to advance social change. In a nation obsessed with space and confused about race, Sun Ra aimed not just at assimilation for the socially disfranchised but even more at a wholesale transformation of American society and a more creative, egalitarian world.
Don’t Suck, Don’t Die
Giving Up Vic Chesnutt

By Kristin Hersh
Foreword by Amanda Petrusich

KRISTIN HERSH
New Orleans, Louisiana

Hersh is a founding member of the bands Throwing Muses and 50 Foot Wave. Her memoir Rat Girl was widely praised by publications from the New York Times to Rolling Stone, which named it one of the top ten best rock memoirs ever written.

AMANDA PETRUSICH
Brooklyn, New York

Petrusich is the author of several books about music, including Do Not Sell At Any Price: The Wild, Obsessive Hunt for the World’s Rarest 78 rpm Records.

NPR Best Books of 2015
Rolling Stone 10 Best Music Books of 2015
No Depression.com Best Books of 2015
Finalist, ABA 2016 Books of the Year

"Mr. Cohen’s pictures are remarkable.”
—WALL STREET JOURNAL

Frame
A Retrospective

By Mark Cohen
Introduction by Jane Livingston

Frame
A Retrospective

"Mr. Cohen’s pictures are remarkable.”
—WALL STREET JOURNAL

PEN Photo Annual Best Photo Books of 2016
American Photo Best Books of 2015
Wall Street Journal 2015 Best Books for Photography Lovers
Guardian (UK) Best Photography Books of 2015
Photo-Eye Best Books 2015

$85.00 hardcover
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On Story—Screenwriters and Filmmakers on Their Iconic Films

By Austin Film Festival
Edited by Barbara Morgan and Maya Perez
Foreword by James Franco

Austin Film Festival (AFF) is the first organization focused on the writer’s creative contribution to film. 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 refreshing 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 footage of high-caliber artists talking candidly and provocatively about the art and craft of screenwriting and filmmaking, often using examples from their own films. On Story—Screenwriters and Filmmakers on Their Iconic Films presents renowned, award-winning screenwriters and filmmakers discussing their careers and the stories behind the production of their iconic films, such as L.A. Confidential, Thelma & Louise, Groundhog Day, Guardians of the Galaxy, The Silence of the Lambs, In the Name of the Father, Apollo 13, and more. In their own lively words transcribed from interviews and panel discussions, Ron Howard, Callie Khouri, Jonathan Demme, Ted Tally, Jenny Lumet, Harold Ramis, and others talk about creating stories that resonate with one’s life experiences or topical social issues, as well as how to create appealing characters and bring them to life. Their insights, production tales, and fresh, practical, and proven advice make this book ideal for film lovers, screenwriting students, and filmmakers and screenwriters seeking inspiration.

From the book

“Apollo 13, which is such a sprawling story, [showed me] the need to find ways to create suspense. I decided from that point on, [that] any movie you do, whether it’s a fantasy, a broad comedy, a drama, or action, [is a] suspense piece. When you see something that is doing that page turning thing, a scene ends and it’s pulling you into the next one, and the characters are surprising you in some way, and it’s not unfolding in ways in which you would predict or expect, then you really feel like you are onto something very special. Those are the kind of movies I love to see. And when I find it in a script, I want to build around that and make the film.”

—Ron Howard

“Any experience with Bill Murray is better than any other experience because he does things no one you know would ever do. . . . Working with Bill, you just know he’s going to come up with so much great stuff that the last draft of the script is the one that’s written on camera. He’s always going to be better than the script no matter what you’ve written, no matter how perfect it seems for him. He’s going to do better. You have to leave that door open. Whatever I worked with Bill, the script was always a suggestion of what we might do.”

—Harold Ramis

Barbara Morgan
Austin, Texas

Morgan cofounded Austin Film Festival in 1993 and has served as executive director since its inception. A feature filmmaker and producer, she also developed and produces the TV series On Story: Presented by Austin Film Festival.

Maya Perez
Austin, Texas

Perez is a producer/consultant for On Story: Presented by Austin Film Festival and a board member of the Austin Film Festival, for which she has also served as conference director. She has also been a Michener Fellow in Screenwriting at the University of Texas at Austin.

Of related interest

On Story—Screenwriters and their Craft
By Austin Film Festival
Edited by Barbara Morgan and Maya Perez
$19.95 paperback

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We Could Not Fail
The First African Americans in the Space Program

BY RICHARD PAUL AND STEVEN MOSS

Profiling ten pioneer African American space workers, including technicians, mathematicians, engineers, and an astronaut candidate, this book tells an inspiring, largely unknown story of how the space program served as a launching pad for a more integrated America.

“The first African Americans to join the United States space program encountered pushback both inside and outside NASA’s doors. When they moved to Cape Canaveral and other Deep South pillars to work on Apollo missions, the Ku Klux Klan was there to greet them. Even history and space program buffs should find insight in We Could Not Fail’s fresh look at a well-trodden era.”

—ESQUIRE

“Replete with fascinating details about ways in which the civil rights movement influenced the space program... an important contribution to African American history.”

—WASHINGTON POST

“Hard to put down... a terrific read.”

—SCIENCE MAGAZINE

“Surprising and insightful.”

—NEW YORK TIMES BOOK REVIEW

“A ‘must read’ book, particularly at a time when we are once again openly struggling with the role of government in ensuring opportunity and civil rights for all our citizens.”

—MAE JEMISON, MD

Former NASA astronaut and principal, 100 Year Starship

“Vital and of interest to all Americans.”

—LIBRARY JOURNAL

September 2016 | 6 x 9 inches | 312 pp. | 16 b&w photos | $17.95 paperback

RICHARD PAUL
Washington, DC
A former producer of The Diane Rehm Show, Paul is an award-winning independent public radio documentary producer whose work includes Race and the Space Race.

STEVEN MOSS
Waco, Texas
Moss, an associate professor of English at Texas State Technical College and a fellow of the Kellogg Institute, wrote one of the first academic works on NASA and civil rights.

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Becoming Belafonte
Black Artist, Public Radical
BY JUDITH E. SMITH

“An engaging look at a major figure in American cultural history.”
—BOOKLIST

“This is the book I’ve been waiting for: a penetrating, revelatory account of how this Harlem-born child of Jamaican immigrants became Harry Belafonte, the multitalented singer, actor, and radical activist. From her rich portrait of Harlem’s cultural milieu to the exigencies of the Black Freedom movement, Judith Smith embeds Belafonte firmly within the world that made him, delivering a fresh and original perspective on the man, the artist, and the citizen.”
—ROBIN D. G. KELLEY, Author of Thelonious Monk: The Life and Times of an American Original

“Far more than a biography of Harry Belafonte as both activist and artist, Becoming Belafonte documents a web of critical collaborative relationships and the tight alignment of progressive cultural production and anti-racist activism from the Popular Front through the 1960s in theater, film, music, and, later, television. A rich, compelling, important book.”
—MATTHEW FRYE JACOBSON, Yale University

“A wonderful portrait of Belafonte and his times.”
—ROBERT DECORMIER, Musical director for Harry Belafonte, 1957–1961

JUDITH E. SMITH
Boston, Massachusetts
Smith is a professor of American studies at the University of Massachusetts Boston. She is the author of several books, including Visions of Belonging: Family Stories, Popular Culture, and Postwar Democracy, 1940–1960.

Discovering America
Mark Crispin Miller, Series Editor
September 2014 | 5½ x 9 inches | 368 pp. | 38 b&w photos | $24.95 paperback

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Publishers Weekly
Best Books of 2015

“More than three decades after [Goyen’s] death, his stubbornness finds its reward in this smart, admiring, and attentive biography by Clark Davis.”

—LOUIS BAYARD,
New York Times

“It Starts with Trouble
William Goyen and the Life of Writing
By Clark Davis

“Mr. Davis has done a great service in recounting the major events of Goyen’s life and reminding us, along the way, of his remarkable literary achievement.”

—WALL STREET JOURNAL

“This stellar biography . . . will resurrect Goyen’s brilliant writing for a new generation of readers.”

—PUBLISHERS WEEKLY

“An essential read for anyone interested in literature and art.”

—LOS ANGELES REVIEW OF BOOKS

It Starts with Trouble
William Goyen and the Life of Writing
By Clark Davis

September 2016 | 6.5 x 9 inches | 392 pp. | 19 b&w photos | $24.95 paperback

CLARK DAVIS
Denver, Colorado

Davis is a professor of English at the University of Denver. He is the author of Hawthorne’s Shyness: Ethics, Politics, and the Question of Engagement and After the Whale: Melville in the Wake of Moby-Dick.
In this engrossing sequel to The Devil’s Backbone, the young man Papa and his cowboy amigo 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.

The Devil’s Sinkhole

By Bill Wittliff
Illustrated by Joe Ciardiello

When last we saw the boy Papa in The Devil’s Backbone, he had finally learned the fate of his missing Momma and his vicious daddy, Old Karl. But hardly has he concluded that quest before another one is upon him. Now a white-haired man with a hangman’s noose around his neck and death in his eye—o’Pelo Blanco—is coming. And he means to hang Papa.

In The Devil’s Sinkhole, the master storyteller Bill Wittliff takes us on another enthralling journey through wild and woolly Central Texas in the 1880s. When Papa and his o’amigo Calley Pearsall confront Pelo Blanco before he can ambush Papa, the encounter sets them on a pursuit with a promise of true love at the end, if only they can stay alive long enough for Calley to win the beautiful Pela Rosa, the captive/companion of Pelo Blanco. But before they can even hope to be united with Pela and Annie Oster, Papa’s plucky sweetheart, Papa and Calley have to defeat not only Little Missy, the Wild Woman a’t the Navidad...
Pelo Blanco but also the evil, murdering Arlon Clavic and deliver Little Missey, the mysterious Wild Woman a’the Navidad, to the safe haven of the Choat farm. With dangers and emergencies around every bend, it’s a rough ride to the Devil’s Sinkhole, where this world and the next come together, bringing Papa and Calley, Pelo Blanco and Arlon to a climax that will leave readers clamoring for the next adventure.

Praise for The Devil’s Backbone

“Lively . . . a fine read!” —LARRY McMurtry

“A wonderful tale that does honor to the ancient art of storytelling. It is destined to be an American classic.” —JIM HARRISON

“Charming and vastly entertaining. . . . It will interest just as Mark Twain did, for there is a very, winking quality to the book.” —RON HANSEN

“It’s as if Charles Portis and Gabriel García Márquez had collaborated on True Grit.” —STEPHEN HARRIGAN

Calley Pearsall

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.

Joe Ciardiello
Western New Jersey

Ciardiello illustrated Elmore Leonard’s 10 Rules of Writing, and his portraits of authors have appeared in the New York Times Book Review. Among his awards are four silver medals from the Society of Illustrators.

The Devil’s Backbone
By Bill Wittliff
Illustrated by Jack Unruh
$29.95 hardcover

UT Press Controls All Rights

Pelo Blanco

The Devil’s Backbone
By Bill Wittliff
Illustrated by Jack Unruh
$29.95 hardcover

UT Press Controls All Rights
This collection of new work by the fine art photographer Rocky Schenck presents hand-tinted color images that lead viewers through hypnotic landscapes and subversive tableaux rich in psychological subtext and unpredictable narratives.

Emotionally evocative and painterly in execution, Rocky Schenck’s photographs invite viewers to enter an otherworldly realm where reality becomes a dream landscape haunted by paranoia, isolation, longing, beauty, betrayal, fear, humor, and death. The author John Berendt describes Schenck’s photographs as stills “taken from a movie that exists not on film but rather in one’s memory, with all the fuzziness typical of remembered impressions.” Photo District News proclaims, “It is a measure of the curious strength and unity of vision of the photographs that after you’ve examined all of them, you feel that there is no other way of seeing the world than his, that there is no other photography you’d rather be looking at.”

The Recurring Dream presents new work by Rocky Schenck. In addition to his signature black-and-white dreamscapes, the book introduces color images that Schenck creates by hand tinting black-and-white prints with color oil paint—a practice dating back to the Victorian era that makes each individual print unique. Schenck explores psychological, metaphysical, and pictorial worlds, ranging...
from suggestive landscapes to scenes of people dwelling in various “found realities” and the occasional manufactured reality. Inspired by his rich dream life, the images insinuate subtle narratives that entice viewers to create stories in their own imaginations. A foreword by the director William Friedkin, who has used Schenck’s photographs as sets for several operas, and an afterword in which Schenck describes his creative process complete the volume.

ROCKY SCHENCK
Hollywood, California

Schenck is the author of Rocky Schenck: Photographs. His fine art photographs, which have been shown in galleries around the world, have attracted prestigious public and private collectors. Schenck has also photographed hundreds of album covers and written and directed numerous short films and music videos, working with many talented artists.

WILLIAM FRIEDKIN

Friedkin is an Academy Award–winning director, producer, and screenwriter who is best known for The French Connection and The Exorcist.

Left: Garbo’s Dresses
Top Right: Endless
Bottom Right: Daydream
A visual feast for connoisseurs of contemporary printmaking, this lavishly produced volume presents a twenty-five-year retrospective of one of America’s premier artists’ printshops and the prominent and emerging artists who have worked there.

**Flatbed Press at 25**

**BY MARK LESLY SMITH AND KATHERINE BRIMBERRY**  
**Introduction by Susan Tallman**

Flatbed Press, a collaborative publishing workshop in Austin, Texas, has become one of the premier artists’ printshops in America and an epicenter for the art form. Founded in 1989 by Mark Lesly Smith and Katherine Brimberry, Flatbed provides studio spaces for visiting artists to work with the press’s master printers to create limited editions of original etchings, lithographs, woodcuts, and monotypes. The roster of artists who have worked at Flatbed includes Robert Rauschenberg, John Alexander, Dan Rizzie, Terry Allen, Michael Ray Charles, Luis Jimenez, Julie Speed, Trenton Doyle Hancock, and James Surls. Prints produced at Flatbed have been collected by major museums—the Museum of Modern Art, the Metropolitan Art Museum, the Whitney Museum of American Art, the Museum of Fine Arts, Houston, and the Brooklyn Museum, among others.

Lavishly illustrated and printed, *Flatbed Press at 25* presents a quarter-century retrospective of the press’s productions. The book features the prints of thirty-five prominent artists who have collaborated with the press, each represented by full-color plates and a lively reminiscence by Smith and Brimberry that describes the process of working with the artist. Eighty additional artists are also included with a single print and documentary details. Susan Tallman’s introduction places Flatbed in a national context, defines its uniqueness, and discusses many of the outstanding artworks that have been created there. Photographs of the facilities and equipment, technical processes, and artists and printers at work, as well as a chronology and glossary, complete the volume.
This Land
An American Portrait

By Jack Spencer
Foreword by Jon Meacham

Created across thirteen years, forty-eight states, and eighty thousand miles, this startlingly fresh photographic portrait of the American landscape shares artistic affinities with the works of such American masters as Edward Hopper, Grant Wood, Mark Rothko, and Albert Bierstadt.

Jarred by the 9/11 attacks, photographer Jack Spencer set out in 2003 “in hopes of making a few ‘sketches’ of America in order to gain some clarity on what it meant to be living in this nation at this moment in time.” Across thirteen years, forty-eight states, and eighty thousand miles of driving, Spencer created a vast, encompassing portrait of the American landscape that is both contemporary and timeless.

This Land presents some one hundred and forty photographs that span the nation, from Key West to Death Valley and Texas to Montana. From the monochromatic and distressed black-and-white images that began the series to the oversaturated color of more recent years, these photographs present a startlingly fresh perspective on America. The breadth of imagery in This Land brings to mind the works of such American masters as Edward Hopper, Grant Wood, Mark Rothko, and Albert Bierstadt, while also evoking the sense of the open roads traveled by Woody Guthrie and Jack Kerouac. Spencer’s pictorialist vision embraces the sweeping variety of American landscapes—coasts, deltas, forests, deserts, mountain ranges, and prairies—and iconic places such as Mount Rushmore and Wounded Knee.

Jon Meacham writes in the foreword that Spencer’s “most surprising images are of a country that I suspect many of us believed had disappeared. The fading
Long out of print and now reissued on the fortieth anniversary of its first publication, IOWA is the preeminent exemplar of Diana camera work and a cult classic highly prized by photobook collectors and photographers.

IOWA

BY NANCY REXROTH
Foreword by Alec Soth
Essay by Anne Wilkes Tucker
Essay and postscript by Mark L. Power

In the early 1970s, Nancy Rexroth began photographing the rural landscapes, children, white frame houses, and domestic interiors of southeastern Ohio with a plastic toy camera called the Diana. Working with the camera’s properties of soft focus and vignetting, and further manipulating the photographs by deliberately blurring or sometimes overlaying them, Rexroth created dreamlike, poetic images of “my own private landscape, a state of mind.” She called this state IOWA because the photographs seemed to reference her childhood summer visits to relatives in Iowa. Rexroth self-published her evocative images in 1977 in the book IOWA, and the photographic community responded immediately and strongly to the work. Aperture published a portfolio of IOWA images in a special issue, The Snapshot, alongside the work of Robert Frank, Garry Winogrand, Lee Friedlander, and Emmet Gowin. The International Center for Photography, the Corcoran Gallery of Art, and the Smithsonian Institution included IOWA images in group exhibitions.

Forty years after its original publication, IOWA has become a classic of fine art photography, a renowned demonstration of Rexroth’s ability to fashion a world of surprising aesthetic possibilities using a simple, low-tech dollar camera. Long out of print and highly prized by photographers and photobook collectors, IOWA is now available in a hardcover edition that includes twenty-two previously unpublished images. Accompanying the photographs are a new foreword by Magnum photographer and book maker Alec Soth and an essay by internationally acclaimed curator Anne Wilkes Tucker, who affirms the continuing power and importance of IOWA within the photobook genre. New postscripts by Nancy Rexroth and Mark L. Power, who wrote the essay in the first edition, complete the volume.

"IOWA is unique in all of photographic history.”
—JOHN RÖHRBACH


My mother, Pennsville, Ohio (1970)

Theater, Vanceburg, Kentucky (1975)
“Talking about dreams is like talking about movies,’ Federico Fellini once said, ‘years can pass in a second and you can hop from one place to another.’ The place where Rexroth’s images take us isn’t really Iowa; it is, to borrow from the title of another film, her own private Iowa.”

—Alec Soth

from “Rexroth’s Strawberries”

“IOWA is so fresh. Rexroth... uses graphic forms with the intelligence of a fine poet. This is a feminine eye and a brave one.”

—Anne Wilkes Tucker

from “Nanny Rexroth”

NANCY REXROTH
Cincinnati, Ohio

Rexroth’s work is held by major collections, including the Museum of Modern Art, the Center for Creative Photography, the Smithsonian Institution, the Corcoran Gallery of Art, the Baltimore Museum of Art, the Bibliothèque Nationale de France, the Library of Congress, and the Museum of Fine Arts, Houston.

ANNE WILKES TUCKER
Houston, Texas

Hailed as “America’s Best Curator” by Time magazine, Tucker served as the Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston, where she built the photography collection and organized more than forty exhibitions.

ALEC SOTH
Minneapolis, Minnesota

A member of Magnum Photos and the publisher of Little Brown Mushroom Press, Soth is a photographer who has published over twenty-five books, including Sleeping by the Mississippi, NIAGARA, Broken Manual, and Songbook.

MARK L. POWER
Silver Spring, Maryland

Power is a photographer and photography educator whose works are in the Library of Congress, the Smithsonian Institution, the Corcoran Gallery of Art, the Bibliothèque Nationale de France, and other collections.

A Woman’s Bed, Logan, Ohio (1970)

Boys Flying, Amesville, Ohio (1976)
Wide-ranging interviews with leading architectural thinkers, including Thom Mayne, Richard Meier, Robert Venturi, Paul Goldberger, Robert Ivey, Denise Scott Brown, Kenneth Frampton, and Robert A. M. Stern, spotlight some of the most significant issues in architecture today.

The American Idea of Home
Conversations about Architecture and Design

BY BERNARD FRIEDMAN
Foreword by Meghan Daum

BERNARD FRIEDMAN
Los Angeles, California

Friedman is managing partner of Flying Mind, a multidisciplinary documentary development and production company. He directed American Homes, an animated one-thousand-year history of residential architecture in North America. He is a founder and the current chair of the advisory board of the Arid Lands Institute, which trains designers and citizens to innovate in response to hydrologic variability brought on by climate change.

ROGER FULLINGTON SERIES IN ARCHITECTURE

May 2017 | 6 x 9 inches | 186 pp.
30 new photos | $27.95 hardcover

“The American idea of home and the many types of housing that embody it launch lively, wide-ranging conversations about some of the most vital and important issues in architecture today. The topics that Friedman and his interviewees discuss illuminate five overarching themes: the functions and meanings of home; history, tradition, and change in residential architecture; activism, sustainability, and the environment; cities, suburbs, and regions; and technology, innovation, and materials. Friedman frames the interviews with an extended introduction that highlights these themes and helps readers appreciate the common concerns that underlie projects as disparate as Katrina cottages and Frank Lloyd Wright Usonian houses. Readers will come away from these thought-provoking interviews with an enhanced awareness of the “under the hood” kinds of design decisions that fundamentally shape our ideas of home and the dwellings in which we live.

Hadley Arnold Robert Venturi and Denise Scott Brown
Marianne Cusato Jeremiah Eck
Frank Escher and Ravi Gune Wardena
Kenneth Frampton Andrew Freear
Douglas Garofalo Paul Goldberger
Charles Gwathmey Grant Hildebrand
Robert Ivy Tracy Kidder
Tom Kundig Greg Lynn Thom Mayne
Richard Meier Lee F. Mindel
Toshiko Mori Eric Owen Moss
Lorcan O’Herlihy Elizabeth Plater-Zyberk
Witold Rybczynski David D. Salmela
Cameron Sinclair
Robert A. M. Stern Sarah Susanka
Lester Walker Sam Watters
Barbara Winslow and Max Jacobson
Presenting over two hundred previously unpublished images from the city’s largest and most comprehensive photographic archive, this volume chronicles Houston’s transformation into a city of international importance.

**Dolph Briscoe Center for American History**

**Houston on the Move**
A Photographic History

**By Steven R. Strom**
Photographs by Bob Bailey Studios

Houston completely transformed itself during the twentieth century, burgeoning from a regional hub into a world-class international powerhouse. This remarkable metamorphosis is captured in the Bob Bailey Studios Photographic Archive, an unparalleled visual record of Houston life from the 1930s to the early 1990s. Founded by the commercial photographer Bob Bailey in 1929, the Bailey Studios produced more than 500,000 photographs and fifty-two 16mm films, making its archive the largest and most comprehensive collection of images ever taken in and around Houston. The Bob Bailey Studios Archive is now owned by the Dolph Briscoe Center for American History at the University of Texas at Austin.

**Houston on the Move** presents over two hundred of the Bailey archive’s most memorable and important photographs with extended captions that detail the photos’ subjects and the reasons for their significance. These images, most never before published, document everything from key events in Houston’s modern history—World War II; the Texas City Disaster; the building of the Astrodome; and the development of the Ship Channel,
Medical Center, and Johnson Space Center—to nostalgic scenes of daily life. Bob Bailey’s expertly composed photographs reveal a great city in the making: a downtown striving to be the best, biggest, and tallest; birthday parties, snow days, celebrations, and rodeos; opulent department stores; Hollywood stars and political leaders; rapid industrial and commercial growth; and the inexorable march of the suburbs. An irresistible “remember that?” book for long-time Houstonians, *Houston on the Move* will also be an essential reference for historians, photographers, designers, and city planners.
This powerful photo-essay records the last vestiges of a tradition that exerts a universal fascination and mystique—cowboying in the American West.

Mountain Ranch

By Michael Crouser

Foreword by Gretel Ehrlich

The mountain ranches of western Colorado preserve a way of life that has nearly vanished from the American scene. Families who have lived on the same land for five or six generations raise cattle much as their ancestors did, following an annual cycle of breeding, birthing, branding, grazing, and selling livestock. Michael Crouser spent more than a decade (2006–2016) photographing family cattle ranches in Colorado, intrigued “not by the ways their lives are changing but by the way they have stayed the same.” He was, he says, “most interested in the traditional elements of these traditional lives, . . . what they call ‘cowboying.’”

Intimate without being sentimental about the realities of ranch work, Mountain Ranch’s duotone images capture the raw and basic elements of a hard and basic life. In the afterword, Crouser pays verbal tribute to ranch people who are “the real deal,” whose seasonal round of work forms the subject of the acclaimed nature writer Gretel Ehrlich’s foreword. Portraits of eight men and women who eloquently describe their long lives on Colorado mountain ranches complete the volume.

The ever-increasing commercial and residential development of traditional ranch land and the economic difficulties facing a new generation of ranchers threaten the future of cattle ranching in the mountains of Colorado. Mountain Ranch powerfully records the last vestiges of a tradition that exerts a nearly universal fascination and mystique—cowboying in the American West.

“The ranches where Michael Crouser so affectionately captures these scenes tell a story of staying power, of joy in the beauty of the world, of gratitude for the working animals—the dogs and the horses—of midwifery and husbandry, of seeing the seasons through . . . . It is a pleasure to be brought into this out-of-the-way part of the world with such understated passion.” —Gretel Ehrlich

from the introduction
MICHAEL CROUSER
Minneapolis, Minnesota

Crouser is the author of two critically acclaimed photography books: Los Toros, which won first prize in the fine art book category at the 2008 International Photography Awards; and Dog Run, which was named one of the top ten photography books of the year by Photo District News, Communication Arts, and the International Photography Awards. In 2012 the Leica Gallery in New York City presented a twenty-five-year retrospective exhibition of his work. Crouser has taught at the International Center of Photography, the Santa Fe Photographic Workshops, and the Mpls Photo Center in Minneapolis, and his work is in several prominent collections.

GRETEL EHRlich
Wyoming

Ehrlisch is the author of many acclaimed books, including The Solace of Open Spaces; Islands, the Universe, Home; A Match to the Heart: One Woman's Story of Being Struck by Lightning; In the Empire of Ice: Encounters in a Changing Landscape; and Facing the Wave: A Journey in the Wake of the Tsunami.

The M. K. Brown Range Life Series

May 2017 | 8 1/2 x 11 inches | 200 duotone photos | TBD

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This career-spanning collection of both iconic and rarely seen images celebrates the work of Pulitzer Prize–winning photojournalist Eddie Adams, whose potent visual storytelling ran the gamut from the horrors of war to the lives of the famous and powerful

Eddie Adams
Bigger than the Frame

Foreword by Don Carleton
Preface by Alyssa Adams
Essay by Anne Wilkes Tucker

Best-known for Saigon Execution, his Pulitzer Prize–winning photograph that forever shaped how the world views the horrors of war, Eddie Adams was a renowned American photojournalist who won more than five hundred awards, including the George Polk Award for News Photography three times and the Robert Capa Gold Medal. During his fifty-year career, he worked as a staff photographer for the Associated Press, Time, and Parade, and his photos appeared on more than 350 magazine covers. Adams is also famous and deeply respected for founding the Eddie Adams Workshop, an intensive photography seminar whose graduates include twelve Pulitzer Prize–winners and many others who have achieved illustrious careers in journalism, commercial photography, and media.

Eddie Adams presents a career-spanning selection of the photographer’s finest work from the 1950s through the early 2000s, drawn from the Eddie Adams Photographic Archive at the Dolph Briscoe Center for American History at the University of Texas at Austin. In addition to his much-praised Vietnam War photography, the book includes images that uncannily reflect world and domestic issues of today, including immigration, conflict in the Middle East, and the refugee crisis. All of them attest to Adams’s overwhelming desire to tell people’s stories. As he once observed, “I actually become the person I am taking a picture of. If you are starving, I am starving, too.”

John Streets, Dreamy Hollow, West Virginia (1969)

“Utterly fascinating. I thought I knew Eddie Adams’s career. I see now that what I thought I knew barely scratched the surface. This book covers the photographic giant in a broad and beautiful way.”

—John Moore
special correspondent/Getty Images, winner of four World Press awards and the Overseas Press Club Robert Capa Gold Medal and John Faber awards
Accompanying the images are an essay by internationally acclaimed photography curator Anne Wilkes Tucker, a personal remembrance by Adams’s widow Alyssa Adams, a foreword by Briscoe Center director Don Carleton, who provides a concise history of Adams’s career, and a timeline.

EDDIE ADAMS (1933–2004)
The only Associated Press photographer to hold the title of special correspondent, Adams photographed thirteen wars, six US presidents, many heads of state, and countless celebrities. He recorded many significant events in the second half of the twentieth century, creating photographs that influenced public opinion and changed policy; his series on Vietnamese boat people, “Boat of No Smiles,” influenced the United States to admit 200,000 Vietnamese refugees at the end of the war. Many of Adams’s images continue to provoke discussion and debate to this day.

ANNE WILKES TUCKER
Houston, Texas
Hailed as “America’s Best Curator” by Time magazine, Tucker served as the Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston, where she built the photography collection and organized more than forty exhibitions.

STEPHEN HARRIGAN
Austin, Texas
Harrigan is author of ten books of fiction and nonfiction, including the award-winning novels The Gates of the Alamo and Remember Ben Clayton, the critically acclaimed novel A Friend of Mr. Lincoln, and the essay collection The Eye of the Mammoth.

April 2017 | 5 x 7 inches | 96 pp. | 1 map | TBD

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With stories of sighting rare birds ranging from an Eskimo Curlew to the cranes of Asia, one of America’s foremost birders recalls a lifetime of birding adventures, including friendships with luminaries Roger Tory Peterson, Peter Matthiessen, and George Plimpton.

One More Warbler
A Life with Birds
BY VICTOR EMANUEL WITH S. KIRK WALSH

VICTOR EMANUEL is widely considered one of America’s leading birders. He has observed more than six thousand species during travels that have taken him to every continent. He founded the largest company in the world specializing in birding tours and one of the most respected ones in ecotourism. Emanuel has received some of birding’s highest honors, including the Roger Tory Peterson Award from the American Birding Association and the Arthur A. Allen Award from the Cornell Laboratory of Ornithology. He also started the first birding camps for young people, which he considers one of his greatest achievements.

In One More Warbler, Emanuel recalls a lifetime of birding adventures—from his childhood sighting of a male Cardinal that ignited his passion for birds to a once-in-a-lifetime journey to Asia to observe all eight species of cranes of that continent. He tells fascinating stories of meeting his mentors who taught him about birds, nature, and conservation, and later, his close circle of friends—Ted Parker, Peter Matthiessen, George Plimpton, Roger Tory Peterson, and others—who he frequently birded and traveled with around the world. Emanuel writes about the sighting of an Eskimo Curlew, thought to be extinct, on Galveston Island; setting an all-time national record during the annual Audubon Christmas Bird Count; at attempting to see the Imperial Woodpecker in northwestern Mexico; and birding on the far-flung island of Attu on the Aleutian chain.

Rewrite Man
The Life and Career of Screenwriter Warren Skaaren
BY ALISON MACOR

In Rewrite Man, Alison Macor tells an engrossing story about the challenges faced by a top screenwriter at the crossroads of mixed and conflicting agendas in Hollywood. Whether writing love scenes for Tom Cruise on the set of Top Gun, running lines with Michael Keaton on Beetlejuice, or crafting Nietzschean dialogue for Jack Nicholson on Batman, Warren Skaaren collaborated with many of Hollywood’s most powerful stars, producers, and directors. By the time of his premature death in 1990, Skaaren was one of Hollywood’s highest-paid writers, although he rarely left Austin, where he lived and worked. Yet he had to battle for shared screenwriting credit on these films, and his struggles yield a new understanding of the secretive screen credit arbitration process—a process that has only become more intense, more litigious, and more public for screenwriters and their union, the Writers Guild of America, since Skaaren’s time. His story, told through a wealth of archival material, illuminates crucial issues of film authorship that have seldom been explored.
With new insights into her life and music and fascinating details about the making of all of her albums, this is the first book about Rock and Roll Hall of Fame legend Chrissie Hynde, the leader of The Pretenders.

Chrissie Hynde
A Musical Biography

BY ADAM SOBSEY

A musical force across four decades, a voice for the ages, and a great songwriter, Chrissie Hynde is one of America’s foremost rockers. Inducted into the Rock and Roll Hall of Fame in 2005, she and her band The Pretenders have released ten albums since 1980. The Pretenders’ debut LP has been acclaimed one of the best albums of all time by VH1 and Rolling Stone. In a business filled with “pretenders” and posers, Hynde remains unassailably authentic. Although she blazed the trail for countless female musicians, Hynde has never embraced the role of rock-feminist and once remarked, “It’s never been my intention to change the world or set an example for others to follow.” Instead, she pursued her own vision of rock—a band of “motorcycles with guitars.”

Chrissie Hynde: A Musical Biography traces this legend’s journey from teenage encounters with rock royalty to the publication of her controversial memoir Reckless in 2015. Adam Sobsey digs deep into Hynde’s catalog, extolling her underrated songwriting gifts and the greatness of The Pretenders’ early classics and revealing how her more recent but lesser-known records are not only underappreciated but actually key to understanding her earlier work, as well as her evolving persona. Sobsey hears Hynde’s music as a way into her life outside the studio, including her feminism, signature style, vegetarianism, and Hinduism. She is “a self-possessed, self-exiled idol with no real forbears and no true musical descendants: a complete original.”
Musicians including Rosanne Cash, Guy Clark, JD Souther, Jorma Kaukonen, Bill Frisell, and Kelly Willis pose with and tell stories about the classic Gibsons, Fenders, Martins, and other guitars that have become their most prized instruments.

A Perfectly Good Guitar
Musicians on Their Favorite Instruments

Ask guitar players about their instruments, and you’re likely to get a story—where the guitar came from, or what makes it unique, or why the player will never part with it. Most guitarists have strong feelings about their primary tool, and some are downright passionate about their axes. Chuck Holley is a professional photographer and writer who loves music and listening to musicians talk about their trade. For several years, he has been photographing guitarists with their prized instruments and collecting their stories. This beautifully illustrated book presents these stories in revelatory photographs and words.

The guitarists included in this book range from high-profile performers, including Rosanne Cash, Guy Clark, Laurence Juber, Jorma Kaukonen, JD Souther, Bill Frisell, Dave Alvin, and Kelly Willis, to renowned studio musicians and band members. Holley’s beautifully composed photographs portray them with their favorite guitar, including detail shots of the instrument. Accompanying the photographs are the musicians’ stories about the Gibsons, Fenders, Martins, and


Detail from Rosanne Cash’s Martin.
others that have become the guitar in their lives, the one that has a special lineage or intangible qualities of sustain, tone, clarity, and comfort that make it irreplaceable. Several musicians talk about how the guitar chose them, while others recount stories of guitars lost or stolen and then serendipitously recovered. Together, these photographs and stories underscore the great pleasure of performing with an instrument that’s become a trusted friend with a personality all its own.
Toby Snax
WRITTEN AND ILLUSTRATED BY KRISTIN HERSH

Toby Snax is a little bunny who’s reluctant to experience things away from home. When Mama asks him to join her on a trip, he needs a bit of encouragement. So Mama tells Toby about the wondrous things that await him out in the wide world, helping him to look forward to new adventures.

This charming, gentle book will resonate with any child who’s nervous about trying new things. The acclaimed musician Kristin Hersh created Toby Snax to encourage her son, Bodhi, to embrace the experiences of touring the world together while she performed both solo and with her bands 50 Foot Wave and Throwing Muses. The first edition of the book sold out immediately and has become highly collectible. This new edition makes Toby Snax available again for all fans of Hersh’s evocative storytelling, as well as children—or even adults—who need a little reassurance that the world is full of wonders.

Created by the acclaimed musician Kristin Hersh to encourage her youngest son to embrace the experiences of touring with a band, this delightful picture book—once rare and much sought-after—is now back in print with a new afterword.

The Jemima Code
Two Centuries of African American Cookbooks
BY TONI TIPTON-MARTIN
Forewords by John Egerton and Barbara Haber
2016 Art of Eating Prize
Finalist, 2016 James Beard Book Awards
NPR Best Books of 2015

New York Times Book Review Holiday Gift Selection
Slate’s Best Coffee-Table Books 2015
Outstanding Contribution to Publishing Citation, Black Caucus of the American Library Association

2015 Kirkus Guide to Gift Books

KRISTIN HERSH
New Orleans, Louisiana
Hersh is a founding member of the bands Throwing Muses and 50 Foot Wave. She is the author of Don’t Suck, Don’t Die: Giving Up Vic Chesnutt, one of NPR’s Best Books of 2015, and Rat Girl, which Rolling Stone named one of the top ten best rock memoirs ever written.

September 2016 | 7 x 9 inches | 40 pp. | 19 color illustrations | $14.95 hardcover

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“Alina Simone’s Madonnaland is a totally excellent book, and if you don’t bother to read it, you will be missing something significant in the development of modern cultural criticism. . . . It’s an intense jewel in the already sparkly crown of a consistently perceptive critic.”

—POPMATTERS

“Idiosyncratic. . . Simone finally achieves a productive union between the obscure and the intriguing. She has wandered away from Madonnaland to a place where she actually wants to be.”

—NEW YORK TIMES BOOK REVIEW

“Simone’s book is more than a portrait of Madonna and the people who love her, it’s a reflection on the nature of pop music fandom.”

—MICHAEL SCHAUB

“How do we start with sparkly cone bras and end with a well-considered philosophy of human fulfillment? No idea, but Simone manages to do it. Madonnaland is a profound and hilarious stream-of-consciousness funfair ride through the postmodern theme park of super fans, celebrity, taste, and capitalism, with Simone as the perfect conductor.”

—AMANDA PALMER

“Alina Simone’s critical (and hilariously self-critical) look at pop culture, ambition, identity, and the strange things that can happen when art meets time is, if you’ll pardon the expression, a ray of light.”

—BEN GREENMAN
New York Times best-selling author of Mo’ Meta Blues and The Slippage
Drawing of the White Shaman mural. From The White Shaman Mural by Carolyn K. Boyd.
Frankie and Johnny
Race, Gender, and the Work of African American Folklore in 1930s America
BY STACY I. MORGAN

Originating in a homicide in St. Louis in 1899, the ballad of “Frankie and Johnny” became one of America’s most familiar songs during the first half of the twentieth century. It crossed lines of race, class, and artistic genres, taking form in such varied expressions as a folk song performed by Huddie Ledbetter (Lead Belly); a ballet choreographed by Ruth Page and Bentley Stone under New Deal sponsorship; a mural in the Missouri State Capitol by Thomas Hart Benton; a play by John Huston; a motion picture, She Done Him Wrong, that made Mae West a national celebrity; and an anti-lynching poem by Sterling Brown.

In this innovative book, Stacy I. Morgan explores why African American folklore—and “Frankie and Johnny” in particular—became prized source material for artists of diverse political and aesthetic sensibilities. He looks at a confluence of factors, including the Harlem Renaissance, the Great Depression, and resurgent nationalism, that led those creators to engage with this ubiquitous song. Morgan’s research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s, as it alternately reinforced and challenged norms of race, gender, and appropriate subjects for artistic expression. He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well.

STACY I. MORGAN
Tuscaloosa, Alabama
Morgan is an associate professor of American studies at the University of Alabama. He is the author of Rethinking Social Realism: African American Art and Literature, 1930–1953.

April 2017 | 6 x 9 inches | 326 pp. | 46 b&w photos | $29.95 paperback

UNIVERSITY OF TEXAS PRESS | 2016-2017 RIGHTS CATALOG
Learning from Bogotá illuminates how a former “drug capital” has been transformed into a “pedagogical city,” where redesigned public spaces teach residents how to reconnect with one another and become more engaged citizens.

Rachel Berney
Seattle, Washington

Berney is an assistant professor of urban design in the College of Built Environments at the University of Washington.

Learning from Bogotá
Pedagogical Urbanism and the Reshaping of Public Space

Once known as a “drug capital” and associated with kidnappings, violence, and excess, Bogotá, Colombia, has undergone a transformation that some have termed “the miracle of Bogotá.” Beginning in the late 1980s, the city emerged from a long period of political and social instability to become an unexpected model of urban development through the redesign and revitalization of the public realm—parks, transportation, and derelict spaces—under the leadership of two “public space mayors,” Antanas Mockus and Enrique Peñalosa, the latter reelected in 2015. In Learning from Bogotá, Rachel Berney analyzes how these mayors worked to reconfigure the troubled city into a pedagogical one whose public spaces and urban policy have helped shape a more tolerant and aware citizenry. Berney examines the contributions of Mockus and Peñalosa through the lenses of both spatial/urban design and the city’s history. She shows how, through the careful intertwining of new public space and transportation projects, the reclamation of privatized public space, and the refurbishment of dilapidated open spaces, the mayors enacted an ambitious urban vision for Bogotá without resorting to the failed method of the top-down city master plan. Illuminating the complex interplay between formal politics, urban planning, and improvised social strategies, as well as the negative consequences that accompanied Bogotá’s metamorphosis, Learning from Bogotá offers significant lessons about the possibility for positive and lasting change in cities around the world.

“Criticism such as Berney’s is fundamental to understanding the need for deeper, more profound, and more sustained solutions to socioeconomic urban problems that have such long histories.”

—Felipe Hernandez
King’s College Cambridge, architect and author of Beyond Modernist Masters: Contemporary Architecture in Latin America

Also of Interest

Beyond the City
Resource Extraction Urbanism in South America

By Felipe Correa

$40.00 hardcover

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Spanning seven centuries and four continents, this comprehensive survey of the Portuguese diaspora connects literary and artistic expression (including film) with the sociopolitical and economic factors that drove population migrations.

The Portuguese-Speaking Diaspora
Seven Centuries of Literature and the Arts

BY DARLENE J. SADLIER

DARLENE J. SADLIER
BLOOMINGTON, INDIANA

Sadlier is professor emerita of Spanish and Portuguese at Indiana University Bloomington.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture

November 2016 | 6 x 9 inches | 346 pp. | 25 color and 56 B&W images | $29.95 paperback

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“...This is a pioneering work and the first in English to undertake a comprehensive treatment of the Portuguese-speaking diaspora with an interdisciplinary approach centered in arts and literature. This is a much-needed and valuable undertaking, one of vast scope.”

— K. DAVID JACKSON
Yale University, author of Machado de Assis: A Literary Life and editor of Oxford Anthology of the Brazilian Short Story

Also by Darlene J. Sadlier

Americans All
Good Neighbor Cultural Diplomacy in World War II

$25.00 paperback

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Brazil Imagined
1500 to the Present

$39.95 paperback

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Detail, Namban screen

Long before the concept of “globalization,” the Portuguese constructed a vast empire that extended into Africa, India, Brazil, and mid-Atlantic territories, as well as parts of China, Southeast Asia, and Japan. Using this empire as its starting point and spanning seven centuries and four continents, The Portuguese-Speaking Diaspora examines literary and artistic works about the ensuing dispersion of people within the Portuguese-speaking world, resulting from colonization, the slave trade, adventure seeking, religious conversion, political exile, forced labor, war, economic migration, and tourism.

Based on a broad array of materials, including historiography, letters, memoirs, plays, poetry, fiction, cartographic imagery, paintings, photographs, and films, The Portuguese-Speaking Diaspora is the first detailed analysis of the different and sometimes conflicting cultural productions of the imperial diaspora in its heyday and an important context for understanding the more complex and broader-based culture of population travel and displacement from the former colonies to present-day “homelands.” The topics that Darlene J. Sadlier discusses include exploration and settlement by the Portuguese in different parts of the empire; the Black Atlantic slave trade; nineteenth-century travel; the colonial wars; and the return of populations to Portugal following African independence.
Sacred Consumption
Food and Ritual in Aztec Art and Culture

BY ELIZABETH MORÁN

Aztec painted manuscripts and sculptural works, as well as indigenous and Spanish sixteenth-century texts, were filled with images of foodstuffs and food processing and consumption. Both gods and humans were depicted feasting, and food and eating clearly played a pervasive, integral role in Aztec rituals. Basic foods were transformed into sacred elements within particular rituals, while food in turn gave meaning to the ritual performance.

This pioneering book offers the first integrated study of food and ritual in Aztec art. Elizabeth Morán asserts that while feasting and consumption are often seen as a secondary aspect of ritual performance, a close examination of images of food rites in Aztec ceremonies demonstrates that the presence—or, in some cases, the absence—of food in the rituals gave them significance. She traces the ritual use of food from the beginning of Aztec mythic history through contact with Europeans, demonstrating how food and ritual activity, the everyday and the sacred, blended in ceremonies that ranged from observances of births, marriages, and deaths to sacrificial offerings of human hearts and blood to feed the gods and maintain the cosmic order. Morán also briefly considers continuities in the use of pre-Hispanic foods in the daily life and ritual practices of contemporary Mexico. Bringing together two domains that have previously been studied in isolation, Sacred Consumption promises to be a foundational work in Mesoamerican studies.

The Burden of the Ancients
Maya Ceremonies of World Renewal from the Pre-Columbian Period to the Present

BY ALLEN J. CHRISTENSON

In Maya theology, everything passes through endless cycles of birth, maturation, dissolution, death, and rebirth. Traditional Maya believe that human beings perpetuate this cycle through ritual offerings and ceremonies that have the power to re-birth the world. The most elaborate ceremonies take place during Semana Santa (Holy Week), the days preceding Easter on the Christian calendar, during which traditionalist Maya replicate many of the world-renewing rituals that their ancestors practiced at the end of the calendar year in anticipation of the New Year’s rites.

Marshaling a wealth of evidence from Pre-Columbian texts, early colonial Spanish writings, and decades of fieldwork with present-day Maya, The Burden of the Ancients presents a masterfully detailed account of world-renewing ceremonies that spans the Pre-Columbian era through the Conquest period and the subsequent colonial occupation all the way to the present. Allen J. Christenson focuses on Santiago Atitlán, a Tz’utujil Maya community in highland Guatemala, and offers the first systematic analysis of how the Maya preserved important elements of their ancient world renewal ceremonies by adopting similar elements of Roman Catholic observances and infusing them with traditional Maya meanings. His extensive description of Holy Week in Santiago Atitlán demonstrates that the community’s contemporary ritual practices and mythic stories bear a remarkable resemblance to similar cultural entities from its Pre-Columbian past.
The Teabo Manuscript
Maya Christian Copybooks, Chilam Balams, and Native Text Production in Yucatan

By Mark Z. Christensen

Among the surviving documents from the colonial period in Mexico are rare Maya-authored manuscript compilations of Christian texts, translated and adapted into the Maya language and worldview, which were used to evangelize the local population. The Teabo Manuscript is well known to scholars, and now The Teabo Manuscript introduces an additional example of what Mark Z. Christensen terms a Maya Christian copybook. Recently discovered in the archives of Brigham Young University, the Teabo Manuscript represents a Yucatecan Maya recounting of various aspects of Christian doctrine, including the creation of the world, the Fall of Adam and Eve, and the genealogy of Christ.

The Teabo Manuscript presents the first English translation and analysis of this late colonial Maya-language document, a facsimile and transcription of which are also included in the book. Working through the manuscript section by section, Christensen makes a strong case for its native authorship, as well as its connections with other European and Maya religious texts, including the Morely Manuscript and the Books of Chilam Balam. He uses the Teabo Manuscript as a platform to explore various topics, such as the evangelization of the Maya, their literary compositions, and the aspects of Christianity that they deemed important enough to write about and preserve. This pioneering research offers important new insights into how the Maya made sense of Christianity within their own worldview.

Spectacular Wealth
The Festivals of Colonial South American Mining Towns

By Lisa Voigt

Bridging print culture and performance, Spectacular Wealth draws on eighteenth-century festival accounts to explore how colonial residents of the silver-mining town of Potosí, in the viceroyalty of Peru, and the gold-mining region of Minas Gerais, in Brazil, created rich festive cultures that defied European allegations of barbarism and greed. In her examination of the festive participation of the towns’ diverse inhabitants, including those whose forced or slave labor produced the colonies’ mineral wealth, Lisa Voigt shows how Amerindians, Afro-descendants, Europeans, and creoles displayed their social capital and cultural practices in spectacular performances.

Tracing the multiple meanings and messages of civic festivals and religious feast days alike, Spectacular Wealth highlights the conflicting agendas at work in the organization, performance, and publication of festivals. Celebrants and writers in mining boomtowns presented themselves as far more than tributaries yielding mineral wealth to the Spanish and Portuguese empires, using festivals to redefine their reputations and to celebrate their cultural, spiritual, and intellectual wealth.
This aesthetic reading of politics, society, and culture during and after the Mexican Revolution illuminates how culture mediates power and, rather than uniting a people, collects heterogeneous communities into a diverse archive of memory.

Culture and Revolution
Violence, Memory, and the Making of Modern Mexico

By Horacio Legrás

In the twenty years of postrevolutionary rule in Mexico, the war remained fresh in the minds of those who participated in it. Demonstrating how textuality helped to define the revolution, *Culture and Revolution* examines dozens of seemingly ahistorical artifacts to reveal the radical social shifts that emerged in the war's aftermath.

Presented thematically, this expansive work explores radical changes that resulted from postrevolution culture, including new internal migrations; a collective imagining of the future; popular biographical narratives, such as that of the life of Frida Kahlo; and attempts to create a national history that united indigenous and creole elite society through literature and architecture. While cultural production in early twentieth-century Mexico has been well researched, a survey of the common roles and shared tasks within the various forms of expression has, until now, been unavailable.

Examining a vast array of productions, including popular festivities, urban events, life stories, photographs, murals, literature, and scientific discourse (including fields as diverse as anthropology and philosophy), Horacio Legrás shows how these expressions absorbed the idiosyncratic traits of the revolutionary movement. Tracing the formation of modern Mexico during the 1920s and 1930s, Legrás also demonstrates that the proliferation of artifacts gave unprecedented visibility to previously marginalized populations, who ensured that no revolutionary faction would unilaterally shape Mexico's historical process during these formative years.
Offering a unique look at the controversies surrounding Diego Rivera’s mural *Man at the Crossroads*, this book examines how Rivera’s artwork represented conflicting ideas during the 1930s and how art is leveraged to enact change.

**At the Crossroads**

Diego Rivera and His Patrons at MoMA, Rockefeller Center, and the Palace of Fine Arts

**By Catha Paquette**

Collaborations during the Great Depression between the Mexican artist and Communist activist Diego Rivera and institutions in the United States and Mexico were fraught with risk, as the artist occasionally deviated from course, serving and then subverting his patrons. Catha Paquette investigates controversies surrounding Rivera’s retrospective at the Museum of Modern Art in New York City, his Rockefeller Center mural *Man at the Crossroads*, and the Mexican government’s commissioning of its reconstruction at the Palace of Fine Arts in Mexico City. She proposes that both the artist and his patrons were using art for extraordinary purposes, leveraging clarity and ambiguity to weigh in on debates concerning labor policies and speech rights; relations between the United States, Mexico, and the Soviet Union; and the viability of capitalism, communism, and socialism. Rivera and his patrons’ shared interest in images of labor—a targeted audience—made cooperative ventures possible.

In recounting Rivera’s shifts in strategy from collaboration/exploitation to antagonism/conflict, Paquette highlights the extent to which the artist was responding to politico-economic developments and facilitating alignment/realignment among leftist groups for and against Stalin. Although the artwork that resulted from these instances of patronage had the potential to serve conflicting purposes, Rivera’s images and the protests that followed the destruction of the Rockefeller Center mural were integral to a surge in oppositional expression that effected significant policy changes in the United States and Mexico.
The Revolutionary Imaginations of Greater Mexico
Chicana/o Radicalism, Solidarity Politics, and Latin American Social Movements

BY ALAN ELADIO GÓMEZ

Bringing to life the stories of political teatristas, tortured revolutionaries, feminists, gunrunners, labor organizers, poets, journalists, ex-prisoners, and other activists, The Revolutionary Imaginations of Greater Mexico examines the inspiration Chicanas/os found in social movements in Mexico and Latin America from 1971 to 1979. Drawing on fifteen years of interviews and archival research, including examinations of declassified government documents from Mexico, this study uncovers encounters between activists and artists across borders while sharing a socialist-oriented, anticapitalist vision. In discussions ranging from theNuevo Teatro Popular movement across Latin America to the Revolutionary Proletariat Party of America in Mexico and the Peronista Youth organizers in Argentina, Alan Eladio Gómez brings to light the transnational connections that inspired anti-imperialism across borders and fostered organizers, poets, journalists, and others on the front lines of social change.

Picturing the Proletariat
Artists and Labor in Revolutionary Mexico, 1908–1940

BY JOHN LEAR

In the wake of Mexico’s revolution, artists played a fundamental role in constructing a national identity centered on working people and were hailed for their contributions to modern art. Picturing the Proletariat examines three aspects of this artistic legacy: the parallel paths of organized labor and artists’ collectives, the relations among these groups and the state, and visual narratives of the worker. Showcasing forgotten works and neglected media, John Lear explores how artists and labor unions participated in a cycle of revolutionary transformation from 1908 through the presidency of Lázaro Cárdenas (1934–1940). Lear shows how middle-class artists, radicalized by the revolution and the Communist Party, fortified the legacy of the prerevolutionary print artisan José Guadalupe Posada by incorporating modernist, avant-garde, and nationalist elements in ways that supported and challenged unions and the state.

This interdisciplinary book explores the gendered representations of workers; the interplay of prints, photographs, and murals in journals, in posters, and on walls; the role of labor leaders; and the discursive impact of the Spanish Civil War. It considers “los tres grandes”—Rivera, Siquieros, and Orozco—while featuring lesser-known artists and their collectives, including Saturnino Herrán, Leopoldo Méndez, Santos Balmori, and the League of Revolutionary Writers and Artists (LEAR). The result is a new perspective on the art and politics of the revolution.
Cattle in the Backlands
Mato Grosso and the Evolution of Ranching in the Brazilian Tropics

By Robert W. Wilcox

Bringing much-needed historical perspective to contemporary debates about the impacts of ranching in the tropics, this book explores how cattle raising transformed a remote region of Brazil economically, socially, and environmentally.

Midwives and Mothers
The Medicalization of Childbirth on a Guatemalan Plantation

By Sheila Cosminsky

Covering a forty-year period, this comparative and longitudinal study traces the medicalization of birth in Guatemala and its effects on women’s lives and their economic and social status.

Brazil has the second-largest cattle herd in the world and is a major exporter of beef. The states of Mato Grosso and Mato Grosso do Sul served as a laboratory for raising cattle in the tropics, where temperate zone ranching practices do not work. Mato Grosso ranchers and cowboys transformed ranching’s relationship with the environment, including the introduction of an exotic cattle breed—the Zebu—that now dominates Latin American tropical ranching.

Cattle in the Backlands presents a comprehensive history of ranching in Mato Grosso. Using extensive primary sources, Robert W. Wilcox explores three key aspects: the economic transformation of a remote frontier region through modern technical inputs; the resulting social changes, especially in labor structures and land tenure; and environmental factors, including the long-term impact of ranching on ecosystems, which, he contends, was not as detrimental as might be assumed. Wilcox demonstrates that ranching practices in Mato Grosso set the parameters for tropical beef production in Brazil and throughout Latin America. As the region was incorporated into national and international economic structures, its ranching industry experienced the entry of foreign investment, the introduction of capitalized processing facilities, and nascent discussions of environmental impacts—developments that later affected many sectors of the Brazilian economy.

The World Health Organization is currently promoting a policy of replacing traditional or lay midwives in countries around the world. As part of an effort to record the knowledge of local midwives before it is lost, Midwives and Mothers explores birth, illness, death, and survival on a Guatemalan sugar and coffee plantation, or finca, through the lives of two local midwives, Doña María and her daughter Doña Siriaca, and the women they have served over a forty-year period.

By comparing the practices and beliefs of the mother and daughter, Sheila Cosminsky shows the dynamics of the medicalization process and the contestation between the midwives and biomedical personnel, as the latter try to impose their system as the authoritative one. She discusses how the midwives syncretize, integrate, or reject elements from Mayan, Spanish, and biomedical systems. The midwives’ story becomes a lens for understanding the impact of medicalization on people’s lives and the ways in which women’s bodies have become contested terrain between traditional and contemporary medical practices. Cosminsky also makes recommendations for how ethno-obstetric and biomedical systems may be accommodated, articulated, or integrated. Finally, she places the changes in the birthing system in the larger context of changes in the plantation system, including the elimination of coffee growing, which has made women, traditionally the primary harvesters of coffee beans, more economically dependent on men.
Blood of the Earth
Resource Nationalism, Revolution, and Empire in Bolivia
BY KEVIN A. YOUNG

Kevin A. Young is an assistant professor of history at the University of Massachusetts Amherst.

February 2017 | 6 x 9 inches | 280 pp. | 10 b&w photos | 10 maps | $27.95 paperback

Conflicts over subterranean resources, particularly tin, oil, and natural gas, have driven Bolivian politics for nearly a century. “Resource nationalism”—the conviction that resource wealth should be used for the benefit of the “nation”—has often united otherwise disparate groups, including miners, workers, students, war veterans, and middle-class professionals, and propelled an independent union leader, Evo Morales, into the presidency in 2006. Blood of the Earth reexamines the Bolivian mobilization around resource nationalism that began in the 1920s, crystallized with the 1952 revolution, and continues into the twenty-first century.

Drawing on a wide array of Bolivian and US sources, Kevin A. Young reveals that Bolivia became a key site in a global battle among conservative Bolivian leaders, US officials, and foreign investors in a struggle to control the country’s natural wealth.

Los Zetas Inc.
Criminal Corporations, Energy, and Civil War in Mexico
BY GUADALUPE CORREA-CABRERA

Guadalupe Correa-Cabrera is an associate professor of public affairs and security studies at the University of Texas Rio Grande Valley. She is a frequent commentator in national and international news media on drug trafficking issues and drug violence in Mexico.

August 2017 | 6 x 9 inches | 340 pp. | 20 b&w photos | 20 maps | $29.95 paperback

The rapid growth of organized crime in Mexico and the government’s response to it have driven an unprecedented rise in violence and impelled major structural economic changes, including the recent passage of energy reform. Los Zetas Inc. asserts that these phenomena are a direct and intended result of the emergence of the brutal Zetas criminal organization in the Mexican border state of Tamaulipas. Going beyond previous studies of the group as a drug trafficking organization, Guadalupe Correa-Cabrera builds a convincing case that the Zetas and similar organizations effectively constitute transnational corporations with business practices that include the trafficking of crude oil, natural gas, and gasoline; migrant and weapons smuggling; kidnapping for ransom; and video and music piracy.

Correa-Cabrera is an associate professor of public affairs and security studies at the University of Texas Rio Grande Valley. She is a frequent commentator in national and international news media on drug trafficking issues and drug violence in Mexico.

Los Zetas Inc. proposes a new theoretical framework for understanding the emerging face, new structure, and economic implications of organized crime in Mexico. Correa-Cabrera delineates the Zetas establishment, structure, and forms of operation, along with the reactions to this new model of criminality by the state and other lawbreaking, foreign, and corporate actors. Arguing that the elevated level of violence between the Zetas and the Mexican state resembles a civil war, Correa-Cabrera identifies the beneficiaries of this war, including arms-producing companies, the international banking system, the US border economy, the US border security/military-industrial complex, and corporate capital, especially international oil and gas companies.
Infrastructures of Race
Concentration and Biopolitics in Colonial Mexico

BY DANIEL NEMSER

DANIEL NEMSER
Ann Arbor, Michigan

Nemser is an assistant professor of Spanish at the University of Michigan.

Border Hispanicisms
Jon Beasley-Murray, Alberto Moreiras, and Gareth Williams, Series Editors

May 2017 | 6 x 9 inches | 228 pp. | 8 b&w photos | $29.95 paperback

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With case studies that link practices of concentration to the emergence of new racial categories, this groundbreaking book convincingly argues that race was a product of, rather than a starting point for, the spatial politics of colonial rule in Latin America.

The Peculiar Revolution
Rethinking the Peruvian Experiment under Military Rule

EDITED BY CARLOS AGUIRRE AND PAULO DRINOT

On October 3, 1968, a military junta led by General Juan Velasco Alvarado took over the government of Peru. In striking contrast to the right-wing, pro–United States/anti-Communist military dictatorships of that era, however, Velasco’s “Revolutionary Government of the Armed Forces” set in motion a left-leaning nationalist project aimed at radically transforming Peruvian society by eliminating social injustice, breaking the cycle of foreign domination, redistributing land and wealth, and placing the destiny of Peruvians into their own hands. Although short-lived, the Velasco regime did indeed have a transformative effect on Peru, the meaning and legacy of which are still subjects of intense debate.

The Peculiar Revolution revisits this fascinating and idiosyncratic period of Latin American history. The book is organized into three sections that examine the era’s cultural politics, including not just developments directed by the Velasco regime but also those that it engendered but did not necessarily control; its specific policies and key institutions; and the local and regional dimensions of the social reforms it promoted. In a series of innovative chapters written by both prominent and rising historians, this volume illuminates the cultural dimensions of the revolutionary project and its legacies, the impact of structural reforms at the local level (including previously understudied areas of the country such as Piura, Chimbote, and the Amazonia), and the effects of state policies on ordinary citizens and labor and peasant organizations.

CARLOS AGUIRRE
Eugene, Oregon

Aguirre is a professor of history at the University of Oregon.

PAULO DRINOT
London, England

Drinot is a senior lecturer in Latin American history at the Institute of the Americas, University College London.

May 2017 | 6 x 9 inches | 370 pp. | 11 illustrations | 1 map, 2 charts | $29.95 paperback

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Mano Dura
The Politics of Gang Control in El Salvador
BY SONJA WOLF

In 1992, at the end of a twelve-year civil war, El Salvador was poised for a transition to democracy. Yet, after longstanding dominance by a small oligarchy that continually used violence to repress popular resistance, El Salvador’s democracy has proven to be a fragile one, as social ills (poverty chief among them) have given rise to neighborhoods where gang activity now thrives. **Mano Dura** examines the ways in which the ruling ARENA party used gang violence to solidify political power in the hands of the elite—culminating in draconian “iron fist” antigang policies that undermine human rights while ultimately doing little to address the roots of gang membership.

Drawing on extensive ethnographic fieldwork and policy analysis, **Mano Dura** examines the activities of three nongovernmental organizations (NGOs) that have advocated for more nuanced policies to eradicate gangs and the societal issues that are both a cause and an effect of gang proliferation. While other studies of street gangs have focused on relatively distant countries such as Colombia, Argentina, and Jamaica, Sonja Wolf’s research takes us to a country closer to the United States, where forced deportation has brought with it US gang culture. Charting the limited success of NGOs in influencing El Salvador’s security policies, the book brings to light key contextual aspects—including myopic media coverage and the ironic populist support for ARENA, despite the party’s protection of the elite at the expense of the greater society.

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Handbook of Latin American Studies, No. 71
Social Sciences

**KATHERINE D. MCCANN, HUMANITIES EDITOR**

**Tracy North, Social Sciences Editor**

Beginning with Number 41 (1979), the University of Texas Press became the publisher of the **Handbook of Latin American Studies**, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of more than 140 specialists in various disciplines, the **Handbook** alternates from year to year between social sciences and humanities.

The **Handbook** annotates works on Mexico, Central America, the Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research underway in specialized areas.

The subject categories for Number 71 are as follows:

- Anthropology
- Geography
- Government and Politics
- International Relations
- Political Economy
- Sociology

“The Handbook has provided scholars interested in Latin America with a bibliographical source of a quality unavailable to scholars in most other branches of area studies.”

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The White Shaman Mural
An Enduring Creation Narrative in the Rock Art of the Lower Pecos

BY CAROLYN E. BOYD, WITH CONTRIBUTIONS BY KIM COX

The prehistoric hunter-gatherers of the Lower Pecos Canyonlands of Texas and Coahuila, Mexico, created some of the most spectacular rock art of the ancient world. Perhaps the greatest of these masterpieces is the White Shaman mural, an intricate painting that spans some twenty-six feet in length and thirteen feet in height on the wall of a shallow cave overlooking the Pecos River. In The White Shaman Mural, Carolyn E. Boyd takes us on a journey of discovery as she builds a convincing case that the mural tells a story of the birth of the sun and the beginning of time—making it possibly the oldest pictorial creation narrative in North America.

Unlike previous scholars who have viewed Pecos rock art as random and indecipherable, Boyd demonstrates that the White Shaman mural was intentionally composed as a visual narrative, using a graphic vocabulary of images to communicate multiple levels of meaning. Drawing on twenty-five years of archaeological research and analysis, as well as insights from ethnohistory and art history, Boyd identifies patterns in the imagery that equate to the mythologies of Uto-Aztecan-speaking peoples, including the ancient Aztec and the present-day Huichol. This paradigm-shifting identification of core Mesoamerican beliefs in the Pecos rock art reveals that a shared ideological universe was already firmly established among foragers living in the Lower Pecos region as long as four thousand years ago.

A landmark in the study of rock art, this extensively illustrated volume reveals that prehistoric hunter-gatherers in southwest Texas painted one of the earliest known pictorial creation narratives in North America.

“It is rare that a book completely changes our perspective on a major body of rock art. Yet that is what Carolyn Boyd’s The White Shaman Mural will do for the spectacular Pecos River murals. Combining an impeccable ethnological approach with hard data obtained via new recording methods, this groundbreaking book is eminently readable despite the complexity of the concepts involved. It should appeal to lay readers as well as professionals.”

—JEAN CLOTTES
Author of Cave Art

Carolyn E. Boyd
Comstock, Texas

Boyd is the author of Rock Art of the Lower Pecos. She founded the Shumla Archaeological Research and Education Center, where she spearheads efforts to document some of the oldest pictographic texts in North America.

The Linda Schele Series in Maya and Pre-Columbian Studies

November 2016 | 8½ x 11 inches | 224 pp. | 87 color photos, 108 color illustrations | 3 maps, fold-out image of mural | $65.00 hardcover

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This landmark, interdisciplinary volume on the excavation of one of the longest-occupied yet most enigmatic sites in human history sheds new light on how civilization began among farmers and fishermen some fourteen thousand years ago.

Where the Land Meets the Sea
Fourteen Millennia of Human History at Huaca Prieta, Peru

EDITED BY TOM D. DILLEHAY

Huaca Prieta—one of the world’s best-known, yet least understood, early maritime mound sites—and other Preceramic sites on the north coast of Peru bear witness to the beginnings of civilization in the Americas. Across more than fourteen millennia of human occupation, the coalescence of maritime, agricultural, and pastoral economies in the north coast settlements set in motion long-term biological and cultural transformations that led to increased social complexity and food production, and later the emergence of pre-industrial states and urbanism. These developments make Huaca Prieta a site of global importance in world archaeology.

This landmark volume presents the findings of a major archaeological investigation carried out at Huaca Prieta, the nearby mound Paredones, and several Preceramic domestic sites in the lower Chicama Valley between 2006 and 2013 by an interdisciplinary team of more than fifty international specialists. The book’s contributors report on and analyze the extensive material records from the sites, including data on the architecture and spatial patterns; floral, faunal, and lithic remains; textiles; basketry; and more. Using this rich data, they build new models of the social, economic, and ontological practices of these early peoples, who appear to have favored cooperation and living in harmony with the environment over the accumulation of power and the development of ruling elites. This discovery adds a crucial new dimension to our understanding of emergent social complexity, cosmology, and religion in the Neolithic period.
Inka History in Knots
Reading Khipus as Primary Sources

BY GARY URTON

Inka khipus—spun and plied cords that record information through intricate patterns of knots and colors—constitute the only available primary sources on the Inka empire not mediated by the hands, minds, and motives of the conquering Europeans. As such, they offer direct insight into the worldview of the Inka—a view that differs from European thought as much as khipus differ from alphabetic writing, which the Inka did not possess. Scholars have spent decades attempting to decipher the Inka khipus, and Gary Urton has become the world’s leading authority on these artifacts. In Inka History in Knots, Urtonmarshals a lifetime of study to offer a grand overview of the types of quantitative information recorded in khipus and to show how these records can be used as primary sources for an Inka history of the empire that focuses on statistics, demography, and the “longue durée” social processes that characterize a civilization continuously adapting to and exploiting its environment. Whether the Inka khipu keepers were registering census data, recording tribute, or performing many other administrative tasks, Urton asserts that they were key players in the organization and control of subject populations throughout the empire and that khipu recordkeeping vitally contributed to the emergence of political complexity in the Andes. This new view of the importance of khipus promises to fundamentally reorient our understanding of the development of the Inka state and the possibilities for writing its history.

“This book will be read and cited for decades. Urton’s work is absolutely brilliant.”
—SABINE HYLAND,
University of St. Andrews, author of The Chankas and the Priest: A Tale of Murder and Exile in Highland Peru

“No one else in the world is as well-informed or positioned to write on this subject.”
—TERENCE N. D’ALTOY,
Columbia University, author of The Incas: Second Edition

GARY URTON
Cambridge, Massachusetts

A recipient of both MacArthur and Guggenheim fellowships, Urton is the Dumbarton Oaks Professor of Pre-Columbian Studies and chair of the Department of Anthropology at Harvard University. He is the author of numerous books and edited volumes on Andean/Quechua cultures and Inka civilization, including Signs of the Inka Khipu: Binary Coding in the Andean Knotted-String Records.
Contrary to the idea that comics have naturally matured into respectability, Arresting Development offers a new understanding of comics’ history that connects the genre’s difficult past to its unstable present and uncertain future.

Mainstream narratives of the graphic novel’s development describe the form’s “coming of age,” its maturation from pulp infancy to literary adulthood. In Arresting Development, Christopher Pizzino questions these established narratives, arguing that the medium’s history of censorship and marginalization endures in the minds of its present-day readers and, crucially, its authors. Comics and their writers remain burdened by the stigma of literary illegitimacy and the struggles for status that marked their earlier history.

Many graphic novelists are intensely aware of both the medium’s troubled past and their own tenuous status in contemporary culture. Arresting Development presents case studies of four key works—Frank Miller’s Batman: The Dark Knight Returns, Alison Bechdel’s Fun Home, Charles Burns’s Black Hole, and Gilbert Hernandez’s Love and Rockets—exploring how their authors engage the problem of comics’ cultural standing. Pizzino illuminates the separation of high and low culture, art and pulp, and sophisticated appreciation and vulgar consumption as continual influences that determine the limits of literature, the status of readers, and the value of the very act of reading.

Comics and childhood have had a richly intertwined history for nearly a century. From Richard Outcault’s Yellow Kid, Winsor McCay’s Little Nemo, and Harold Gray’s Little Orphan Annie to Hergé’s Tintin (Belgium), José Escobar’s Zipi and Zape (Spain), and Wilhelm Busch’s Max and Moritz (Germany), iconic child characters have given both kids and adults not only hours of entertainment but also an important vehicle for exploring children’s lives and the sometimes challenging realities that surround them.

Bringing together comic studies and childhood studies, this pioneering collection of essays provides the first wide-ranging account of how children and childhood, as well as the larger cultural forces behind their representations, have been depicted in comics from the 1930s to the present. The authors address issues such as how comics reflect a spectrum of cultural values concerning children, sometimes even resisting dominant cultural constructions of childhood; how sensitive social issues, such as racial discrimination or the construction and enforcement of gender roles, can be explored in comics through the use of child characters; and the ways in which comics use children as metaphors for other issues or concerns. Specific topics discussed in the book include diversity and inclusiveness in Little Audrey comics of the 1950s and 1960s, the fetishization of adolescent girls in Japanese manga, the use of children to build national unity in Finnish wartime comics, and how the animal/child hybrids in Sweet Tooth act as a metaphor for commodification.
Tracing the rise of the Marvel Comics brand from the creation of the Fantastic Four to the development of the Marvel Cinematic Universe, this volume of original essays considers how a comic book publisher became a transmedia empire.

Make Ours Marvel
Media Convergence and a Comics Universe

EDITED BY MATT YOCKEY

The creation of the Fantastic Four effectively launched the Marvel Comics brand in 1961. Within ten years, the introduction (or reintroduction) of characters such as Spider-Man, the Hulk, Iron Man, Captain America, and the X-Men catapulted Marvel past its primary rival, DC Comics, for domination of the comic book market. Since the 2000s, the company’s iconic characters have leaped from page to screens with the creation of the Marvel Cinematic Universe, which includes everything from live-action film franchises of Iron Man and the Avengers to television and streaming media, including the critically acclaimed Netflix series Daredevil and Jessica Jones. Marvel, now owned by Disney, has clearly found the key to transmedia success.

Make Ours Marvel traces the rise of the Marvel brand and its transformation into a transmedia empire over the past fifty years. A dozen original essays range across topics such as how Marvel expanded the notion of an all-star team book with The Avengers, which provided a roadmap for the later films, to the company’s attempts to create lasting female characters and readerships, to its regular endeavors to reinvigorate its brand while still maintaining the stability that fans crave. Demonstrating that the secret to Marvel’s success comes from adeptly crossing media boundaries while inviting its audience to participate in creating Marvel’s narrative universe, this book shows why the company and its characters will continue to influence storytelling and transmedia empire building for the foreseeable future.

Announcing a New Series

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FREDERICK LUIS ALDAMA AND CHRISTOPHER GONZÁLEZ, EDITORS

World Comics and Graphic Nonfiction Series includes monographs and edited volumes that focus on the analysis and interpretation of comic books and graphic nonfiction from around the world. The books published in the series will bring analytical approaches from such fields as literature, art history, cultural studies, communication studies, media studies, and film studies, among others, to help define the comic book studies field at a time of great vitality and growth.

Now available

Graphic Borders
Latino Comic Books Past, Present, and Future
EDITED BY FREDERICK LUIS ALDAMA AND CHRISTOPHER GONZÁLEZ
$29.95 paperback
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Forthcoming in the series

Allan Austin and Patrick Hamilton on a graphic history of race and the American superhero
The first study in English of Latin American graphic narrative, this book explores the genre’s Argentine and Brazilian traditions, illuminating the different social, political, and historical conditions from which they emerged.

**El Eternauta, Daytripper, and Beyond**

Graphic Narrative in Argentina and Brazil

**BY DAVID WILLIAM FOSTER**

“EL ETERNAUTA,” “DAYTRIPPER,” AND BEYOND EXAMINES THE graphic narrative tradition in the two South American countries that have produced the medium’s most significant and copious output. Argentine graphic narrative emerged in the 1980s, awakened by Héctor Oesterheld’s groundbreaking 1950s serial *El Eternauta*. After Oesterheld was “disappeared” under the military dictatorship, *El Eternauta* became one of the most important cultural texts of turbulent mid-twentieth-century Argentina. Because of *El Eternauta*, graphic narrative became a major platform for the country’s cultural redemocratization. In contrast, Brazil, which returned to democracy in 1985 after decades of dictatorship, produced considerably less analysis of the period of repression in its graphic narratives. In Brazil, serious graphic narratives such as Fábio Moon and Gabriel Bá’s *Daytripper*, which explores issues of modernity, globalization, and cross-cultural identity, developed only in recent decades, reflecting Brazilian society’s current and ongoing challenges.

Besides discussing *El Eternauta* and *Daytripper*, David William Foster utilizes case studies of influential works—such as Alberto Breccia and Juan Sasturain’s *Perramus* series, Angélica Freitas and Odyr Bernardi’s *Guadalupe*, and others—to compare the role of graphic narratives in the cultures of both countries, highlighting the importance of Argentina and Brazil as anchors of the production of world-class graphic narrative.

**New Maricón Cinema Outing Latin American Film**

**BY VINODH VENKATESH**

RECENT CRITICALLY AND COMMERCIAL verschillende Latin American films such as *XXY*, *Contracorriente*, and *Plan B* create an affective and bodily connection with viewers that elicits in them an emotive and empathic relationship with queer identities. Referring to these films as New Maricón Cinema, Vinodh Venkatesh argues that they represent a distinct break from what he terms Marícón Cinema, or a cinema that deals with sex and gender difference through an ethically and visually disaffected position, exemplified in films such as *Fresa y chocolate*, *No se lo digas a nadie*, and *El lugar sin límites*.

Covering feature films from Argentina, Chile, Cuba, Ecuador, Mexico, Peru, the United States, and Venezuela, *New Maricón Cinema* is the first study to contextualize and analyze recent homo-/trans-/intersex-themed cinema in Latin America within a broader historical and aesthetic genealogy. Working with theories of affect, circulation, and orientations, Venkatesh examines key scenes in the work of auteurs such as Marco Berger, Javier Fuentes-León, and Julia Solomonoff and in films including *Antes que anochezca* and *Y tu mamá también* to show how their use of an affective poet- ics situates and regenerates viewers in an ethically productive cinematic space. He further demonstrates that New Maricón Cinema has encouraged the production of “gay friendly” commercial films for popular audiences, which reflects wider sociocultural changes regarding gender difference and civil rights that are occurring in Latin America.
With articles by such luminaries as Susan Sontag, Dwight Macdonald, Siegfried Kracauer, James Agee, André Bazin, Robert Warshow, and Claude Chabrol, this anthology is the only single-volume source for important early writing on genre films.

Notions of Genre
Writings on Popular Film before Genre Theory

EDITED BY BARRY KEITH GRANT AND MALISA KURTZ

Much of the writing in film studies published today can be understood as genre criticism, broadly speaking. And even before film studies emerged as an academic discipline in the 1970s, cultural observers within and beyond the academy were writing about genre films and making fascinating attempts to understand their conventions and how they speak to, for, and about the culture that produces them. While this early writing on genre film was often un-systematic, impressionistic, journalistic, and judgmental, it nonetheless produced insights that remain relevant and valuable today.

Notions of Genre gathers the most important early writing on film genre and genre films published between 1945 and 1969. It includes articles by such notable critics as Susan Sontag, Dwight Macdonald, Siegfried Kracauer, James Agee, André Bazin, Robert Warshow, and Claude Chabrol, as well as essays by scholars in academic disciplines such as history, sociology, and theater. Their writings address major issues in genre studies, including definition, representation, ideology, audiences, and industry practices, across genres ranging from comedy and westerns to horror, science fiction, fantasy, gangster films, and thrillers. The only single-volume source for this early writing on genre films, Notions of Genre will be an invaluable resource for students and scholars of film genre, film history, film theory, cultural studies, and popular culture.

Analyzing hundreds of films, including classics such as You Can’t Take It With You, Rosemary’s Baby, Grumpy Old Men, and Nebraska, this book critiques Hollywood’s representations of aging and the elderly from the silent era to the present.

Fade to Gray
Aging in American Cinema

BY TIMOTHY SHARY AND NANCY MCVITTIE

Americans are living longer and reinventing both work and retirement, but Hollywood movies barely hint at this reality of contemporary society. In many popular films, older characters fade into irrelevance, inactivity, or absurdity, or else they stay in the background as wise elders while younger characters provide the action. Most American films do not attempt to portray the rich variety of experiences or the sensitive aging issues that people confront in the years beyond fifty.

Fade to Gray offers one of the first extended studies of the portrayal of older people in American cinema from the silent era to the present. Writing in an accessible style for both general audiences and scholars, Timothy Shary and Nancy McVittie examine social attitudes toward aging through an analysis of hundreds of individual films, including such classics as You Can’t Take It With You (1938), Rosemary’s Baby (1968), Grumpy Old Men (1993), and Nebraska (2013). They show how representations of the aging process and depictions of older people embracing or enduring the various experiences of longer lives have evolved over the past century, as well as how film industry practices have both reflected and influenced perceptions of aging in American society. Exposing the social and political motivations for negative cinematic portrayals of the elderly, Fade to Gray also gives visibility to films that provide opportunities for better understanding and appreciation of the aged and the aging process.
The first wide-ranging look at horror and the supernatural in Bollywood films made since 1949, this interdisciplinary study explores how gender and genre intersect in cinematic tales of unproductive love, abominable creatures, and unspeakable appetites.

Haunting Bollywood
Gender, Genre, and the Supernatural in Hindi Commercial Cinema

Haunting Bollywood is a pioneering, interdisciplinary inquiry into the supernatural in Hindi cinema that draws from literary criticism, postcolonial studies, queer theory, history, and cultural studies. Hindi commercial cinema has been invested in the supernatural since its earliest days, but only a small segment of these films have been adequately explored in scholarly work; this book addresses this gap by focusing on some of Hindi cinema’s least explored genres.

From Gothic ghost films of the 1950s to snake films of the 1970s and 1980s to today’s globally influenced zombie and vampire films, Meheli Sen delves into what the supernatural is and the varied modalities through which it raises questions of film form, history, modernity, and gender in South Asian public cultures. Arguing that the supernatural is dispersed among multiple genres and constantly in conversation with global cinematic forms, she demonstrates that it is an especially malleable impulse that routinely pushes Hindi film into new formal and stylistic territories. Sen also argues that gender is a particularly accommodating stage on which the supernatural rehearses its most basic compulsions; thus, the interface between gender and genre provides a productive lens into Hindi cinema’s negotiation of the modern and the global. Haunting Bollywood reveals that the supernatural’s unruly energies continually resist containment, even as they partake of and sometimes subvert Hindi cinema’s most enduring pleasures, from songs and stars to myth and melodrama.

Cormac McCarthy and Performance
Page, Stage, Screen

Cormac McCarthy is renowned as the author of popular and acclaimed novels such as Blood Meridian, All the Pretty Horses, and The Road. Throughout his career, however, McCarthy has also invested deeply in writing for film and theater, an engagement with other forms of storytelling that is often overlooked. He is the author of five screenplays and two plays, and he has been significantly involved with three of the seven film adaptations of his work. In this book, Stacey Peebles offers the first extensive overview of this relatively unknown aspect of McCarthy’s writing life, including the ways in which other artists have interpreted his work for the stage and screen.

Drawing on many primary sources in McCarthy’s recently opened archive, as well as interviews, Peebles covers the 1977 televised film The Gardener’s Son; McCarthy’s unpublished screenplays from the 1980s that became the foundation for his Border Trilogy novels and No Country for Old Men; various successful and unsuccessful productions of his two plays; and all seven film adaptations of his work, including John Hillcoat’s The Road (2009) and the Coen brothers’ Oscar-winning No Country for Old Men (2007). Emerging from this narrative is the central importance of tragedy—the rich and varied portrayals of violence and suffering and the human responses to them—in all of McCarthy’s work, but especially his writing for theater and film.

Stacey Peebles
Danville, Kentucky

Peebles is an associate professor of English and director of film studies at Centre College. She is vice-president of the Cormac McCarthy Society, editor of the Cormac McCarthy Journal, and author of Welcome to the Suck: Narrating the American Soldier’s Experience in Iraq.

June 2017 | 6 x 9 inches | 280 pp. | 15 new photos | $29.95 paperback

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Exploiting the body politics surrounding stars Melissa McCarthy, Gabourey Sidibe, Peter Dinklage, Danny Trejo, Betty White, and Laverne Cox, this book reveals how non-normative celebrity bodies address cultural anxieties about pressing social and political issues.
Directed by God
Jewishness in Contemporary Israeli Film and Television

BY YARON PELEG

As part of its effort to forge a new secular Jewish nation, the nascent Israeli state tried to limit Jewish religiosity. However, with the steady growth of the ultraorthodox community and the expansion of the settler community, Israeli society is becoming increasingly religious. Although the arrival of religious discourse in Israeli politics has long been noticed, its cultural development has rarely been addressed. Directed by God explores how the country’s popular media, principally film and television, reflect this transformation. In doing so, it examines the changing nature of Zionism and the place of Judaism within it.

Once the purview of secular culture, Israel’s media initially promoted alternatives to traditional religious expression; however, using films such as Kadosh, Waltz with Bashir, and Eyes Wide Open, Yaron Peleg shows how Israel’s contemporary film and television programs have been shaped by new religious trends and how secular Israeli culture has processed and reflected on its religious heritage. He investigates how shifting cinematic visions of Jewish masculinity and gender track transformations in the nation’s religious discourse. Moving beyond the secular/religious divide, Directed by God explores changing film and television representations of different Jewish religious groups, assessing what these representations may mean for the future of Israeli society.

Theatre for Youth II
More Plays with Mature Themes

EDITED BY COLEMAN A. JENNINGS AND GRETTA BERGHAMMER

When Theatre for Youth: Twelve Plays with Mature Themes was published in 1986, it met a need for plays that could help young people deal with some of the more difficult realities of life. Responding to the sweeping changes in society over the succeeding thirty years, Coleman A. Jennings and Gretta Berghammer have assembled a new collection of plays that reflects not only on themes such as aging, death and dying, friendship, courage, conformity, maturation, sexuality, and struggles with moral judgment but also on gender identity, poverty, diversity, and discrimination.

Theatre for Youth II: More Plays with Mature Themes presents twelve plays, nine of them new to this anthology, that offer a rich variety of original stories (The Tomato Plant Girl, The Arkansaw Bear, Super Cowgirl and Mighty Miracle), compelling adaptations (The Afternoon of the Elves, Broken Hearts, Courage!), historical drama (Mother Hicks, Johnny Tremain), diverse themes (La Ofrenda, The Transition of Doodle Pequeño), friendship (The Selfish Giant), and future societies (With Two Wings). As these plays explore some of the most challenging themes for today’s youth, including the difficulties of single parenthood, divorce, race relations, sexuality, and gender discrimination, they share messages fundamental to us all: open your imagination and dare to dream; embrace life; honor your personal passion, beliefs, and creativity; take a risk; and love with all your heart.
With insightful analyses of the contributions of jazz composers such as Miles Davis, Duke Ellington and Billy Strayhorn, Chico Hamilton, and John Lewis, this book explores the complex roles of jazz and race in classic film noir.

**Jazz and Cocktails**

Rethinking Race and the Sound of Film Noir

*BY JANS B. WAGER*

**Film noir showcased hard-boiled men and dangerous femmes fatales, rain-slicked city streets, pools of inky darkness cut by shards of light, and, occasionally, jazz. Jazz served as a shorthand for the seduction and risks of the mean streets in early film noir. As working jazz musicians began to compose the scores for and appear in noir films of the 1950s, black musicians found a unique way of asserting their right to participate fully in American life.**

**Jazz and Cocktails** explores the use of jazz in film noir, from its early function as a signifier of danger, sexuality, and otherness to the complex role it plays in film scores in which jazz invites the spectator into the narrative while simultaneously transcending the film and reminding viewers of the world outside the movie theater. Jans B. Wager looks at the work of jazz composers such as Miles Davis, Duke Ellington and Billy Strayhorn, Chico Hamilton, and John Lewis as she analyzes films including *Sweet Smell of Success*, *Elevator to the Gallows*, *Anatomy of a Murder*, *Odds Against Tomorrow*, and considers the neo-noir *American Hustle*. Wager demonstrates how the evolving role of jazz in film noir reflected cultural changes instigated by black social activism during and after World War II and altered Hollywood representations of race and music.

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**Why Harry Met Sally**


*BY JOSHUA LOUIS MOSS*

**From immigrant ghetto love stories such as *The Cohen and the Kelly* (1926), through romantic comedies including *Meet the Parents* (2000) and *Knocked Up* (2007), to television series such as *Transparent* (2014–), Jewish-Christian couplings have been a staple of popular culture for over a century. In these pairings, Joshua Louis Moss argues, the unruly screen Jew is the privileged representative of progressivism, secular modernism, and the cosmopolitan sensibilities of the mass-media age. But his/her unruliness is nearly always contained through romantic union with the Anglo-Christian partner. This Jewish-Christian meta-narrative has recurred time and again as one of the most powerful and enduring, although unrecognized, mass-culture fantasies.**

Using the innovative framework of coupling theory, *Why Harry Met Sally* surveys three major waves of Jewish-Christian couplings in popular American literature, theater, film, and television. Moss explores how first-wave European and American creators in the early twentieth century used such couplings as an extension of modernist sensibilities and the American “melting pot.” He then looks at how New Hollywood of the late 1960s revived these couplings as a sexually provocative response to the political conservativism and representational absences of postwar America. Finally, Moss identifies the third wave as emerging in television sitcoms, Broadway musicals, and “gross-out” film comedies to grapple with the impact of American economic globalism since the 1990s.

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**JANS B. WAGER**
Salt Lake City, Utah

Wager coordinates cinema studies and is a professor of English and literature at Utah Valley University. Her previous books are *Dames and Dangerous Dames: Women and Representation in the Film Noir* and *In the Driver’s Seat: Rereading Subversive Jewishness, Anglo-Christian Power, and the Rhetoric of Modern Love*. Moss is an assistant professor of screenwriting and media studies at California State University, Chico. He has also worked as a show creator, writer, producer, and executive producer in the entertainment industry.
About Antiquities
Politics of Archaeology in the Ottoman Empire
BY ZEYNEP ÇELİK

Zeyp Çelik is a distinguished professor of architecture at the New Jersey Institute of Technology and the Federated Department of History at the NJIT and Rutgers-Newark. Her award-winning publications include Empire, Architecture, and the City: French-Ottoman Encounters, 1830–1914 and The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century.

November 2016 | 6 x 9 inches | 296 pp. | 12 color and 89 b&w photos | 6 maps | $27.95 paperback

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Antiquities have been pawns in empire-building and global rivalries; power struggles; assertions of national and cultural identities; and cross-cultural exchanges, cooperation, abuses, and misunderstandings—all with the underlying element of financial gain. Indeed, “who owns antiquity?” is a contentious question in many of today’s international conflicts.

About Antiquities offers an interdisciplinary study of the relationship between archaeology and empire-building around the turn of the twentieth century. Starting at Istanbul and focusing on antiquities from the Ottoman territories, Zeyp Çelik examines the popular discourse surrounding claims to the past in London, Paris, Berlin, and New York. She compares and contrasts the experiences of two museums—Istanbul’s Imperial Museum and the Metropolitan Museum of Art—that aspired to emulate European collections and gain the prestige and power of owning the material fragments of ancient history. Going beyond institutions, Çelik also unravels the complicated interactions among individuals—Westerners, Ottoman decision makers and officials, and local laborers—and their competing stakes in antiquities from such legendary sites as Ephesus, Pergamon, and Babylon.

Recovering perspectives that have been lost in histories of archaeology, particularly those of the excavation laborers whose voices have never been heard, About Antiquities provides important historical context for current controversies surrounding nation-building and the ownership of the past.

Subversives and Mavericks in the Muslim Mediterranean
A Subaltern History
EDITED BY ODILE MOREAU AND STUART SCHAAR
Preface by Edmund Burke III

Subaltern studies, the study of non-elite or underrepresented people, have revolutionized the writing of Middle Eastern history. Subversives and Mavericks in the Muslim Mediterranean represents the next step in this transformation. The book explores the lives of eleven nonconformists who became agents of political and social change, actively organizing new forms of resistance—against either colonial European regimes or the traditional societies in which they lived—that disrupted the status quo, in some cases, with dramatic results. These case studies highlight cross-border connections in the Mediterranean world, exploring how these channels were navigated.

Chapters in the book examine the lives of subversives and mavericks, such as Tawhida ben Shaykh, the first Arab woman to receive a medical degree; Mokhtar al-Ayari, a radical Tunisian labor leader; and Nazli Hanem, Kmar Bayya, and Khiriya bin Ayyad, three aristocratic women who resisted the patriarchal structures of their societies by organizing and participating in intellectual salons for men and women and advocating social reform. Although based on individual and local perspectives, Subversives and Mavericks in the Muslim Mediterranean reveals new and unrecognized trans-local connections across the Muslim world, illuminating our understanding of these societies beyond narrow elite circles.

Masterfully examining the competing claims and aspirations of museums, government officials, archaeologists, and excavation laborers, this book sheds new light on the role of archaeology in empire-building around the turn of the twentieth century.

This book presents key moments from the lives of mavericks in the Muslim Mediterranean world at the turn of the twentieth century, showing how their nonconformity forced those around them to rethink basic values and mores.
Industrial Sexuality
Gender, Urbanization, and Social Transformation in Egypt

BY HANAN HAMMAD

With fascinating glimpses into the lives of working-class men and women, this study of the urbanization of a provincial Egyptian factory town reveals how industrialization transformed masculine and feminine identities, sexualities, and public morality.

Millions of Egyptian men, women, and children first experienced industrial work, urban life, and the transition from peasant-based and handcraft cultures to factory organization and hierarchy in the years between the two world wars. Their struggles to live in new places, inhabit new customs, and establish and abide by new urban norms and moral and gender orders underlie the story of the making of modern urban life—a story that has not been previously told from the perspective of Egypt’s working class.

Reconstructing the ordinary urban experiences of workers in al-Mahalla al-Kubra, home of the largest and most successful Egyptian textile factory, Industrial Sexuality investigates how the industrial urbanization of Egypt transformed masculine and feminine identities, sexualities, and public morality. Basing her account on archival sources that no researcher has previously used, Hanan Hammad describes how coercive industrial organization and hierarchy concentrated thousands of men, women, and children at work and at home under the authority of unfamiliar men, thus intensifying sexual harassment, child molestation, prostitution, and public exposure of private heterosexual and homosexual relationships. By juxtaposing these social experiences of daily life with national modernist discourses, Hammad demonstrates that ordinary industrial workers, handloom weavers, street vendors, lower-class landladies, and prostitutes—no less than the middle and upper classes—played a key role in shaping the Egyptian experience of modernity.

A People Without a State
The Kurds from the Rise of Islam to the Dawn of Nationalism

BY MICHAEL EPPEL

NUMBERING BETWEEN 25 AND 35 MILLION WORLDWIDE, THE Kurds are among the largest culturally and ethnically distinct people to remain stateless. A People Without a State offers an in-depth survey of an identity that has often been ignored in mainstream historiographies of the Middle East and brings to life the historical, social, and political developments in Kurdistani society over the past millennium.

Michael Eppel begins with the myths and realities of the origins of the Kurds, describes the effect upon them of medieval Muslim states under Arab, Persian, and Turkish dominance, and recounts the emergence of tribal-feudal dynasties. He explores in detail the subsequent rise of Kurdish emirates, as well as this people’s literary and linguistic developments, particularly the flourishing of poetry. The turning tides of the nineteenth century, including Ottoman reforms and fluctuating Russian influence after the Crimean War, set in motion an early Kurdish nationalism that further expressed a distinct cultural identity. Stateless, but rooted in the region, the Kurds never achieved independence because of geopolitical conditions, tribal rivalries, and obstacles on the way to modernization. A People Without a State captures the developments that nonetheless forged a vast sociopolitical system.

HANAN HAMMAD
Fort Worth, Texas

Hammad is an assistant professor of the Middle East and Islamic world at Texas Christian University.

November 2016 | 6 x 9 inches | 292 pp. | 3 new photos | 2 maps | $27.95 paperback

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MICHAEL EPPEL
Haifa, Israel

Eppel is professor emeritus at the University of Haifa and Oranim College of Education. He is the author of The Palestine Conflict in the History of Modern Iraq and Iraq from Monarchy to Tyranny.

September 2016 | 6 x 9 inches | 194 pp. | 4 maps | $24.95 paperback

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Practicing Transnationalism explores the challenges of teaching American studies in the Middle East during a time of tension and conflict between the United States and the region.
Music, Sound, and Architecture in Islam

EDITED BY MICHAEL FRISHKOPF AND FEDERICO SPINETTI
Foreword by Ali Asani

Music, Sound, and Architecture in Islam brings together the perspectives of ethnomusicology, Islamic studies, art history, and architecture, this edited collection investigates how sound production in built environments is central to Muslim religious and cultural expression.

A History of Slavery and Emancipation in Iran, 1800–1929

BY BEHNIZ A. MIRZAI

Slavery in the Middle East is a growing field of study, but the history of slavery in a key country, Iran, has never before been written. This history extends to Africa in the west and India in the east, to Russia and Turkmenistan in the north, and to the Arab states in the south. As the slave trade between Iran and these regions shifted over time, it transformed the nation and helped forge its unique culture and identity. Thus, a history of Iranian slavery is crucial to understanding the character of the modern nation.

Drawing on extensive archival research in Iran, Tanzania, England, and France, as well as fieldwork and interviews in Iran, Behniz A. Mirzai offers the first history of slavery in modern Iran from the early nineteenth century to emancipation in the mid-twentieth century. She investigates how foreign military incursion, frontier insecurity, political instability, and economic crisis altered the patterns of enslavement, as well as the ethnicity of the slaves themselves.

Mirzai’s interdisciplinary analysis illuminates the complex issues surrounding the history of the slave trade and the process of emancipation in Iran, while also giving voice to social groups that have never been studied—enslaved Africans and Iranians. Her research builds a clear case that the trade in slaves was inexorably linked to the authority of the state. During periods of greater decentralization, slave trading increased, while periods of greater governmental autonomy saw more freedom and peace.
The Rhetoric of Seeing in Attic Forensic Oratory

BY PETER A. O’CONNELL

In ancient Athenian courts of law, litigants presented their cases before juries of several hundred citizens. Their speeches effectively constituted performances that used the speakers’ appearances, gestures, tones of voice, and emotional appeals as much as their words to persuade the jury. Today, all that remains of Attic forensic speeches from the fifth and fourth centuries BCE are written texts, but, as Peter A. O’Connell convincingly demonstrates in this innovative book, a careful study of the speeches’ rhetoric of seeing can bring their performative aspect to life.

Offering new interpretations of a wide range of Athenian forensic speeches, including detailed discussions of Demosthenes’ On the False Embassy, Aeschines’ Against Ktesiphon, and Lysias’ Against Andocides, O’Connell shows how litigants turned the jurors’ scrutiny to their advantage by manipulating their sense of sight. He analyzes how the litigants’ words work together with their movements and physical appearance, how they exploit the Athenian preference for visual evidence through the language of seeing and showing, and how they plant images in their jurors’ minds. These findings, which draw on ancient rhetorical theories about performance, seeing, and knowledge as well as modern legal discourse analysis, deepen our understanding of Athenian notions of visuality. They also uncover parallels among forensic, medical, sophistic, and historiographic discourses that reflect a shared concern with how listeners come to know what they have not seen.

This major overview of how classical texts were preserved across millennia addresses both the process of transmission and the issue of reception, as well as the key reference works and online professional tools for studying literary transmission.

Classics from Papyrus to the Internet

An Introduction to Transmission and Reception

BY JEFFREY M. HUNT, R. ALDEN SMITH, AND FABIO STOK

Writing down the epic tales of the Trojan War and the wanderings of Odysseus in texts that became the Iliad and the Odyssey was a defining moment in the intellectual history of the West, a moment from which many current conventions and attitudes toward books can be traced. But how did texts originally written on papyrus in perhaps the eighth century BC survive across nearly three millennia, so that today people can read them electronically on a smartphone?

Classics from Papyrus to the Internet provides a fresh, authoritative overview of the transmission and reception of classical texts from antiquity to the present. The authors begin with a discussion of ancient literacy, book production, papyrology, epigraphy, and scholarship, and then examine how classical texts were transmitted from the medieval period through the Renaissance and the Enlightenment to the modern era. They also address the question of reception, looking at how succeeding generations responded to classical texts, preserving some but not others. This sheds light on the origins of numerous scholarly disciplines that continue to shape our understanding of the past, as well as the determined effort required to keep the literary tradition alive. As a resource for students and scholars in fields such as classics, medieval studies, comparative literature, paleography, papyrology, and Egyptology, Classics from Papyrus to the Internet presents and discusses the major reference works and online professional tools for studying literary transmission.

Peter A. O’Connell
Athens, Georgia

O’Connell is an assistant professor of classics and communication studies at the University of Georgia.

Ashley and Peter Larkin
Series in Greek and Roman Culture

March 2017 | 6 x 9 inches | 292 pp. | $55.00 hardcover

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Flying under the Radar with the Royal Chicano Air Force
Mapping a Chicano/a Art History

BY ELLA MARIA DIAZ

The Royal Chicano Air Force produced major works of visual art, poetry, prose, music, and performance during the second half of the twentieth century and first decades of the twenty-first. Materializing in Sacramento, California, in 1969 and established between 1970 and 1972, the RCAF helped redefine the meaning of artistic production and artwork to include community engagement projects such as breakfast programs, community art classes, and, political and labor activism. The collective’s work has contributed significantly to both Chicano/a civil rights activism and to Chicano/a art history, literature, and culture.

Blending RCAF members’ biographies and accounts of their artistic production with art historical, cultural, and literary scholarship, *Flying under the Radar with the Royal Chicano Air Force* is the first in-depth study of this vanguard Chicano/a arts collective and activist group. Ella Maria Diaz investigates how the RCAF questioned and countered conventions of Western art, from figurative construction of Chicano/a signs, symbols, and texts—established the groundwork for numerous theoretical interventions of sociopolitical activism of Latinos into the society and culture of the United States.

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Batos, Bolillos, Pochos, and Pelados
Class and Culture on the South Texas Border
Revised Edition

BY CHAD RICHARDSON AND MICHAEL J. PISANI

A classic account of life on the Texas-Mexico border, *Batos, Bolillos, Pochos, and Pelados* offers the fullest portrait currently available of the people of the South Texas/Northern Mexico borderlands. First published in 1999, the book is now extensively revised and updated throughout to cover developments since 2000, including undocumented immigration, the drug wars, race relations, growing social inequality, and the socioeconomic gap between Latinos and the rest of American society—issues of vital and continuing national importance.

An outgrowth of the Borderlife Research Project conducted at the University of Texas Rio Grande Valley, *Batos, Bolillos, Pochos, and Pelados* uses the voices of several hundred Valley residents, collected by embedded student researchers and backed by the findings of sociological surveys, to describe the lives of migrant farmworkers, colonia residents, undocumented domestic servants, maquiladora workers, and Mexican street children. Likewise, it explores social, racial, and ethnic relations in South Texas among groups such as Latinos, Mexican immigrants, wealthy Mexican visitors, Anglo residents or tourists, and Asian and African American residents of South Texas. With this firsthand material and an explanatory focus that utilizes and applies social-science theoretical concepts, the book thoroughly addresses the future composition and integration of Latinos into the society and culture of the United States.

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