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Catalog design by Simon Renwick.

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**Photo from Two Prospectors by Sam Shepard and Johnny Dark**

BOOKS FOR THE TRADE
A compelling portrait of a complex, decades-long friendship, these deeply honest letters and candid family photographs offer the most intimate glimpse we may ever get into the life, personal philosophy, and creative process of America’s leading dramatist.

**Two Prospectors**  
The Letters of Sam Shepard and Johnny Dark  
EDITED BY CHAD HAMMETT

Sam Shepard is arguably America’s finest working dramatist, as well as an accomplished screenwriter, actor, and director. Winner of a Pulitzer Prize, he has written more than forty-five plays, including *True West*, *Fool for Love*, and *Buried Child*. Shepard has also appeared in more than fifty films and was nominated for an Academy Award for his performance in *The Right Stuff*. Despite the publicity his work and life have attracted, Shepard remains an strongly private man who has said many times that he will never write a memoir. But he has written intensively about his inner life and work to his former father-in-law and housemate, Johnny Dark, who has been Shepard’s closest friend, surrogate brother, and artistic muse for forty-five years.

*Two Prospectors* gathers nearly forty years of correspondence and transcribed conversations between Shepard and Dark. In these gripping letters, the men open themselves to each other with amazing honesty. Shepard’s letters give us the deepest look we may ever get into his personal philosophy and creative process, while in Dark’s letters we discover insights into Shepard’s character that only an intimate friend could provide. The writers also reflect on the books and authors that stimulate their thinking, their relationships with women, personal struggles, and accumulating years. Illustrated with Dark’s candid, revealing photographs, as well as facsimiles of numerous letters, *Two Prospectors* is a compelling portrait of a complex friendship.
Dark to Shepard
August 22, 1998

Reading yr letter where you talk about the adversary of your imagined self swallowing up your wish... never satisfied, always hungry, always something more etc. Interesting because the morning yr letter arrived we were talking about you down at the coffee shop (me and Scarlett) and I don’t know why but I suddenly heard myself say, “Well I think Sam’s suffering has always come from trying to be authentic. That’s what it seems to me he’s always been striving for—authentic cowboy, authentic lord of the manor, authentic sportsman etc. and yet always feeling like an impostor, surrounding himself with ‘the real ones’ but never being able to climb inside their skin. He himself is ‘a real one’ but he doesn’t realize which one that is.”

Shepard to Dark
March 30, 1985 – Santa Fe

I’m struggling along with my play [Life of the Mind], which is very difficult to write because, finally, I’m beginning to see the absolute hopelessness of all forms of negativity—but hopefully, this will be some kind of final definitive piece on my age-old themes of father & son, sister, brother, mother, family, etc. Who knows? If nothing else, I feel as though, after twenty-one years of writing I’m finally able to get down to the real essence of what’s behind it. So many masks.

Sam, Johnny, and Jesse, Mill Valley, California, 1980

Shepard to Dark
March 23, 2005 – N.Y.C.

Out of the blue Patti Smith calls me up & wants to meet up—so we meet at Café Dante down in the West Village where Dylan used to play & I was a busboy right around the corner about a hundred years ago. Patti’s as sweet as ever, somewhat haggard around the edges like all of us. She has 2 teen-age kids from a guitar player husband who drank himself to death & she’s had a lot of death in her immediate family but nevertheless still maintains a great bravado about life. One of the things I always liked about her. Anyway I tell her Jessica is about to open on Broadway in Tennessee Williams’ The Glass Menagerie & would she like to come to the opening & bring her daughter along. So, she comes & there we all are—me & my 2 kids—Walker & Hannah & Patti & her daughter & Jessica’s on stage acting her heart out. Life is absolutely overwhelming. At the party later me & Patti are standing around with a plate of cookies kind of giggling like little kids & I confess to her that I’m completely confused by all this. It feels exactly the same being around her now as it did then except we’ve now got these grown kids. She says she knows what I mean. Now, my son Walker might be going out on a date with Patti’s daughter whose name just happens to be—Jesse! Unbelievable.

Shepard to Dark
August 25, 2007 – Kentucky

[Samuel Beckett] blows you away in a single paragraph…. My friend Rudy Wurlitzer—I think you might remember him visiting us in Mill Valley with Robert Frank—told me that Beckett destroyed him as a writer because when he first encountered him he knew he could never measure up to him. I feel the opposite—to me he’s pure inspiration toward the unknown—the possibilities seem endless when I read him & have nothing to do with hoping to compete. You just take for granted that he’s in a completely different league.

Postcard from Shepard to Dark, January 1998

Sam, Johnny, and Jesse, Mill Valley, California, 1980

Shepard to Dark
August 22, 1998

Out of the blue Patti Smith calls me up & wants to meet up—so we meet at Café Dante down in the West Village where Dylan used to play & I was a busboy right around the corner about a hundred years ago. Patti’s as sweet as ever, somewhat haggard around the edges like all of us. She has 2 teen-age kids from a guitar player husband who drank himself to death & she’s had a lot of death in her immediate family but nevertheless still maintains a great bravado about life. One of the things I always liked about her. Anyway I tell her Jessica is about to open on Broadway in Tennessee Williams’ The Glass Menagerie & would she like to come to the opening & bring her daughter along. So, she comes & there we all are—me & my 2 kids—Walker & Hannah & Patti & her daughter & Jessica’s on stage acting her heart out. Life is absolutely overwhelming. At the party later me & Patti are standing around with a plate of cookies kind of giggling like little kids & I confess to her that I’m completely confused by all this. It feels exactly the same being around her now as it did then except we’ve now got these grown kids. She says she knows what I mean. Now, my son Walker might be going out on a date with Patti’s daughter whose name just happens to be—Jesse! Unbelievable.

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These slipcased volumes present a facsimile of the unpublished magnum opus of one of the twentieth century’s greatest photographers—an ambitious, ahead-of-its-time photo-essay that reveals W. Eugene Smith as a major progenitor of the photobook genre.

The Big Book
Volumes One and Two

by W. Eugene Smith
Introduction by William S. Johnson
Essay by John Berger
Notes by Leslie Squyres, Jennifer Jae Gutierrez, and Arthur J. Bell

Smith’s handmade maquette of The Big Book
W. Eugene Smith, an icon in the field of twentieth-century photography, is best known as the master of the humanistic photographic essay. Smith’s most expressive and frequently reproduced images—World War II combat, the country doctor and nurse-midwife, Pittsburgh, Albert Schweitzer in Africa, rural Spanish villagers, and the mentally ill in Haiti—have altered our perception and understanding of the world.

In 1959, Smith became obsessed with creating an extended photo-essay that he called “The Big Book,” a complex retrospective of his work that would reflect his philosophy of art and critique of the world. Smith’s layout grouped photographs out of context and chronological order to form a series of connected “visual chapters and subchapters” that were intended to have a Joycean or Faulknerian literary quality. After three years of intense labor, Smith completed two handmade folio-sized maquettes to send to publishers. With 341 pages and 466 images, The Big Book was universally rejected as unviable and non-commercial, and it was never published.

Now, five decades later, a facsimile of W. Eugene Smith’s The Big Book, which is part of the Smith Archive at the Center for Creative Photography (CCP) at the University of Arizona, is in print for the first time. Accompanying the facsimile is a supporting volume with a foreword by Dr. Katharine Martinez, Director of CCP; an introduction by William S. Johnson, who arranged Smith’s archive at CCP; an essay by the renowned Swiss critic John Berger; notes on the Smith Collection at CCP by archivist Leslie Squyres, Jennifer Jae Gutierrez, and Arthur J. Bell; “The Walk to Paradise Garden” by W. Eugene Smith; and an appendix that maps Smith’s complete layout with titles, dates, and reproductions of each image from original prints. The Big Book is an essential primary source document for the study of both the history of photography and the history of the photobook. This set, in slipcase, will likely be the most comprehensive catalogue of W. Eugene Smith’s work ever published.

With the publication of W. Eugene Smith’s The Big Book, the Center for Creative Photography at the University of Arizona and the University of Texas Press are launching a new photograp-hy book series that will present rare, unpublished primary source material from the CCP’s collections. The series also has a secondary goal of highlighting the research archive in general and encouraging its scholarly exploration. This publishing partnership between two of the largest and oldest state universities in the Southwest will create a new, joint brand for both institutions and serve as a model for cooperative sharing of staff, resources, and project costs between universities with common goals.

“Black, for Smith, was the valley of the shadow of death. Light was hope. Compare some of his photos with both icons and certain early Flemish paintings. Not so much from the point of view of light and shade as from that of their expression (the expression of faces) and the relation between figures and background. His most successful pictures look more at home in a church than in a museum. He dreams of speaking to a congregation.”

—John Berger from the essay “Pieta: W. Eugene Smith”
Focusing on the most prolific decades in the career of this complex, often contradictory icon of country music, David Cantwell explores the creation of many of Merle Haggard’s greatest hits and the life and times that inspired them.

Merle Haggard
The Running Kind
BY DAVID CANTWELL

Merle Haggard has enjoyed artistic and professional triumphs few can match. He’s charted more than a hundred country hits, including thirty-eight number ones. He’s released dozens of studio albums and another half dozen or more live ones, performed upwards of ten thousand concerts, been inducted into the Country Music Hall of Fame, and seen his songs performed by artists as diverse as Lynyrd Skynyrd, Elvis Costello, Tammy Wynette, Willie Nelson, the Grateful Dead, and Bob Dylan. In 2011 he was feted as a Kennedy Center Honoree. But until now, no one has taken an in-depth look at his career and body of work.

In Merle Haggard: The Running Kind, David Cantwell takes us on a revelatory journey through Haggard’s music and the life and times out of which it came. Covering the entire breadth of his career, Cantwell focuses especially on the 1960s and 1970s, when Haggard created some of his best-known and most influential music, which helped invent the America we live in today. Listening closely to a masterpiece-crowded catalogue (including songs such as “Okie from Muskogee,” “Sing Me Back Home,” “Mama Tried,” “Working Man Blues,” “Kern River,” “White Line Fever,” “Today I Started Loving You Again,” and “If We Make It through December,” among many more), Cantwell explores the fascinating contradictions—most of all, the desire for freedom in the face of limits set by the world or self-imposed—that define not only Haggard’s music and public persona but the very heart of American culture.

From the book

On the Friday after terrorist attacks murdered thousands, crashed four airliners, and reduced New York’s Twin Towers to rubble, Merle Haggard played a concert in Kansas City, Missouri. The instant he took the stage, he was pelted with requests—demands, really—which quickly coalesced into an impatient chant. Fight! N Side! Fight! N Side! Fight! N Side!

Haggard shook his head slowly from side to side. And like so much else in his career, the gesture might have been interpreted in a number of ways. Was he telling the audience that he planned to play what they damned well pleased, no matter how aggressive their requests? Was he expressing disbelief at the audience’s enthusiasm for him, or disgust at his fan’s insistence upon a fightin’ side he seemed, just then, unable or unwilling to muster?

Merle didn’t speak. He just leaned into the mike and started to sing.

The song was “Silver Wings,” and in 1969 it had played B-side to his “Working Man Blues” single, the hit that had provided him with something of a nom de plume in those final moments before another hit, “Okie from Muskogee,” became his new signature song and new identity. “Okie from Muskogee,” and its follow-up release, “The Fightin’ Side of Me,” had freed Haggard forever from mere country stardom while also chaining him tightly to an image he’d been fighting to live down ever since. Except, that is, whenever he made it a point to live up to it, in the process foiling expectations of anyone who’d have preferred he live it down. The only person who gets to be the boss of Merle Haggard is Merle Haggard.

“Since ‘Okie from Muskogee’ was released in 1969 and made Haggard a lightning rod, he’s been perhaps the most-written-about artist in country music history. Yet all that writing has been in periodicals… Now here is a book that takes a serious look at Haggard’s place in American culture and art, and that is no small thing… This book is long overdue.”

—John Morthland
music writer and former editor at Rolling Stone, Creem, and Country Music

Also in the American Music Series
Peter Blackstock and David Menconi, Editors

Dwight Yoakam
A Thousand Miles from Nowhere
By Don McLee


Ryan Adams
Losing, a Story of Whiskeytown
By David Menconi


—
The first book that addresses color in photography from the beginning of the medium to the present, this landmark copublication with the Amon Carter Museum of American Art explores how color transformed photography into today’s dominant artistic form.

Color
American Photography Transformed

Capturing the world in color was one of photography’s greatest aspirations from the very beginnings of the medium. When color photography became a reality with the introduction of the Autochrome in 1907, prominent photographers such as Alfred Stieglitz were overjoyed. But they quickly came to reject color photography as too aligned with human sight. It took decades for artists to come to understand the creative potential of color, and only in 1976, when John Szarkowski showed William Eggleston’s photographs at the Museum of Modern Art, did the art world embrace color. By accepting color’s flexibility and emotional transcendence, Szarkowski and Eggleston transformed photography, giving the medium equal artistic stature with painting, but also initiating its demise as an independent art.

The catalogue of a major exhibition at the Amon Carter Museum of American Art, which holds one of the premier collections of American photography, Color tells, for the first time, the fascinating story of color’s integration into American fine art photography and how its acceptance revolutionized the practice of art. Tracing the development of color photography from the first...
“Rohrbach has uncovered, through interviews and secondary sources, a great deal that has not been stated in print before . . . a superior work.”

—ARTHUR OLLMAN
San Diego State University, Founding Director of the Museum of Photographic Arts

John Rohrbach
Fort Worth, Texas
A leading curator in the field of fine art photography, Rohrbach is senior curator of photographs at the Amon Carter Museum of American Art.

Sylvie Pénichon
Fort Worth, Texas
Pénichon is conservator of photographs at the Amon Carter Museum of American Art.

color photograph in 1851 to digital photography, John Rohrbach describes photographers’ initial rejection of color, their decades-long debates over what color brings to photography, and how their gradual acceptance of color released photography from its status as a second-tier art form. He shows how this absorption of color instigated wide acceptance of a fundamentally new definition of photography, one that blends photography’s documentary foundations with the creative flexibility of painting. Sylvie Pénichon offers a succinct survey of the technological advances that made color in photography a reality and have since marked its multifaceted development. These texts, illuminated by seventy-five full-page plates and more than eighty illustrations, make this book a groundbreaking contribution to photographic studies.
The Family Jewels
The CIA, Secrecy, and Presidential Power

John Prados
Silver Spring, Maryland

In December 1974, a front-page story in the New York Times revealed the explosive details of illegal domestic spying by the Central Intelligence Agency. This included political surveillance, eavesdropping, detention, and interrogation. The revelation of illegal activities over many years shocked the American public and led to investigations of the CIA by a presidential commission and committees in both houses of Congress, which found evidence of more abuse, even CIA plans for assassinations. Investigators and the public soon discovered that the CIA abuses were described in a top-secret document agency insiders dubbed the “Family Jewels.” That document became ground zero for a political firestorm that lasted more than a year. The “Family Jewels” debacle ultimately brought about greater congressional oversight of the CIA, but excesses such as those uncovered in the 1970s continue to come to light.

The Family Jewels probes the deepest secrets of the CIA and its attempts to avoid scrutiny. John Prados recounts the secret operations that constituted “Jewels” and investigators’ pursuit of the truth, plus the strenuous efforts—by the agency, the executive branch, and even presidents—to evade accountability. Prados reveals how Vice President Richard Cheney played a leading role in intelligence abuses and demonstrates that every type of “Jewel” has been replicated since, especially during the post-9/11 war on terror. The Family Jewels masterfully illuminates why these abuses are endemic to spying, shows that proper relationships are vital to control of intelligence, and advocates a system for handling “Family Jewels” crises in a democratic society.

From the book
“The ‘Family Jewels’ document proved as explosive as it was not for its actual contents but because of the real abuses that underlay this sparse reporting. Its impact was demonstrable in the flurry of investigations that followed the press revelation. That season of inquiry took its course and led to creation of the system of formal intelligence oversight that exists in the United States today. However, the issue of abuse in intelligence activities has not gone away in the years since 1975, and in the first decade of this century it mushroomed with the excesses of President George W. Bush’s war on terror. It was and still is important to engage with this problem if there is to be public confidence in the intelligence activities conducted by a democratic nation. It came to me that the ‘Family Jewels’ really serves as a metaphor: Family Jewels designate a certain category of operations, ones that become sensitive as exuberance exceeds proper boundaries. Family Jewels are eternal. Only their specific content changes over time.”

Conspiracy Theory in America
By Lance DeHaven-Smith
ISBN 978-0-292-74479-3
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Founding Finance
How Debt, Speculation, Foreclosures, Protests, and Crackdowns Made Us a Nation
By William Hogeland
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Greenback Planet
How the Dollar Conquered the World and Threatened Civilization as We Know It
By H. W. Brands
$25.00 | £16.99
Hardcover
$25.00
E-book
Now back in print with a fresh design and photographs, My Mexico is the most personal book by Diana Kennedy, renowned as the Julia Child of Mexican cooking and author of the definitive works on the subject, including the James Beard Award-winning Oaxaca al Gusto.

“My Mexico is a masterwork. I am thrilled to see it being republished. No other writer has come close to Diana Kennedy in communicating the variety, richness, and delights of the cuisines of Mexico. Reading the book, for it’s a great read, is like watching a layered lively video, as images unspool in the mind’s eye. Cooking from it is also a pleasure, for directions are clear and results exceptional, in my experience.”
—Naomi Duguid
author of Burma: Rivers of Flavor

“Diana Kennedy stands in the canon of outstanding people like Fanny Calderón de la Barca, Malcolm Lowry, and Leonora Carrington, who came to Mexico and made the country their own. The uniqueness of Diana Kennedy’s journey and brilliant body of work is that she also gave Mexico to itself.”
—Jennifer Clement
prize-winning author and president of PEN Mexico

Diana Kennedy
Mexico
Kennedy is widely considered the foremost researcher, teacher, and writer on the regional foods of Mexico and has written eight books on the subject, including The Cuisines of Mexico (now included in The Essential Cuisines of Mexico), The Art of Mexican Cooking, and From My Mexican Kitchen. She has been bestowed the highest honor given to foreigners by the Mexican government, the Order of the Aztec Eagle.

The William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere

Guacamole chamacuero

Sra. Leticia Sánchez, Comonfort, Guanajuato
(Makes approximately 4 cups)

Between Celaya and San Miguel de Allende lies the little town of Comonfort, formerly known as Chamacuero and renamed after the former Mexican president Ignacio Comonfort, who died in the area. This unusual guacamole is an old family recipe given to me by Sra. Sánchez. It is made in late summer and fall, when the peaches, grapes, and pomegranates are ripe in the local orchards. This guacamole lends itself to many inauthentic innovations.

2 heaped tablespoons finely chopped white onion
2 to 3 serrano chiles, finely chopped Salt to taste
2 cups (500 milliliters) roughly crushed avocado pulp
½ cup (188 milliliters) peeled and finely diced firm but ripe peaches
½ cup (125 milliliters) halved seedless grapes
1½ tablespoons fresh lime juice
½ cup (83 milliliters) pomegranate seeds

Crush the onion, chiles, and salt together to a paste. Stir in the avocado pulp, peaches, grapes, lime juice, and half the pomegranate seeds. Mix well, sprinkle the surface with the remaining seeds, and serve at room temperature. Pears or other fruits may be substituted. If peaches are not in season, substitute pear.

A serving of pipian de acamaya

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This lively history by the acclaimed author of Just Food and A Revolution in Eating follows the pecan from primordial Southern groves to the contemporary Chinese marketplace to reveal how a nut with a very limited natural range has become a global commodity and endangered heirloom.

The Pecan
A History of America’s Native Nut

BY JAMES McWILLIAMS

What would Thanksgiving be without pecan pie? New Orleans without pecan pralines? Southern cooks would have to hang up their aprons without America’s native nut, whose popularity has spread far beyond the tree’s natural home. But as familiar as the pecan is, most people don’t know the fascinating story of how native pecan trees fed Americans for thousands of years until the nut was “improved” a little more than a century ago—and why that rapid domestication actually threatens the pecan’s long-term future.

In The Pecan, acclaimed writer and historian James McWilliams explores the history of America’s most important commercial nut. He describes how essential the pecan was for Native Americans—by some calculations, an average pecan harvest had the food value of nearly 150,000 bison. McWilliams explains that, because of its natural edibility, abundance, and ease of harvesting, the pecan was left in its natural state longer than any other commercial fruit or nut crop in America. Yet once the process of “improvement” began, it took less than a century for the pecan to be almost totally domesticated. Today, more than 300 million pounds of pecans are produced every year in the United States—and as much as half of that total might be exported to China, which has fallen in love with America’s native nut. McWilliams also warns that, as ubiquitous as the pecan has become, it is vulnerable to a “perfect storm” of economic threats and ecological disasters that could wipe it out within a generation. This lively history suggests why the pecan deserves to be recognized as a true American heirloom.
Reading Magnum
A Visual Archive of the Modern World
EDITED BY STEVEN HOELSCHER
Foreword by Geoff Dyer

This first reading of the vast Magnum Photos archive as a body of work presents an astonishingly rich survey of life and death in the second half of the twentieth and the early twenty-first centuries, as well as a concise history of modern photography.

The Magnum Photos archive—a collection of more than 200,000 photographs by some of the twentieth and early twenty-first centuries’ greatest image makers—is the most comprehensive accumulation of prints made by the distinguished photo cooperative. Consistently and with striking artistry, Magnum’s photographers have done more than simply document the far reaches of the globe; they have helped shape generations’ understanding of the world around them. While many of its photographs have been widely published, until now no one has examined the Magnum archive itself. In Reading Magnum, experts from several fields investigate this visual archive, now residing at the Harry Ransom Center at the University of Texas at Austin, to discover how a se-

lect, influential group of visual authors has used the camera for an ambitious project of cultural interpretation and social commentary.

The chapters in *Reading Magnum* are devoted to themes generated by a close reading of the archive—war and conflict, portraiture, geography, cultural life, social relations, and globalization. These themes are further developed by evocative portfolios of images, which suggest something of the depth and range of the photo agency, and by tracing the trajectory of several iconic images from annotated press print to distribution to eventual publication. *Reading Magnum* reveals patterns of intention, aesthetic vision, and political perspective that become legible only by viewing both the physical objects and the recorded images that constitute this remarkable collection.

**STEVEN HOELSCHER**

*Austin, Texas*

Hoelscher is Professor of American Studies and Geography at the University of Texas at Austin and Academic Curator of Photography at the Harry Ransom Center. His books include: *Picturing Indians: Photographic Encounters and Tourist Fantasies in H. H. Bennett’s Wisconsin Dells*; and *Textures of Place: Exploring Humanist Geographies*.

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Renowned, award-winning screenwriters, including John Lee Hancock, Peter Hedges, Lawrence Kasdan, Whit Stillman, Robin Swicord, and Randall Wallace, discuss their craft from concept to completion in these lively conversations transcribed from the acclaimed PBS series On Story.

On Story—Screenwriters and Their Craft

By Austin Film Festival
Edited by Barbara Morgan and Maya Perez

Austin Film Festival (AFF) is the first organization of its kind to focus 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.

This book distills the advice of renowned, award-winning screenwriters who have appeared on On Story, including John Lee Hancock, Peter Hedges, Lawrence Kasdan, Whit Stillman, Robin Swicord, and Randall Wallace. In their own lively words and stories transcribed from interviews and panel discussions, they cover the entire development of a screenplay, from inspiration, story, process, structure, characters, and dialogue to rewriting and collaboration. Their advice is fresh, practical, and proven—these writers know how to tell a story on screen. Enjoy this collection of ideas and use it to jump-start your own screenwriting career.

From the book

“I wrote [the movie], and I wept. And I think that if you’re not prepared to go to that place, then you should not be a writer. I think you should find another ambition.”

—Randall Wallace

“I think it would be foolish not to take advantage of mythology and stories that have held up through the ages. There’s a reason why they are told and retold—it’s because they work for us. Whether they are dramatic, romantic, or bittersweet, they tend to work, and that’s why they are retold. I think you should be cognizant of that.”

—John Lee Hancock

“There are actually some stories you’re shying away from not just to get out of the work, but because they’re not good enough. That’s the job, unfortunately, sorting out which ones are worth investing your time in and which ones aren’t. It takes a lot of blood and sweat, and if you aren’t being paid for it, which covers 99.9 percent of screenwriting in the world, then finding the motivation is hard.”

—Lawrence Kasdan

“One thing that I think is very bad about a lot of the advice books and courses is the way they try to denigrate dialogue. Dialogue is so much the personality of the character of the movie, and this sort of rogue thing of saying dialogue is unimportant is just nonsense.”

—Whit Stillman

“When you come at [writing] with a grid and say that by page thirty you’ve got to have a turning point and by page five you’ve got to have an inciting incident, you’re getting locked into a kind of thing. It is not an algebraic equation. You have to find your story, and it’s a kind of mystery, unfolding in a certain way, and subplots have to connect and push other things, but beyond that, the idea that one person can stand up there and tell you exactly how your personal screenplay is supposed to go is absurd.”

—Robin Swicord
Lavishly illustrated with more than eighty works, including drawings and sculptures, objects and installations, this catalog of the first U.S. retrospective exhibition of Waltercio Caldas offers insight into his entire artistic production to date, one of the most productive in Brazilian art.

Waltercio Caldas

Blanton Museum of Art
Foreword by Simone Wicha
Preface by Fundação Iberê Camargo
Essays by Gabriel Pérez-Barreiro, Richard Shiff, and Robert Storr

Often simple in composition, the art of Waltercio Caldas invites a host of complex questions about perception and space. Caldas challenges not only the way we look at his objects in the moment, but also our perspectives on art more generally. For decades he has been a central figure in Brazilian art. While his influence extends across much of the art world, he has remained largely underrecognized in the United States. To make this exceptional artist more widely known to the U.S. audience, the Blanton Museum of Art at the University of Texas at Austin and the Fundação Iberê Camargo, a premier art organization in Porto Alegre, Brazil, have organized the exhibition The Nearest Air: A Survey of Works by Waltercio Caldas.

The exhibition catalog Waltercio Caldas is the first illustrated English-language publication to fully explore Caldas’s four-decade artistic trajectory, his influences, and his impact. The catalog includes essays by the exhibition’s curator, Gabriel Pérez-Barreiro, director of the Colección Patricia Phelps de Cisneros; leading art critic Robert Storr, Dean of the Yale University School of Art, who investigates Caldas’s work in relationship to that of his international peers and its importance in the history of art; and renowned art historian Richard Shiff, modern and contemporary art professor at the University of Texas, who discusses key Caldas works that epitomize his investigation of the history of art. The catalog also includes a selected chronology of the artist’s career and a selected bibliography.
WALTERCIO CALDAS
Rio de Janeiro, Brazil

Caldas has had solo exhibitions at the Museum of Modern Art in Rio, the Kanaal Foundation in Belgium, and the Stedelijk Museum in Amsterdam, among other venues. He participated in the Venice Biennale in 1997 and 2007, as well as in multiple São Paulo and Mercosul Bien-
nials in Brazil. His work is in the collections of the Museum of Modern Art, New York; the Blanton Museum of Art at the University of Texas at Austin; the National Gallery of Art, Washington, DC; and the Museum of Modern Art, São Paulo.

Copublished with the Blanton Museum of Art

RELEASE DATE | OCTOBER
10 1/4 x 12 inches, 168 pages, 120 color plates
$60.00 | £39.00 | C$70.00

Top: Braque, 1995. Private Collection, Rio de Janeiro
Opposite: Dado no gelo [Dice on Ice], 1976. Private Collection, Rio de Janeiro
Critically acclaimed and now available in trade paperback, Let the People In offers a nuanced, fully realized portrait of the first feminist elected to high office in America and one of the most fascinating women in our political history.

Let the People In
The Life and Times of Ann Richards

BY JAN REID

“A darned good story, and Reid, a veteran of Austin literary and political circles, tells it with sympathy, insight, and a deep knowledge of contemporary Texas politics.” —Washington Post

“Illuminates the challenge of being a woman in Texas politics during the late twentieth century. . . . Credit for the changing times belongs in large measure to the fortitude of Richards and others like her.” —Economist

“Reid is a clever stylist and a terrific storyteller. He has a fine grasp of Texas politics and no ideological ax to grind. As an account of Richards the politician in Lone Star surroundings, Let the People In is about as good as it gets.” —David Osinsky, Texas Monthly

“There’s something interesting on almost every page of Let the People In. This is a terrific book about a fascinating woman.” —Houston Chronicle

Ann observes a quiet moment at the announcement of her candidacy for governor, Austin, 1990.
Now available in trade paperback, this delicious memoir offers an intimate, fascinating portrait of the private Molly Ivins behind the “professional Texan” through stories of the fabulous meals she prepared for friends and family, along with forty-six recipes.

“A rendering of a deep and lasting friendship, painted with dozens of anecdotes about Sweets and Ivins and their rollicking adventures in cooking and eating, including dropping gumbo on the floor before later serving it to assembled guests.” —Denver Post

**Oeufs Brouillé**

This dish really is worth the time it takes to make it. Topped with chives and a skosh of your favorite grated cheese, it makes a very civilized morning meal. Or you can skip the cheese and drizzle the eggs with a bit of white truffle oil; Molly was quite possibly the only person I knew at the time who kept white truffle oil in the fridge. No, she was the only person I knew who kept it at all. This breakfast merits a mimosa. Cut the recipe in half for two; otherwise it serves 6 French diners or 4 Texans.

**Ingredients**

- 12 large eggs
- 1/2 cup cream (not milk, not half and half, not 2 percent, not skim)
- 6 tablespoons cold, unsalted butter, cut into little cubes and divided
- Sea salt and freshly ground pepper
- 2 tablespoons finely chopped chives
- 2 teaspoons white truffle oil
- 12 slices from a loaf of brioche, toasted

**Directions**

- In a bowl, whisk eggs and cream.
- Melt 2 tablespoons of the butter in a large stainless-steel bowl over a stockpot with about 2 quarts of boiling water.
- Add eggs and cook over low heat, gently stirring with a silicon spatula and scraping the bottom of the bowl until eggs begin to set, about 5 minutes.
- Add the remaining butter, a little chunk at a time, all the while stirring and scraping the bottom and sides of the bowl, until the eggs are thick and cooked through but still soft, about 5 more minutes.
- Season with salt and pepper; transfer to plates. Drizzle with truffle oil, sprinkle with the chives, and serve at once with the brioche.
Now available in trade paperback, a definitive and eloquent book about deer hunting in Texas and the lessons it teaches about the cycles of life in nature and in a family, A Thousand Deer reaffirms Rick Bass’s stature as one of America’s finest nature writers.

A Thousand Deer
Four Generations of Hunting and the Hill Country

By Rick Bass

In November, countless families across Texas head out for the annual deer hunt, a ritual that spans generations, ethnicities, socioeconomics, and gender as perhaps no other cultural experience in the state. Rick Bass’s family has returned to the same hardscrabble piece of land in the Hill Country—“the Deer Pasture”—for more than seventy-five years. In A Thousand Deer, Bass walks the Deer Pasture again in memory and stories, tallying up what hunting there has taught him about our need for wildness and wilderness, about cycles in nature and in the life of a family, and particularly about how important it is for children to live in the natural world.

The arc of A Thousand Deer spans from Bass’s boyhood in the suburbs of Houston, where he searched for anything rank or fecund in the little oxbow swamps and pockets of woods along Buffalo Bayou, to his commitment to providing his children in Montana the same opportunity—a life afield—that his parents gave him in Texas. Inevitably this brings him back to the Deer Pasture and the passing of seasons and generations he has experienced there. Bass lyrically describes his own passage from young manhood, when the urge to hunt was something primal, to mature adulthood and the waning of the urge to take an animal, his commitment to the hunt evolving into a commitment to family and to the last wild places.

From the book

“Being measured for records is meaningless—the oldest person, the biggest deer. Living and dying, and the in-between, is all that matters, and it’s all here for the taking. For me, I can’t separate any discussion of hunting from a discussion of my family. We’ve always hunted—my father, brothers, and I. We gather our food. We gather the years. We are a family of hunters, even those of us like Grandma Bass and Grandma Robson, who do not hunt. You wouldn’t think one’s ninety-year-old grandmothers and deer hunting would have a lot in common—that they would be anything at all the same. But when I am out in the woods deer hunting, I find myself thinking about them a lot. The old ones. The things that have made us who and what we are.”

“A continuous thing is so rare, these days, when fragmentation seems, more than ever, to be the rule of the universe. I remember the first time I walked with my older daughter at the deer pasture. The granite chat crunched under her tiny tennis shoes, and she gripped my finger tight to keep from falling. The sound of that gravel underfoot (the pink mountains being worn away, along with our bodies) was a sound I’d heard all my life at the deer pasture, but this time, this first time, with my daughter gripping my finger and looking down at the loose pink gravel that was making that sound, it affected me so strongly that I felt faint, felt so light that I thought I might take flight.”

Praise for Rick Bass’s writing

“Rick Bass puts his talent as a nature writer to terrific use. . . . His ability to map the inner lives of his characters is equally impressive.”

—New York Times Book Review

“Rick Bass is one of the best writers of his generation.”

—George Plimpton

“Rick Bass is a national treasure.”

—Carl Hiaasen

“Bass captures quiet human truths amidst his astonishing portraits of life in the wilderness.”

—People

Rick Bass
Yaak Valley, Montana

Bass is the author of twenty-seven books of fiction and nonfiction. Several of his books have been finalists for the National Book Critics Circle Award and the Los Angeles Times Book Award, as well as the New York Times and Los Angeles Times Best Book of the Year. His short stories and essays have received O. Henry and Pushcart Prizes, and have been anthologized widely.

Ellen and Edward Randall Series

Release Date | October 6 x 8 inches, 198 pages
$16.95 | £11.99 | C$19.50 paperback
$16.95 e-book
The Best Way to Rob a Bank Is to Own One
How Corporate Executives and Politicians Looted the S&L Industry | Updated Edition

BY WILLIAM K. BLACK

In this expert insider’s account of the savings and loan debacle of the 1980s, William Black lays bare the strategies that corrupt CEOs and CFOs—in collusion with those who have regulatory oversight of their industries—use to defraud companies for their personal gain. Recounting the investigations he conducted as Director of Litigation for the Federal Home Loan Bank Board, Black fully reveals how Charles Keating and hundreds of other S&L owners took advantage of a weak regulatory environment to perpetrate accounting fraud on a massive scale. In the new afterword, he also authoritatively links the S&L crash to the business failures of 2008 and beyond, showing how CEOs then and now are using the same tactics to defeat regulatory restraints and commit the same types of destructive fraud.

Black uses the latest advances in criminology and economics to develop a theory of why “control fraud”—looting a company for personal profit—tends to occur in waves that make financial markets deeply inefficient. He also explains how to prevent such waves. Throughout the book, Black drives home the larger point that control fraud is a major, ongoing threat in business that requires active, independent regulators to contain it. His book is a wake-up call for everyone who believes that market forces alone will keep companies and their owners honest.

Praise for The Best Way to Rob a Bank Is to Own One

“. . . the definitive history of the savings-and-loan industry scandals of the early 1980s. More important, it is a general theory of how dishonest CEOs, crony directors, and corrupt middlemen can systematically defeat market discipline and conceal deliberate fraud for a long time—enough to create massive damage. Although the currently fashionable law and economics school of thought contends that regulation only causes inefficiencies, Black’s analysis reminds us that history teaches otherwise.”

—BUSINESSWEEK

“. . . Bill Black has detailed an alarming story about financial and political corruption. . . . the lessons are as fresh as the morning newspaper. One of those lessons really sticks out: one brave man with a conscience could stand up for us all.”

—PAUL VOLCKER
former chairman of the Federal Reserve

“This is an extraordinary book. . . . No other account gives a complete picture of the control fraud that occurred in the S&L crisis. . . . There is no one else in the whole world who understands so well exactly how these lootings occurred in all their details and how the changes in government regulations and in statutes in the early 1980s caused this spate of looting. . . . This book will be a classic.”

—GEORGE A. AKERLOF
University of California, Berkeley, winner of the 2001 Nobel Prize for Economics

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2011 Cookbook of the Year, James Beard Foundation Book Awards

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From Visualizing Guadalupe: From Black Madonna to Queen of the Americas by Jeanette Favrot Peterson; Miracle of Virgin of Guadalupe for Son of Don Antonio Carvajal, eighteenth century, artist unknown.
Investigating over forty key concepts from the perspectives of both Spain and Spanish America, this groundbreaking work of scholarship opens a vast new understanding of the profound cultural transfers and transformations that defined the transatlantic Spanish world in the Baroque era.

Lexikon of the Hispanic Baroque
Transatlantic Exchange and Transformation

EDITED BY EVONNE LEVY AND KENNETH MILLS

Over the course of some two centuries following the conquests and consolidations of Spanish rule in the Americas during the late fifteenth and early sixteenth centuries—the period designated as the Baroque—new cultural forms sprang from the cross-fertilization of Spanish, Amerindian, and African traditions. This dynamism of motion, relocation, and mutation changed things not only in Spanish America, but also in Spain, creating a transatlantic Hispanic world with new understandings of personhood, place, foodstuffs, music, animals, ownership, money and objects of value, beauty, human nature, divinity and the sacred, cultural proclivities—a whole lexikon of things in motion, variation, and relation to one another.

Featuring the most creative thinking by the foremost scholars across a number of disciplines, the Lexikon of the Hispanic Baroque is a uniquely wide-ranging and sustained exploration of the profound cultural transfers and transformations that define the transatlantic Spanish world in the Baroque era. Pairs of authors—one treating the peninsular Spanish kingdoms, the other those of the Americas—provocatively investigate over forty key concepts, ranging from material objects to metaphysical notions. Illuminating difference as much as complementarity, departure as much...
as continuity, the book captures a dynamic universe of meanings in the various midst of its own re-creations. The *Lexikon of the Hispanic Baroque* joins leading work in a number of intersecting fields and will fire new research—it is the indispensable starting point for all serious scholars of the early modern Spanish world.

**EVONNE LEVY**

*Toronto, Ontario, Canada*

Levy, Associate Professor of Art History at the University of Toronto, is concerned with the art, architecture, and historiography of the Baroque worldwide.

**KENNETH MILLS**

*Toronto, Ontario, Canada*

Mills, Professor of History at the University of Toronto, is an anthropological historian of religious and cultural transformation and re-creation in the early modern Spanish world.

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Visualizing Guadalupe
From Black Madonna to Queen of the Americas
BY JEANETTE FAVROT PETERSON

The Virgin of Guadalupe is famously migratory, traversing continents and crossing and recrossing oceans. Guadalupe’s earliest cult originated in medieval Iberia, where Our Lady of Guadalupe from Extremadura, Spain, played a significant role in the reconquista and garnered royal backing. The Spanish Guadalupe accompanied the conquistadors as part of the spiritual arsenal used to Christianize the Americas, where new images of the Virgin acted as catalysts to implant her devotion within multiethnic constituencies.

This masterful study by Jeanette Favrot Peterson traces the transmission of Guadalupe as la Virgen de ida y vuelta from Spain to the Americas and back again, analyzing how the Spanish and Mexican titular images, and a selection of the copies they inspired, operated within the overlapping spheres of religion and politics. Peterson explores two central paradoxes: that only through a material object can a divine and invisible presence be authenticated and that Guadalupe’s images were made to work for enacting revolutionary change while preserving the colonial status quo. She examines the artists who created images of Guadalupe, their patrons, and the diverse viewing audiences for whom those images were intended. This exegesis reveals that visual evidence functioned on a par with written texts (treatises, chronicles, and sermons of ecclesiastical officialdom) in measuring popular beliefs and political strategies.

Artist unknown, Virgin of Guadalupe from Extremadura, with Scenes from Her Legend and Her Miracles

Spanning some four hundred years, this masterful study of the transmission of the Virgin of Guadalupe from Spain to the Americas and back again explores the subjectivity of seeing and the power of an image at the intersection of religion and politics.
Viewing four centuries of art and architecture anew through the lens of cosmopolitanism, this pathfinding book explores how Mexican visual culture presents an ongoing process of negotiation between the local and the global.

Cosmopolitanism in Mexican Visual Culture

By María Fernández

Since the colonial era, Mexican art has emerged from an ongoing process of negotiation between the local and the global, which frequently involves invention, synthesis, and transformation of diverse discursive and artistic traditions. In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular. She argues that in Mexico, as in other colonized regions, colonization constructed power dynamics and forms of violence that persisted in the independent nation-state. Accordingly, Fernández presents not only the visual qualities of objects, but also the discourses, ideas, desires, and practices that are fundamental to the very existence of visual objects.

Fernández organizes episodes in the history of Mexican art and architecture, ranging from the seventeenth century to the end of the twentieth century, around the consistent but unacknowledged historical theme of cosmopolitanism, allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors. She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires, expectations, memories, and ways of being in the world—in short, that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity.

Antonio Rodríguez (attributed), Portrait of Moctezuma II, Xocoyotzin, ca. 1680–1697. Museo degli Argenti, Florence, Italy. With permission of the Ministero per i Beni e le Attivitá Culturali
New Waw, Saharan Oasis

By Ibrahim Al-Koni
Translated by William M. Hutchins

Upon the death of their leader, a group of Tuareg, a nomadic Berber community whose traditional homeland is the Sahara Desert, turns to the heir dictated by tribal custom; however, he is a poet reluctant to don the mantle of leadership. Forced by tribal elders to abandon not only his poetry but his love, who is also a poet, he reluctantly serves as leader. Whether by human design or the meddling of the Spirit World, his death inspires his tribe to settle down permanently, abandoning not only nomadism but also the inherited laws of the tribe. The community they found, New Waw, which they name for the mythical paradise of the Tuareg people, is also the setting of Ibrahim al-Koni’s companion novel, The Puppet.

For al-Koni, this Tuareg tale of the tension between nomadism and settled life represents a choice faced by people everywhere, in many walks of life, as a result of globalism. He sees an inevitable interface between myth and contemporary life.

By the award-winning author of The Puppet, this novel weaves myth and contemporary life into a tale of a desert community whose nomadic way of life is irrevocably changed by an unpredictable turn of events.
From Curating at the Edge: Artists Respond to the U.S.-Mexico Border by Kate Bonansinga. Atherton | Keener, “90 Days Over 100˚” 2010, Scottsdale Museum of Contemporary Art. Photograph by Bill Timmerman
Connecting John Wayne's films to the transnational historical context of the 1950s, John Wayne's World argues that Wayne's depictions of heroic masculinity dovetailed with the rise of Hollywood's cultural dominance and the development of global capitalism after World War II.

John Wayne's World
Transnational Masculinity in the Fifties

By Russell Meeuf

In a film career that spanned five decades, John Wayne became a U.S. icon of heroic individualism and rugged masculinity. His widespread popularity, however, was not limited to the United States: he was beloved among moviegoers in Asia, Africa, Latin America, and Europe. In John Wayne's World, Russell Meeuf considers the actor's global popularity and makes the case that Wayne's depictions of masculinity in his most popular films of the 1950s reflected the turbulent social disruptions of global capitalism and modernization taking place in that decade.

John Wayne's World places Wayne at the center of gender- and nation-based ideologies, opening a dialogue between film history, gender studies, political and economic history, and popular culture. Moving chronologically, Meeuf provides new readings of Fort Apache, Red River, Hondo, The Searchers, Rio Bravo, and The Alamo and connects Wayne's characters with a modern, transnational masculinity being reimagined after World War II. Considering Wayne's international productions, such as Legend of the Lost and The Barbarian and the Geisha, Meeuf shows how they resonated with U.S. ideological positions about Africa and Asia. Meeuf concludes that, in his later films, Wayne's star text shifted to one of grandfatherly nostalgia for the past, as his earlier brand of heroic masculinity became incompatible with the changing world of the 1960s and 1970s. The first academic book-length study of John Wayne in more than twenty years, John Wayne's World reveals a frequently overlooked history behind one of Hollywood's most iconic stars.

Dream West
Politics and Religion in Cowboy Movies

By Douglas Brode

While political liberals celebrated the end of "cowboy politics" with the election of Barack Obama to the presidency, political conservatives in the Tea Party and other like-minded groups still vociferously support "cowboy" values such as small government, low taxes, free-market capitalism, and the right to bear arms. Yet, as Douglas Brode argues in this paradigm-shifting book, these supposedly "cowboy" or "Old West" values hail not so much from the actual American frontier of the nineteenth century as from Hollywood's portrayal of it in the twentieth century. And a close reading of Western films and TV shows reveals a much more complex picture than the romanticized, simplistic vision espoused by the conservative right.

Examining dozens of Westerns, including Gunfight at the O.K. Corral, Red River, 3:10 to Yuma (old and new), The Wild Ones, High Noon, My Darling Clementine, The Alamo, and No Country for Old Men, Brode demonstrates that the genre (with notable exceptions that he fully covers) was the product of Hollywood liberals who used it to project a progressive agenda on issues such as gun control, environmental protection, respect for non-Christian belief systems, and community cohesion versus rugged individualism. Challenging us to rethink everything we thought we knew about the genre, Brode argues that the Western stands for precisely the opposite of what most people today—whether they love it or hate it—believe to be the essential premise of "the only truly, authentically, and uniquely American narrative form."

Douglas Brode
Phoenix, New York, and San Antonio, Texas

Brode currently teaches at Syracuse University and the University of Texas at San Antonio. His many books include Shooting Stars of the Small Screen: Encyclopedia of TV Western Actors, 1946-Present.

Jack and Doris Smothers Series in Texas History, Life, and Culture

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Blossoms and Blood
Postmodern Media Culture and the Films of Paul Thomas Anderson

BY JASON SPERB

Drawing fascinating connections between cultural history and film authorship, Blossoms and Blood charts the development of Paul Thomas Anderson, whose films, such as Boogie Nights, Magnolia, and There Will Be Blood, offer a prescient approach to the contradictions of our all-consuming, postmodern media environment.

From his film festival debut Hard Eight to ambitious studio epics Boogie Nights, Magnolia, and There Will Be Blood, Paul Thomas Anderson’s unique cinematic vision focuses on postmodern excess and media culture. In Blossoms and Blood, Jason Sperb studies the filmmaker’s evolving aesthetic and its historical context to argue that Anderson’s films create new, often ambivalent, narratives of American identity in a media-saturated world.

Blossoms and Blood explores Anderson’s films in relation to the aesthetic and economic shifts within the film industry and to America’s changing social and political sensibilities since the mid-1990s. Sperb provides an auteur study with important implications for film history, media studies, cultural studies, and gender studies. He charts major themes in Anderson’s work, such as stardom, self-reflexivity, and masculinity and shows how they are indicative of trends in late twentieth-century American culture. One of the first books to focus on Anderson’s work, Blossoms and Blood reveals the development of an under-studied filmmaker attuned to the contradictions of a postmodern media culture.

JASON SPERB
Bloomington, Indiana
Sperb is Visiting Assistant Professor of Film and Media Studies in the Department of Communication and Culture at Indiana University and the author of Disney’s Most Notorious Film: Race, Convergence, and the Hidden Histories of Song of the South.

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Theorizing Art Cinemas
Foreign, Cult, Avant-Garde, and Beyond

BY DAVID ANDREWS

The term “art cinema” has been applied to many cinematic projects, including the film d’art movement, the postwar avant-gardes, various Asian new waves, the New Hollywood, and American indie films, but until now no one has actually defined what “art cinema” is. Turning the traditional, highbrow notion of art cinema on its head, Theorizing Art Cinemas takes a flexible, inclusive approach that views art cinema as a predictable way of valuing movies as “art” movies—an activity that has occurred across film history and across film subcultures—rather than as a traditional genre in the sense of a distinct set of forms or a closed historical period or movement.

David Andrews opens with a history of the art cinema “super-genre” from the early days of silent movies to the postwar European invasion that brought Italian Neorealism, the French New Wave, and the New German Cinema to the forefront and led to the development of auteur theory. He then discusses the mechanics of art cinema, from art houses, film festivals, and the academic discipline of film studies, to the audiences and distribution systems for art cinema as a whole. This wide-ranging approach allows Andrews to develop a theory that encompasses both the high and low ends of art cinema in all of its different aspects, including world cinema, avant-garde films, experimental films, and cult cinema. All of these art cinemas, according to Andrews, share an emphasis on quality, authorship, and anticommercialism, whether the film in question is film festival favorite or a midnight movie.
An in-depth examination of the use of the car, the driver, and the road in a variety of forms of creative expression, ranging from works by Robert Rauschenberg and Martha Rosler to those of Dan Graham, John Cage, and Dennis Hopper.

Automotive Prosthetic
Technological Mediation and the Car in Conceptual Art
BY CHARISSA N. TERRANOVA

In the twenty-first century, we are continually confronted with the existential side of technology—the relationships between identity and the mechanizations that have become extensions of the self. Focusing on one of humanity's most ubiquitous machines, Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art combines critical theory and new media theory to form the first philosophical analysis of the car within works of conceptual art. These works are broadly defined to encompass a wide range of creative expressions, particularly in car-based conceptual art by both older, established artists and younger, emerging artists, including Ed Ruscha, Martha Rosler, Richard Prince, Sylvie Fleury, Yael Bartana, Jeremy Deller, and Jonathan Schipper.

At its core, the book offers an alternative formation of conceptual art understood according to technology, the body moving through space, and what art historian, curator, and artist Jack Burnham calls "relations." This thought-provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body, incar- nating new forms of "car art" and spurring a technological reframing of conceptual art. Steeped in a sophisticated take on the image and semiotics of the car, the chapters probe the politics of materialism as well as high/low debates about taste, culture, and art. The result is a highly innovative approach to contemporary intersections of art and technology.

Capturing a place and time that are unique in American art history, a former museum director traces the curatorial process and artistic lineages linked to intriguing artists during significant shifts in the sociopolitical climate at the U.S.–Mexico border

Curating at the Edge
Artists Respond to the U.S./Mexico Border

By Kate Bonansinga
Foreword by Lucy Lippard

Located less than a mile from Juárez, the Stanlee and Gerald Rubin Center for Visual Arts at the University of Texas at El Paso is a non-collecting institution that serves the Paso del Norte region. In Curating at the Edge, Kate Bonansinga brings to life her experiences as the Rubin’s founding director, giving voice to a curatorial approach that reaches far beyond the limited scope of “border art” or Chicano art. Instead, Bonansinga captures the creative climate of 2004–2011, when contemporary art addressed broad notions of destruction and transformation, irony and subversion, gender and identity, and the impact of location on politics.

The Rubin’s location in the Chihuahuan desert on the U.S./Mexican border is meaningful and intriguing to many artists, and, consequently, Curating at the Edge describes the multiple artistic perspectives conveyed in the place-based exhibitions Bonansinga oversaw. Exciting mid-career artists featured in this collection of case studies include Marígarita Cabrera, Liz Cohen, Marcos Ramírez ERRE, and many others. Recalling her experiences in vivid, first-person scenes, Bonansinga reveals the processes a contemporary art curator undertakes and the challenges she faces by describing a few of the more than sixty exhibitions that she organized during her tenure at the Rubin. She also explores the artists’ working methods and the relationship between their work and their personal and professional histories (some are Mexican citizens, some are U.S. citizens of Mexican descent, and some have ancestral ties to Europe). Timely and illuminating, Curating at the Edge sheds light on the work of the interlocutors who connect artists and their audiences.
Drawing insights from cognitive and social neuroscience, this book uncovers the cognitive roots of social injustice and makes a powerful case that literature can positively alter the way we view others and promote social justice.

Literature and Social Justice
Protest Novels, Cognitive Politics, and Schema Criticism

BY MARK BRACHER

MARK BRACHER
Kent, Ohio
Bracher is Professor of English at Kent State University. His previous books include Social Symptoms of Identity Needs: Why We Have Failed to Solve Our Social Problems and What to Do About It and Radical Pedagogy: Identity, Generativity, and Social Transformation.

Cognitive Approaches to Literature and Culture Series
Frederick Luis Aldama, Arturo J. Aldama, and Patrick Colm Hogan, Editors

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Can reading social protest novels actually produce a more just world? Literature and Social Justice offers a scientifically informed, evidence-based affirmative answer to that crucial question, arguing that literature has the potential—albeit largely unrealized—to produce lasting, socially transformative psychological changes in readers. Moving beyond traditional social criticism in its various forms, including feminist, gender, queer, and postcolonialist approaches, Mark Bracher uses new knowledge concerning the cognitive structures and processes that constitute the psychological roots of social injustice to develop a detailed, systematic critical strategy that he calls “schema criticism,” which can be applied to literature and other discourses to maximize and extend their potential for promoting social justice.

Bracher draws on studies in social cognition, social neuroscience, evolutionary psychology, political psychology, and psychoanalysis to uncover the root cognitive structures that cause misunderstandings among people and give rise to social injustice. Using the novels The Jungle, The Grapes of Wrath, and Native Son, he then demonstrates how schema criticism can correct these faulty cognitive structures and enable readers to develop more accurate and empathetic views of those they deem “Other,” as well as become more aware of their own cognitive processes.

On Anger
Race, Cognition, Narrative

BY SUE J. KIM

SUÉ J. KIM
Lowell, Massachusetts
Kim is Associate Professor of English at the University of Massachusetts, Lowell, and author of Critiquing Postmodernism in Contemporary Discourses of Race.

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Anger is an emotion that affects everyone regardless of culture, class, race, or gender—but at the same time, being angry always results from the circumstances in which people find themselves. In On Anger, Sue J. Kim opens a stimulating dialogue between cognitive studies and cultural studies to argue that anger is always socially and historically constructed and complexly ideological, and that the predominant individualistic conceptions of anger are insufficient to explain its collective, structural, and historical nature.

On Anger examines the dynamics of racial anger in global late capitalism, bringing into conversation work on political anger in ethnic, postcolonial, and cultural studies with recent studies on emotion in cognitive studies. Kim uses a variety of literary and media texts to show how narratives serve as a means of reflecting on experiences of anger and also how we think about anger—its triggers, its deeper causes, its wrongness or rightness. The narratives she studies include the film Crash, Maxine Hong Kingston’s The Woman Warrior, Tsitsi Dangarembga’s Nervous Conditions and The Book of Not, Nguyễn Ba Thông’s Devil on the Cross and Wizard of the Crow, and the HBO series The Wire. Kim concludes by distinguishing frustration and outrage from anger through a consideration of Stéphane Hessel’s call to arms, Indignez-vous! One of the few works that focuses on both anger and race, On Anger demonstrates that race—including whiteness—is central to our conceptions and experiences of anger.
This history of the long-overlooked Palestine Broadcasting Service (1936–1948) examines the role of government-sponsored radio in shaping Arab political and social life in the wake of British colonialism.

Andrea L. Stanton describes the ways in which the mandate government used broadcasting to cater to varied audiences, including rural Arab listeners, in an attempt to promote a “modern” vision of Arab Palestine as an urbane, politically sophisticated region. In addition to programming designed for the education of the peasantry, religious broadcasting was created to appeal to all three main faith communities in Palestine, which ultimately may have had a disintegrating, separatist effect. Stanton’s research brings to light the manifestation of Britain’s attempts to prepare its mandate state for self-governance while supporting the aims of Zionists. While the PBS did not create the conflict between Arab Palestinians and Zionists, the service reflected, articulated, and magnified such tensions during an era when radio broadcasting was becoming a key communication tool for emerging national identities around the globe.
This examination of Tunisia’s ruling family between 1700 and 1900 reveals the significance of the palace and the crucial political and economic roles women played in the family’s relationship with the imperial government.

**Women, Gender, and the Palace Households in Ottoman Tunisia**

**By Amy Aisen Kallander**

In this first in-depth study of the ruling family of Tunisia in the eighteenth and nineteenth centuries, Kallander investigates the palace as a site of familial and political significance. Through extensive archival research, she elucidates the domestic economy of the palace as well as the changing relationship between the ruling family of Tunis and the government, thus revealing how the private space of the palace mirrored the public political space.

“Instead of viewing the period as merely a precursor to colonial occupation and the nation-state as emphasized in precolonial or nationalist histories, this narrative moves away from images of stagnation and dependency to insist upon dynamism,” Kallander explains. She delves deep into palace dynamics, comparing them to those of monarchies outside of the Ottoman Empire to find persuasive evidence of a global modernity. She demonstrates how upper-class Muslim women were active political players, exerting their power through displays of wealth such as consumerism and philanthropy. Ultimately, she creates a rich view of the Husaynid dynastic culture that will surprise many, and stimulate debate and further research among scholars of Ottoman Tunisia.

**Performing Piety**

**Singers and Actors in Egypt’s Islamic Revival**

**By Karin van Nieuwkerk**

In the 1980s, Egypt witnessed a growing revival of religiosity among large sectors of the population, including artists. Many pious stars retired from art, “repented” from “sinful” activities, and dedicated themselves to worship, preaching, and charity. Their public conversions were influential in spreading piety to the Egyptian upper class during the 1990s, which in turn enabled the development of pious markets for leisure and art, thus facilitating the return of artists as veiled actresses or religiously committed performers.

Revisiting the story she began in *A Trade like Any Other: Female Singers and Dancers in Egypt*, Karin van Nieuwkerk draws on extensive fieldwork among performers to offer a unique history of the religious revival in Egypt through the lens of the performing arts. She highlights the narratives of celebrities who retired in the 1980s and early 1990s, including their spiritual journeys and their influence on the “petitization” of their fans, among whom are the wealthy, relatively secular, strata of Egyptian society. Van Nieuwkerk then turns to the emergence of a polemic public sphere in which secularists and Muslims debated Islam, art, and gender in the 1990s. Finally, she analyzes the Islamist project of “art with a mission” and the development of Islamic aesthetics, questioning whether the outcome has been to Islamize popular art or rather to popularize Islam. The result is an intimate thirty-year history of two spheres that have tremendous importance for Egypt—art production and piety.

**Karin van Nieuwkerk**

Nijmegen, The Netherlands

Van Nieuwkerk is an anthropologist and professor of contemporary Islam in Europe and the Middle East at the Radboud University Nijmegen in the Netherlands. She is the author of *A Trade like Any Other*: Female Singers and Dancers in Egypt and editor of *Women Embracing Islam: Gender and Conversion in the West and Muslim Rap, Halal Soaps, and Revolution- ary Theater: Artistic Developments in the Muslim World*.

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Art Against Dictatorship
Making and Exporting Arpilleras under Pinochet

By Jacqueline Adams

This pioneering study of Chilean arpillera folk art and its makers, sellers, and buyers explores the creation of a solidarity art system and shows how art can be a powerful force for opposing dictatorship and empowering oppressed people.

I Ask for Justice
Maya Women, Dictators, and Crime in Guatemala, 1898–1944

By David Carey Jr.

This study of the Guatemalan legal system during the regimes of two of Latin America’s most repressive dictators reveals the surprising extent to which Maya women used the courts to air their grievances and defend their human rights.
Offering a pioneering interpretation of the “crowned nun” portrait, this book explores how visual culture contributed to local identity formation at a time when the colonial Church instituted major reforms that radically changed the face of New Spain’s convents and religious character.

Amazons, Wives, Nuns, and Witches
Women and the Catholic Church in Colonial Brazil, 1500–1822

The Roman Catholic Church played a dominant role in colonial Brazil, so that women’s lives were shaped and constrained by the Church’s ideals for pure women, as well as by parallel concepts in the Iberian honor code. Records left by Jesuit missionaries, Roman Catholic church officials, and Portuguese Inquisitors make clear that women’s daily lives and their opportunities for marriage, education, and religious practice were sharply circumscribed. Yet these same documents also provide evocative glimpses of the religious beliefs and practices that were especially cherished or independently developed by women for their own use.

Drawing on extensive original research in primary manuscript and printed sources from Brazilian libraries and archives, as well as secondary Brazilian historical works, Carole Myescofski proposes to write Brazilian women back into history, to understand how they lived their lives within the society created by the Portuguese imperial government and Luso-Catholic ecclesiastical institutions. Myescofski offers detailed explorations of the Catholic colonial views of the ideal woman, the patterns in women’s education, the religious views on marriage and sexuality, the history of women’s convents and retreat houses, and the development of magical practices among women in that era.

The Art of Professing in Bourbon Mexico
Crowned-Nun Portraits and Reform in the Convent

By the eighteenth century, New Spaniards (colonial Mexicans) so lauded their nuns that they developed a local tradition of visually opulent portraits, called monjas coronadas or “crowned nuns,” that picture their subjects in regal trappings at the moment of their religious profession and in death. This study identifies these portraits as markers of a vibrant and changing society that fused together indigenous and Euro-Christian traditions and ritual practices to construct a new and complex religious identity that was unique to New Spain.

James M. Córdova demonstrates that the portraits were a response to the Spanish crown’s project to modify and modernize colonial society—a series of reforms instituted by the Bourbon monarchs that threatened many nuns’ religious identities in New Spain. His analysis of the portraits’ rhetorical devices shows how they promoted local religious and cultural values as well as client-patron relations, all of which were under scrutiny by the colonial Church. Combining visual evidence from images of the “crowned nun” with a discussion of the nuns’ actual roles in society, Córdova reveals that nuns found their greatest agency as Christ’s brides, a title through which they could, and did, challenge the Church’s authority when they found it intolerable.
Americans in the Treasure House
Travel to Porfirián Mexico and the Cultural Politics of Empire

By Jason Ruiz

Through extensive engagement with archival sources, this book traces the history of travel to Mexico during the Porfiriato and the Revolution, exploring how travelers’ representations created an image of Mexico as a country requiring foreign intervention to reach its full potential.

When railroads connected the United States and Mexico in 1884 and overland travel between the two countries became easier and cheaper, Americans developed an intense curiosity about Mexico, its people, and its opportunities for business and pleasure. Indeed, so many Americans visited Mexico during the Porfiriato (the long dictatorship of Porfirio Díaz, 1876–1911) that observers on both sides of the border called the hordes of tourists and business speculators a “foreign invasion,” an apt phrase for a historical moment when the United States was expanding its territory and influence.

Americans in the Treasure House examines travel to Mexico during the Porfiriato, concentrating on the role of travelers in shaping ideas of Mexico as a logical place for Americans to extend their economic and cultural influence in the hemisphere. Analyzing a wealth of evidence ranging from travelogues and literary representations to picture postcards and snapshots, Jason Ruiz demonstrates that American travelers constructed Mexico as a nation at the cusp of modernity, but one requiring foreign intervention to reach its full potential. He shows how they rationalized this supposed need for intervention in a variety of ways, including by representing Mexico as a nation that deviated too dramatically from American ideals of progress, whiteness, and sexual self-control to become a modern “sister republic” on its own. Most importantly, Ruiz relates the rapid rise in travel and travel discourse to complex questions about national identity, state power, and economic relations across the U.S.–Mexico border.
Subterranean Struggles

New Dynamics of Mining, Oil, and Gas in Latin America

EDITED BY ANTHONY BEBBINGTON AND JEFFREY BURY

Over the past two decades, the extraction of nonrenewable resources in Latin America has given rise to many forms of struggle, particularly among disadvantaged populations. The first analytical collection to combine geographical and political ecological approaches to the post-1990s changes in Latin America's extractive economy, Subterranean Struggles closely examines the factors driving this expansion and the sociopolitical, environmental, and political economic consequences it has wrought.

In this analysis, more than a dozen experts explore the many facets of struggles surrounding extraction, from protests in the vicinity of extractive operations to the everyday efforts of excluded residents who try to adapt their livelihoods while industries profoundly impact their lived spaces. The book explores the implications of extractive industry for ideas of nature, region, and nation; “resource nationalism” and environmental governance; conservation, territory, and indigenous livelihoods in the Amazon and Andes; everyday life and livelihood in areas affected by small- and large-scale mining alike; and overall patterns of social mobilization across the region. Arguing that such struggles are an integral part of the new extractive economy in Latin America, the authors document the increasingly conflictive character of these interactions, raising important challenges for theory, for policy, and for social research methodologies.

The Ecology of the Barí

Rainforest Horticulturalists of South America

BY STEPHEN BECKERMAN AND ROBERTO LIZARRALDE

Inhabiting the rainforest of the southwest Maracaibo Basin, split by the border between Colombia and Venezuela, the Barí have survived centuries of incursions. Anthropologist Roberto Lizarralde began studying the Barí in 1960, when he made the first modern peaceful contact with this previously unreceptive people; he was joined by anthropologist Stephen Beckerman in 1970. The Ecology of the Barí showcases the findings of their singular long-term study.

Detailing the Barí’s relations with natural and social environments, this work presents quantitative subsistence data unmatched elsewhere in anthropological publications. The authors’ lengthy longitudinal fieldwork provided the rare opportunity to study a tribal people before, during, and after their aboriginal patterns of subsistence and reproduction were eroded by the modern world. Of particular interest is the book’s exploration of partible paternity—the widespread belief in lowland South America that a child can have more than one biological father. The study illustrates its quantitative findings with an in-depth biographical sketch of the remarkable life and social environments of an individual Barí woman and a history of Barí relations with outsiders, as well as a description of the rainforest environment that has informed all aspects of Barí history for the past five hundred years. Focusing on subsistence, defense, and reproduction, the chapters beautifully capture the Barí’s traditional culture and the loss represented by its substantial transformation over the past half century.
Of Beasts and Beauty
Gender, Race, and Identity in Colombia

BY MICHAEL EDWARD STANFIELD

All societies around the world and through time value beauty highly. Tracing the evolutions of the Colombian standards of beauty since 1845, Michael Edward Stanfield explores their significance to and symbiotic relationship with violence and inequality in the country. Arguing that beauty holds not only social power but also economic and political power, he positions it as a pacific and inclusive influence in a country “ripped apart by violence, private armies, seizures of land, and abuse of governmental authority, one hoping that female beauty could save it from the ravages of the male beast.” One specific means of obscuring those harsh realities is the beauty pageant, of which Colombia has over 300 per year. Stanfield investigates the ways in which these pageants reveal the effects of European modernity and notions of ethnicity on Colombian women, and how beauty for Colombians has become an external representation of order and morality that can counter the pathological effects of violence, inequality, and exclusion in their country.

“A fresh and uniquely insightful interpretation of Colombian culture and nationalism that . . . represents a major breakthrough in the acknowledgment of Colombia’s important place among Latin American nations.”

—Jane M. Rausch
Professor Emerita of History, University of Massachusetts, Amherst
Califia Women
Feminist Education against Sexism, Classism, and Racism

By Clark A. Pomerleau

A dynamic exploration of the Califia Community, a long-running Los Angeles-based grassroots alternative education group formed in the mid-1970s, whose richly diverse membership offered a compelling array of responses to feminism’s key issues.

Launched in 1975, the Califia Community organized activist educational camps and other programs in southern California until its dissolution in 1987. An alternative to mainstream academia’s attempts to tie feminism to university courses, Califia blended aspects of feminism that spanned the labels “second wave” and “radical,” attracting women from a range of gender expressions, sexual orientations, class backgrounds, and races or ethnicities. Califia Women captures the history of the organization through oral history interviews, archives, and other forms of primary research. The result is a lens for re-reading trends in feminist and social justice activism of the time period, contextualized against a growing conservative backlash.

Throughout each chapter, readers learn about the triumphs and frictions feminists encountered as they attempted to build on the achievements of the postwar Civil Rights movement. With its backdrop of southern California, the book emphasizes a region that has often been overlooked in studies of East Coast or San Francisco Bay-area activism. Califia Women also counters the notions that radical and lesbian feminists were unwilling to address intersectional identities generally and that they withdrew from political activism after 1975. Instead, the Califia Community shows evidence that these and other feminists created an educational forum that embraced oppositional consciousness and sought to serve a variety of women.

The Panza Monologues
Second Edition

Written, Compiled, and Collected by Virginia Grise and Irma Mayorga
Foreword by Tiffany Ana López

The Panza Monologues is an original solo performance piece based on women’s stories about their panzas—ti sábés—that roll of belly we all try to hide. Written, compiled, and collected by Virginia Grise and Irma Mayorga and fashioned into a tour-de-force solo performance, The Panza Monologues features the words of Chicanas speaking with humor and candor. Their stories boldly place the panza front and center as a symbol that reveals the lurking truths about women’s thoughts, lives, loves, abuses, and living conditions.

This second edition of The Panza Monologues presents the performance script in its entirety, as well as a rich supporting cast of dramaturgical and pedagogical materials. These include a narrative history of the play’s development by the playwrights; critical materials that enhance and expand upon the script’s themes and ideas (a short introduction to San Antonio, where the play was developed; playwright autogeographies; and a manifesto on women of color making theater); and a selection of pedagogical and creative ideas, including guidelines and advice for staging a production of the play and for teaching it in the classroom, community-making activities (screenings, hosting “Panza Parties,” community/group discussions), and creative writing activities connected to the play.
The Latina Advantage
Gender, Race, and Political Success

BY CHRISTINA E. BEJARANO

During the past decade, racial/ethnic minority women have made significant strides in U.S. politics, comprising large portions of their respective minority delegations both in Congress and in state legislatures. This trend has been particularly evident in the growing political presence of Latinas, yet scholars have offered no clear explanations for this electoral phenomenon—until now.

In The Latina Advantage, Christina E. Bejarano draws on national public opinion datasets and a close examination of state legislative candidates in Texas and California to demonstrate the new power of the political intersection between race and gender. Under-scoring the fact that racial/ethnic minority women form a greater share of minority representatives than do white women among white elected officials, Bejarano provides empirical evidence to substantiate previous theoretical predictions of the strategic advantage in the intersectionality of gender and ethnicity in Latinas. Her evidence indicates that two factors provide the basis for the advantage: increasingly qualified candidates and the softening of perceived racial threat, leading minority female candidates to encounter fewer disadvantages than their male counterparts.

Overturning the findings of classic literature that reinforce stereotypes and describe minority female political candidates as being at a compounded electoral disadvantage, Bejarano brings a crucial new perspective to dialogues about the rapidly shifting face of America’s electorate.

Democratizing Texas Politics
Race, Identity, and Mexican American Empowerment, 1945–2002

BY BENJAMIN MÁRQUEZ

By the beginning of the twenty-first century, Texas led the nation in the number of Latino officeholders, despite the state’s violent history of racial conflict. Exploring this and other seemingly contradictory realities of Texas’s political landscape since World War II, Democratizing Texas Politics captures powerful, interrelated forces that drive intriguing legislative dynamics. These factors include the long history of Mexican American activism; population growth among Mexican American citizens of voting age; increased participation among women and minorities at state and national levels in the Democratic Party, beginning in the 1960s; the emergence of the Republican Party as a viable alternative for Southern conservatives; civil rights legislation; and the transition to a more representative two-party system thanks to liberal coalitions.

Culling extensive archival research, including party records and those of both Latino activists and Anglo elected officials, as well as numerous interviews with leading figures and collected letters of some of Texas’s most prominent voices, Benjamín Márquez traces the slow and difficult departure from a racially uniform political class to a diverse one. The resulting success and dilemmas of racially based electoral mobilization, embodied in pivotal leaders such as Henry B. Gonzalez and Tony Sanchez, is vividly explored in Democratizing Texas Politics.
When Mexicans Could Play Ball
Basketball, Race, and Identity in San Antonio, 1928–1945

BY IGNACIO M. GARCÍA

In 1939, a team of short, scrappy kids from a vocational school established specifically for Mexican Americans became the high school basketball champions of San Antonio, Texas. Their win, and the ensuing riot it caused, took place against a backdrop of shifting and conflicted attitudes toward Mexican Americans and American nationalism in the WWII era. “Only when the Mexicans went from perennial runners-up to champs,” García writes, “did the emotions boil over.”

The first sports book to look at Mexican American basketball specifically, When Mexicans Could Play Ball is also a revealing study of racism and cultural identity formation in Texas. Using personal interviews, newspaper articles, and game statistics to create a compelling narrative, as well as drawing on his experience as a sports writer, García takes us into the world of San Antonio’s Sidney Lanier High School basketball team, the Voks, which became a two-time state championship team under head coach William Carson “Nemo” Herrera. An alumnus of the school himself, García investigates the school administrators’ project to Americanize the students, Herrera’s skillful coaching, and the team’s rise to victory despite discrimination and violence from other teams and the world outside of the school. Ultimately, García argues, through their participation and success in basketball at Lanier, the Voks players not only learned how to be American but also taught their white counterparts to question long-held assumptions about Mexican Americans.

This inspiring story of a high school basketball team’s unlikely journey to victory in segregated WWII-era San Antonio sheds light on Mexican American cultural identity formation through sports and education and exposes stereotypes that are still held today.

Black-Brown Solidarity
Racial Politics in the New Gulf South

BY JOHN D. MÁRQUEZ

Houston is the largest city in the Gulf South, a region sometimes referred to as the “black belt” because of its sizeable African American population. Yet, over the last thirty years, Latinos have become the largest ethnic minority in Houston, which is surpassed only by Los Angeles and New York in the number of Latino residents. Examining the history and effects of this phenomenon, Black-Brown Solidarity describes the outcomes of unexpected coalitions that have formed between the rapidly growing Latino populations and the long-held black enclaves in the region.

Together, minority residents have put the spotlight on prominent Old South issues such as racial profiling and police brutality. Expressions of solidarity, John D. Márquez argues, have manifested themselves in expressive forms such as hip-hop music, youth gang cultural traits, and the storytelling of ordinary residents in working-class communities. Contrary to a growing discourse regarding black-brown conflict across the United States, the blurring of racial boundaries reflects broader arguments regarding hybrid cultures that unsettle the orders established by centuries-old colonial formations. Accentuating what the author defines as a racial state of expendability—the lynchpin of vigilante violence and police brutality—the new hybridization has resulted in shared wariness of a linkable fate. Black-Brown Solidarity also explores the ways in which the significance of African American history in the South has influenced the structures through which Latinos have endured and responded to expendability.
Leading authorities provide the first state-of-the-art study of the history, meaning, and significance of Native American tattooing in the Eastern Woodlands and Great Plains

Drawing with Great Needles
Ancient Tattoo Traditions of North America

EDITED BY AARON DETER-WOLF AND CAROL DIAZ-GRANADOS

For thousands of years, Native Americans throughout the Eastern Woodlands and Great Plains used the physical act and visual language of tattooing to construct and reinforce the identity of individuals and their place within society and the cosmos. The act of tattooing served as a rite of passage and supplication, while the composition and use of ancestral tattoo bundles was intimately related to group identity. The resulting symbols and imagery inscribed on the body held important social, civil, military, and ritual connotations within Native American society. Yet despite the cultural importance that tattooing held for prehistoric and early historic Native Americans, modern scholars have only recently begun to consider the implications of ancient Native American tattooing and assign tattooed symbols the same significance as imagery inscribed on pottery, shell, copper, and stone.

Drawing with Great Needles is the first book-length scholarly examination into the antiquity, meaning, and significance of Native American tattooing in the Eastern Woodlands and Great Plains. The contributors use a variety of approaches, including ethnohistorical and ethnographic accounts, ancient art, evidence of tattooing in the archaeological record, historic portraiture, tattoo tools and toolkits, gender roles, and the meanings that specific tattoos held for Dhegiha Sioux and other Native speakers, to examine Native American tattoo traditions. Their findings add an important new dimension to our understanding of ancient and early historic Native American society in the Eastern Woodlands and Great Plains.

Kawsay Vida
A Multimedia Quechua Course for Beginners and Beyond

BY ROSALEEN HOWARD, WITH CONTRIBUTIONS BY PHIL JIMMIESON, PEDRO PLAZA, JULIETA ZURITA, RUFINO CHUQUIMAMANI, CARMEN ALOSILLA, AND PHIL RUSSELL

Kawsay Vida is a course book and interactive multimedia program on DVD for the teaching and learning of the Quechua language from beginner to advanced levels. The course book is based on contemporary Bolivian Quechua, while the multimedia program contains a section on Quechuan Quechua (beginner to intermediate levels) and a section on southern Peruvian Quechua (advanced level). The book provides a practical introduction to spoken Quechua through the medium of English, while the multimedia program offers a choice of English or Spanish as the medium of instruction. The video clips introduce us to Quechua speakers in the valleys of Northern Potosí (Bolivia) and Cuzco (Peru), giving a sense of immediacy that the printed page cannot achieve, and highlighting the social and cultural settings in which the language is spoken. The DVD is available for both PC and Macintosh platforms.

The book contains twenty-two units of study. As students work through these, cross-references take them to relevant sections of the DVD. The Bolivian and Peruvian Quechua sections of the multimedia program are divided into thematically and grammatically ordered modules, which introduce users to different aspects of Andean life. Users engage with the audio, video, and visual material contained in the DVD through a range of interactive exercises, which reinforce listening and comprehension skills.
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Interviews with several dozen residents of the Big Bend offer the most complete, contemporary portrait of life in this remote region where authentic Texans still exemplify the state’s independence and community spirit.

**Authentic Texas**

**People of the Big Bend**

**By Marcia Hatfield Daudistel and Bill Wright**

**Photographs by Bill Wright**

The Texas of vast open spaces inhabited by independent, self-reliant men and women may be more of a dream than a reality for the state’s largely urban population, but it still exists in the Big Bend. One of the most sparsely settled areas of the United States, the Big Bend attracts people who are willing to forgo many modern conveniences for a lifestyle that proclaims “don’t fence me in.” Marcia Hatfield Daudistel and Bill Wright believe that the character traits exemplified by folks in the Big Bend—including self-sufficiency, friendliness, and neighborliness—go back to the founding of the state. In this book, they introduce us to several dozen Big Bend residents—old and young, long-settled and recently arrived, racially diverse—who show us what it means to be an authentic Texan.

Interviewing people in Marathon, Big Bend National Park, Terlingua, Redford, Presidio, Alpine, Marfa, Valentine, Balmorhea, Limpia Crossing, and Fort Davis, Daudistel and Wright discover the reasons why residents of the Big Bend make this remote area of Texas their permanent home. In talking to ranchers and writers, entrepreneurs and artists, people living off the grid and urban refugees, they find a common willingness to overcome difficulties through individual skill and initiative. As one interviewee remarks, you have to have a lot of “try” in you to make a life in the Big Bend. Bill Wright’s photographs of the people and landscapes are a perfect complement to the stories of these authentic Texans. Together, these voices and images offer the most complete, contemporary portrait of the Texas Big Bend.
“This country is hard, and it’s harsh, and you don’t change it, it changes you. You have to change to adapt to it. It will toughen you and harden you just like it is. We’ve always lived in remote places. That’s what I like. I’d love this ranch if it didn’t have a road and I had to ride a horse into here.”

—DICK CAIN
Terlingua

MARCIA HATFIELD DAUDISTEL
El Paso, Texas

Daudistel is the former Associate Director of Texas Western Press of the University of Texas at El Paso and currently serves as the West Texas/Trans Pecos Regional Editor of Texas Books in Review.

BILL WRIGHT
Abilene, Texas

After a successful business career as cofounder of Western Marketing, Wright is an award-winning writer and photographer in his second career. He has published five previous books, including Portraits from the Desert: Bill Wright’s Big Bend.

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One Ranger Returns
BY H. JOAQUIN JACKSON, WITH JAMES L. HALEY

No Texas Ranger memoir has captured the public’s imagination like Joaquin Jackson’s *One Ranger*. Readers thrilled to Jackson’s stories of catching criminals and keeping the peace across a wide swath of the Texas-Mexico border—and clamored for more. In *One Ranger Returns*, Jackson reopens his case files to tell more unforgettable stories, while also giving readers a deeply personal view of what being a Texas Ranger has meant to him and his family. Joining him in this book are his beloved wife Shirley (who passed away in 2012) and sons Don Joaquin and Lance, whose stories about life with the Ranger reveal aspects of his character that weren’t as fully displayed in the first book. And in an eloquent concluding chapter, Jackson pays tribute to the Rangers who have gone before him, as well as those who keep the peace today.

“Two the good fortune of us all, Jackson is back again, this time with One Ranger Returns. Packed full of compelling accounts of his dealings with smugglers, thieves, murderers, and other lawmen, this long-anticipated sequel promises to rival the original. This man is a true American hero. Don’t miss reading about his adventures.”

—COWBOY MAGAZINE

H. Joaquin Jackson
Alpine, Texas

Jackson retired from the Texas Rangers in 1993, after a twenty-seven-year career. In 2006, he was awarded the William Penn Award for public service by the Penn Club of Philadelphia.

JAMES L. HALEY
Austin, Texas

Haley is the author of fourteen books, including *Passionate Nation: The Epic History of Texas and Sam Houston*, winner of nine historical and literary awards. Haley’s book *Wolf: The Lives of Jack London* won the Western Writers of America Spur Award for Best Biography.
This book celebrates the aviators, astronauts, airline executives, and other innovators who have made Texas an influential world leader in the aerospace industry over the past century.

Texas Takes Wing
A Century of Flight in the Lone Star State

By Barbara Ganson

Tracing the hundred-year history of aviation in Texas, aviator and historian Barbara Ganson brings to life the colorful personalities that shaped the phenomenally successful development of this industry in the state. Weaving stories and profiles of aviators, designers, manufacturers, and those in related services, Texas Takes Wing covers the major trends that propelled Texas to the forefront of the field. Covering institutions from San Antonio’s Randolph Air Force Base (the West Point of this branch of service) to Brownsville’s airport with its Pan American Airlines instrument flight school (which served as an international gateway to Latin America as early as the 1920s) to Houston’s Johnson Space Center, home of Mission Control for the U.S. space program, the book provides an exhilarating timeline and engaging history of dozens of unsung pioneers as well as their more widely celebrated peers.

Drawn from personal interviews as well as major archives and the collections of several commercial airlines, including American, Southwest, Braniff, Pan American Airways, and Continental, this sweeping history captures the story of powered flight in Texas since 1910. With its generally favorable flying weather, flat terrain, and wide open spaces, Texas has more airports than any other state and is often considered one of America’s most aviation-friendly places. Texas Takes Wing also explores the men and women who made the region pivotal in military training, aircraft manufacturing during wartime, general aviation, and air servicing of the agricultural industry. The result is a soaring history that will delight aviators and passengers alike.
Edible and Useful Plants of the Southwest
Texas, New Mexico, and Arizona | Revised Edition

BY DELENA TULL

Now expanded to cover more plants of New Mexico and Arizona, here is the most complete guide to edible and useful Southwestern plants, including recipes, teas and spices, natural dyes, medicinal uses, poisonous plants, fibers, basketry, and industrial uses.

All around us there are wild plants useful for food, medicine, and clothing, but most of us don’t know how to identify or use them. Delena Tull amply supplies that knowledge in this book, which she has now expanded to more thoroughly address plants found in New Mexico and Arizona, as well as Texas.

Extensively illustrated with black-and-white drawings and color photos, this book includes the following special features:

- Recipes for foods made from edible wild plants
- Wild teas and spices
- Wild plant dyes, with instructions for preparing the plants and dying wool, cotton, and other materials
- Instructions for preparing fibers for use in making baskets, textiles, and paper
- Information on wild plants used for making rubber, wax, oil, and soap
- Information on medicinal uses of plants
- Details on hay fever plants and plants that cause rashes
- Instructions for distinguishing edible from poisonous berries
- Detailed information on poisonous plants, including poison ivy, oak, and sumac, as well as herbal treatments for their rashes

Yucca Laundry Soap or Shampoo

Dig up the roots at any time of the year. Scrub off loose dirt, and chop the root into small pieces. Peel off the tough outer covering. Pound the root to a pulp (a hammer will do the trick). You can store the pulp by freezing it, or dry it in the sun and store it in a cool place. When you are ready to use your soap, add a handful of the pulp to a quart of cold water and slosh it around until it makes a lather. I’ve read that if your hands are greasy, you will not have a good lather. Once you stir up a lather, strain out the fibers and add as much warm water as you need to do your washing. If you use the soap on your skin, test a small area of skin for allergic reaction first.

Acorn Waffles

1 cup acorn flour
1 cup whole wheat flour
2 teaspoons baking powder
2 teaspoons cinnamon
¼ cup oil
2 eggs
1½ cups water

Combine the dry ingredients, and mix well. In a separate bowl, mix the wet ingredients together. Then add the wet ingredients to the dry, and mix well. Use the batter in a waffle iron or for pancakes. Serve with mesquite syrup.

Green Mesquite Pod Syrup

You can boil the tender green pods, collected in early summer, to obtain a nutritious syrup. Chew the pulp of one or two pods before you gather a bagful. If they are bitter, don’t waste your time. Try another tree. When you find a sweet tree, fill your bag up with the green pods. Wash the pods and break them into small pieces. Place the pieces in a pot, cover them with water, and bring the water to a boil. Simmer the beans for 2 hours, adding small amounts of water if needed to prevent the syrup from burning. Mash the pods, and tear them apart further to release more of the sweet pulp. Simmer for a few more minutes. Strain the juice through a sieve, then pour it back into a clean pot. Add sugar to taste (about 1 cup sugar to 2 cups juice for a thin syrup). Boil for 5 minutes. Mesquite syrup has a unique flavor and is excellent on pancakes. You can also add lemon to the syrup, and then make a nice jelly with it.
Progressive Country
How the 1970s Transformed the Texan in Popular Culture
BY JASON MELLARD

During the early 1970s, the nation’s turbulence was keenly reflected in Austin’s kaleidoscopic cultural movements, particularly in the city’s progressive country music scene. Capturing a pivotal chapter in American social history, Progressive Country maps the conflicted iconography of “the Texan” during the ’70s and its impact on the cultural politics of subsequent decades.

This richly textured tour spans the notion of the “cosmic cowboy,” the intellectual history of University of Texas folklore and historiography programs, and the complicated political history of late-twentieth-century Texas. Jason Mellard analyzes the complex relationship between Anglo-Texan masculinity and regional and national identities, drawing on cultural studies, American studies, and political science to trace the implications and representations of the multi-faceted personas that shaped the face of powerful social justice movements. From the death of Lyndon Johnson to Willie Nelson’s picnics, from the United Farm Workers’ marches on Austin to the spectacle of Texas Chic on the streets of New York City, Texas mattered in these years not simply as a place, but as a repository of longstanding American myths and symbols at a historic moment in which mythology was being deeply contested.

Delivering a fresh take on the meaning and power of “the Texan” and its repercussions for American history, this detail-rich exploration reframes the implications of a populist moment that continues to inspire progressive change.

Recollections of a Tejano Life
Antonio Menchaca in Texas History
EDITED BY TIMOTHY MATOVINA AND JESÚS F. DE LA TEJA
WITH THE COLLABORATION OF JUSTIN POCHE

San Antonio native, military veteran, merchant, and mayor whom José Antonio Menchaca (1800–1879) was one of only a few Tejano leaders to leave behind an extensive manuscript of recollections. Portions of the document were published in 1907, followed by a “corrected” edition in 1937, but the complete work could not be published without painstaking reconstruction. At last available in its entirety, Menchaca’s book of reminiscences captures the social life, people, and events that shaped the history of Texas’s tumultuous transformation during his lifetime. Highlighting not only Menchaca’s acclaimed military service but also his vigorous defense of Tejanos’ rights, dignity, and heritage, Recollections of a Tejano Life charts a remarkable legacy while incorporating scholarly commentary to separate fact from fiction.

Revealing how Tejanos perceived themselves and the revolutionary events that defined them, this wonderfully edited volume presents Menchaca’s remembrances of such diverse figures as Antonio López de Santa Anna, Jim Bowie, Daisy Crockett, Sam Houston, General Adrián Woll, Comanche chief “Casamiro,” and Texas Ranger Jack Hays. Menchaca and his fellow Tejanos were actively engaged in local struggles as Mexico won her independence from Spain; later many joined the fight to establish the Republic of Texas, only to see it annexed to the United States nine years after the Battle of San Jacinto. This first-person account corrects important misconceptions and brings previously unspoken truths vividly to life.
On the set of Martin Luther. (Lutheran Church productions, 1953).
Image courtesy of ELCA Archives.
Archaeoastronomy
The Journal of Astronomy in Culture

EDITOR: JOHN B. CARLSON
Center for Archaeoastronomy

The study of the astronomical practices, celestial lore, mythologies, religions, and worldviews of all ancient cultures is the essence of Archaeoastronomy. This annual journal is published for the Center for Archaeoastronomy and ISAAC, the International Society for Archaeoastronomy and Astronomy in Culture.

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Asian Music, the journal of the Society for Asian Music, is the leading journal devoted to ethnomusicology in Asian music, publishing all aspects of the performing arts of Asia and their cultural context.

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Cinema Journal

EDITOR: WILL BROOKER
Kingston University, UK

Cinema Journal is a quarterly journal sponsored by the Society for Cinema and Media Studies, a professional organization of film and media scholars.

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