We live in an information-rich world. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students; advance scholarship in the humanities and social sciences; and deepen humanity’s understanding of history, current events, contemporary culture, and the natural environment.
LAKE|FLATO ARCHITECTS

Since 1984 Lake|Flato Architects has been winning awards for its unique buildings committed to sustainability, beauty, and community; this generously illustrated book presents the firm’s most striking creations.

Few design firms are as celebrated as San Antonio–based Lake|Flato Architects, the winners of more than three hundred international, national, and regional awards, including the American Institute of Architects’ Firm of the Year Award. This book features the firm’s large-scale pursuits: arresting, airy, and sustainable public buildings.

Featuring more than three hundred stunning color photographs, Lake|Flato explores sixteen recent projects from across the United States. The images—of Mississippi’s rustic-modern and ecologically resilient Gulf Coast Research Laboratory, the crystalline Witte Museum, the sinuous Confluence Park structures in San Antonio, and other spaces—are grouped by themes reflecting the designers’ ethos: nature, place, craft, and restraint. Architects Kengo Kuma, David Miller, Warren Byrd, Stefanos Polyzoides, Vivian Loftness, and Lance Hosey provide guest commentary, delving into the works and themes and connecting them to Lake|Flato’s larger mission of creating a meaningful architecture that brings people into contact with the natural environment while facilitating culture and community.

LAKE|FLATO ARCHITECTS
San Antonio, Texas

San Antonio–based Lake|Flato Architects is an award-winning, world-renowned designer of sustainable homes and public buildings.

RELEASE DATE | NOVEMBER
9.5 x 12 inches, 256 pages, 303 color photos, 35 b&w photos, 35 drawings
$45.00 | £37.00 | C$51.95
hardcover

Confluence Park, San Antonio, Texas.
Clockwise from top left: 1221 Lofts, San Antonio, Texas; Francis Parker School, San Diego, California; Epoch Winery, Paso Robles, California; Krone Engineered Biosystems Building, Atlanta, Georgia.
Loving Sports When They Don’t Love You Back
Dilemmas of the Modern Fan

JESSICA LUTHER AND KAVITHA A. DAVIDSON

Triumphant wins, gut-wrenching losses, last-second shots, underdogs, competition, and loyalty—it’s fun to be a fan. But when a football player takes a hit to the head after yet another study has warned of the dangers of CTE, or when a team whose mascot was born in an era of racism and bigotry takes the field, or when a relief pitcher accused of domestic violence saves the game, how is one to cheer? Welcome to the club for sports fans who care too much.

In Loving Sports When They Don’t Love You Back, acclaimed sports writers Jessica Luther and Kavitha A. Davidson tackle the most pressing issues in sports, why they matter, and how we can do better. For the authors, “sticking to sports” is not an option—not when our taxes are paying for the stadiums, and college athletes aren’t getting paid at all. But simply quitting a favorite team won’t change corrupt and deplorable practices, and the root causes of many of these problems are endemic in our wider society. An essential read for modern fans, Loving Sports When They Don’t Love You Back challenges the status quo and explores how we might begin to reconcile our conscience with our fandom.

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hardcover

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$26.95
e-book
From *Loving Sports When They Don’t Love You Back*

We know why you are here, reading this right now: you love sports like we do, but like us, you often feel like sports don’t love you back. But—and here’s the real hurt—you don’t know how to quit them. You are, instead, searching constantly for that middle space that allows you to quiet your conscience and indulge your fandom.

You realize that sports are big business and with that comes the dirtiness of any major money-making thing that has cultural significance. You know that college athletes are exploited for their labor but also you really love the rollercoaster of March Madness. You are aware that the violence of football means the players are sacrificing their bodies and brains and sometimes carrying that violence off-field into their personal lives, but also tailgating is great and a good, hard tackle is a good, hard tackle. You get that the mascot of your team is a racist caricature of a Native person but you’ve loved this team your whole life, long before you were aware of the mascot’s problems. You understand why athletes are using their platforms to advocate for change within and beyond sports, but couldn’t they just play the game you came here to see, give you a break from the ills of the world for a couple of hours?

Welcome to our club for sports fans who care too much.
The Phi Slama Jama nickname was not created by a smart guy in an advertising firm on Madison Avenue in Midtown Manhattan. It was coined by a sports columnist who was trying to figure out how to write a column about a 112–58 blowout victory by the University of Houston’s Cougars over a school called the University of Pacific on January 2, 1983. The Houston sports scene was depressing that winter. At the Astrodome, the Luv Ya Blue era of the Oilers had long passed, for the team had just finished a woeful 1–8 strike-shortened season. At the summit, the NBA Rockets were trudging through their first season without Moses Malone, who had been inexplicably traded to the Philadelphia 76ers the previous fall. In early January, they were in the midst of an eight-game losing streak on their way to a dreadful 14–68 season. Thomas Bonk had to come up with something catchy. He noticed the Cougars had ten dunks during the game, and therein lay the inspiration for what became a legendary sports column. “As members of the college roundball fraternity Phi Slama Jama, the Houston chapter has learned proper parliamentary procedure,” he began his column. The key criterion for joining this fraternity was your ability to dunk the basketball. “If you are a Phi Slama Jama, you see how many balls you can stuff into a basket.” Bonk highlighted the particular skills of Clyde Drexler, whom Bonk quoted as saying, “Sure, 15-foot jumpers are fine, but I like to dunk.”
In the 1960s and 1970s, America experienced a sports revolution. New professional sports franchises and leagues were established, new stadiums were built, football and basketball grew in popularity, and the proliferation of television enabled people across the country to support their favorite teams and athletes from the comfort of their homes. At the same time, the civil rights and feminist movements were reshaping the nation, broadening the boundaries of social and political participation. *The Sports Revolution* tells of how these forces came together in the Lone Star State.

Tracing events from the end of Jim Crow to the 1980s, Frank Guridy chronicles the unlikely alliances that integrated professional and collegiate sports and launched women’s tennis. He explores the new forms of inclusion and exclusion that emerged during the era, including the role the Dallas Cowboys Cheerleaders played in defining womanhood in the age of second-wave feminism. Guridy explains how the sexual revolution, desegregation, and changing demographics played out both on and off the field as he recounts how the Washington Senators became the Texas Rangers and how Mexican American fans and their support for the Spurs fostered a revival of professional basketball in San Antonio. Guridy argues that the catalysts for these changes were undone by the same forces of commercialization that set them in motion and reveals that, for better and for worse, Texas was at the center of America’s expanding political, economic, and emotional investments in sport.
The award-winning work of Miró Rivera Architects is explored through texts, drawings, and original photography; from the Circuit of the Americas to Vertical House, this richly illustrated book offers a unique approach to understanding architecture and urbanism in Texas and beyond.

Miró Rivera Architects
Building a New Arcadia

Juan Miró and Miguel Rivera
Austin, Texas

Juan Miró and Miguel Rivera are the founders of Miró Rivera Architects, a studio based in Austin, Texas, that has received more than one hundred design awards and that was recognized in ArchDaily’s list of the world’s best architects. Miró is a professor of architecture at the University of Texas at Austin, and both are fellows of the American Institute of Architects.

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9 x 12 inches, 448 pages, 229 color and 7 b&w photos, 95 color illustrations

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hardcover

Over the course of twenty years, acclaimed studio Miró Rivera Architects has produced an innovative, refined, and imaginative body of work—both modern and respectful of time-honored building traditions—that embodies the particularities of place and blurs the line between art and architecture. The firm’s diverse practice weaves together a commitment to craftsmanship with a honed sense of materiality and space to create structures at once elegant, controlled, and pleasant to inhabit. In all, Miró Rivera Architects has won more than one hundred design awards and represented American architecture at exhibitions worldwide.

The first from the firm, this volume provides critical insight into the studio’s creative process through texts, 95 drawings, and 231 photographs, exploring two decades of work that has helped bring Texas architecture onto the international stage. Featuring essays by Michael Sorkin, Nina Rappaport, Juan Luis de las Rivas Sanz, and Carlos Jiménez—prominent thinkers in urban design and architecture—and new images by renowned photographers Iwan Baan and Sebastian Schutyser, this book examines Miró Rivera’s approach to Austin as a “landscape city” and situates the firm’s work in a global context related to concepts of nature, urbanism, sustainability, and history.
Clockwise from top: Circuit of The Americas; Vista Residence; Residence 1446; all located in Austin, Texas.
Top: Circuit of The Americas; bottom: Vista Residence.
A detailed look at the evolution of superhero comics from cheap pulp products to a billion-dollar film and publishing industry, and the artists’ battles for their intellectual property and financial freedom.

Empire of the Superheroes
America’s Comic Book Creators and the Making of a Billion-Dollar Industry

MARK COTTA VAZ

Superman may be faster than a speeding bullet, but even he can’t outrun copyright law. Since the dawn of the pulp hero in the 1930s, publishers and authors have fought over the privilege of making money off of comics, and the authors and artists usually have lost. Jerry Siegel and Joe Shuster, the creators of Superman, got all of $130 for the rights to the hero.

In Empire of the Superheroes, Mark Cotta Vaz argues that licensing and litigation do as much as any ink-stained creator to shape the mythology of comic characters. Vaz reveals just how precarious life was for the legends of the industry. Siegel and Shuster—and their heirs—spent seventy years battling lawyers to regain rights to Superman. Jack Kirby and Joe Simon were cheated out of their interest in Captain America, and Kirby’s children brought a case against Marvel to the doorstep of the Supreme Court. To make matters worse, the infant comics medium was nearly strangled in its crib by censorship and moral condemnation. For the writers and illustrators now celebrated as visionaries, the “golden age” of comics felt more like hard times.

The fantastical characters that now earn Hollywood billions have all-too-human roots. Empire of the Superheroes digs them up, detailing the creative martyrdom at the heart of a pop-culture powerhouse.
From *Empire of the Superheroes*

Behind the glorious façade of the “Golden Age of Comics” were certain truths: most creators never owned their creations, they worked without a steady salary or share in merchandising deals, and many were worn down by financial hardships, alcoholism, and health problems.

“The so-called Golden Age didn’t seem so golden at the time,” recalled comic book pioneer Will Eisner. “A lot of strange and seedy characters were starting comics. . . . It’s hard to convey the gritty look of those days—it was a dangerous time.”

The strangest legend concerned Superman, the omnipotent superhero that started the superhero myth and launched the nascent comic book business. The young creators, writer Jerry Siegel and artist Joe Shuster, [suffered] years of rejection before Detective Comics, Inc. (DC), in New York City, decided to publish Superman as a cover feature for the debut of one of the earliest comic books—*Action Comics*.

But publisher Harry Donenfeld, a notorious purveyor of erotic pulp magazines, wasn’t sold on the future of comics and was appalled at the *Action* cover art—a muscular man, costumed like an acrobat or circus strongman, *lifting a car over his head*. This wasn’t the two-fisted cowboy, dapper sleuth, or globetrotting adventurer of normal pulp fiction.

Despite Donenfeld’s doubts, the wheels began turning. On March 1, 1938, Siegel and Shuster got a one-page boilerplate contract: “I, the undersigned, am an artist or author and have performed work for [the] strip entitled SUPERMAN. In consideration of $130.00 agreed to be paid by you, I hereby sell and transfer such work and strip, all good will attached thereto and exclusive right to the use of the characters and story, continuity and title of strip contained therein, to you.”
In 1988, when Robert Clark was in his early twenties, he traveled to Odessa, Texas, to create a visual element for a book about a high school football team. That book was Buzz Bissinger’s *Friday Night Lights*—the chronicle of a season with the Permian Panthers, one of the state’s winningest teams of all time.

About twenty photos appeared in Bissinger’s book, but Clark shot 137 rolls of film during his time with the Panthers. *Friday Night Lives* collects dozens of the never-before-seen images, taking us back to the team, the city, and that dramatic season. The archival photos, published here on the thirtieth anniversary of the publication of Bizzinger’s bestseller, capture intimate moments among the players and their families and classmates, as well as the wider world of Odessa.
Top: Mike Winchell calls a play during afternoon practice; bottom: The Permian marching band parades down North Grant Avenue in Odessa prior to a pep rally.
Now the players have grown up. *Friday Night Lives* also includes Clark’s portraits of key Panthers figures at a later age, documenting complex lives of beauty and struggle. Boobie Miles, the star fullback sidelined by injury, is here, along with Coach Gaines and others. In his heartfelt foreword, best-selling author Hanif Abdurraqib describes how Clark’s photos rehumanize the players, reminding us of the truth of their young lives before their stories became nationally known in print, film, and television.

**ROBERT CLARK**
*Brooklyn, New York*

Robert Clark is a longtime contributor to *National Geographic* and other magazines. He shot the photos for the original edition of *Friday Night Lights* and has published a number of photobooks, including *Evolution: A Visual Record*, *First Down Houston: A Year with the Houston Texans*, and *Feathers: Displays of Brilliant Plumage*.

**Clifton and Shirley Caldwell Texas Heritage Endowment**

**Release Date | October**

8.5 x 11 inches, 192 pages, 91 b&w photos

**ISBN 978-1-4773-2119-5**

$45.00 | £37.00 | C$51.95 hardcover
Fangirls
Scenes from Modern Music Culture

HANNAH EWENS

“TO BE A FAN IS TO SCREAM ALONE TOGETHER.” THIS IS THE DISCOVERY HANNAH EWENS MAKES IN FANGIRLS: HOW MUSIC FANDOM IS AT ONCE A JOURNEY OF SELF-DEFINITION AND A CONDUIT FOR CONNECTION AND CAMARADERIE; HOW IT IS BOTH COMPLICATED AND EMPOWERING; AND HOW NOW, MORE THAN EVER, FANDOMS COMPOSED OF GIRLS AND YOUNG QUEER PEOPLE CREATE CULTURES THAT SHAPE AND CHANGE AN ENTIRE INDUSTRY.

This book is about what it means to be a fangirl.

Speaking to hundreds of fans from the UK, US, Europe, and Japan, Ewens tells the story of music fandom using its own voices, recounting previously untold or glossed-over scenes from modern pop and rock music history. In doing so, she uncovers the importance of fan devotion: how Ariana Grande represents both tragedy and resilience to her followers, or what it means to meet an artist like Lady Gaga in person. From One Directioners, to members of the Beyhive, to the author’s own fandom experiences, this book reclaims the “fangirl” label for its young members, celebrating their purpose, their power, and, most of all, their passion for the music they love.
From *Fangirls*

The night I decided to put together this book, it was autumn and I was in a church. Ex–My Chemical Romance member and solo artist Frank Iero had just played an intimate show. I drifted about in front of the altar hoping to say goodbye to him. All I could see was his back, him sitting behind a table, and the faces of hundreds of fans feeling joy, agony, confusion, a mix of many *incongruent* things. I watched them move through, an emotional assembly line of girls, each mildly overbearing (apologising for their behaviour and existence; crying), asking very little (to be seen; their gifts taken; the ‘thank you for saving me’ heard), and, gathering around the door, they were transformed somehow.

I wanted to know more about what it meant to be a fan, to ask what they were doing, why they were doing it. I wanted to look (and with care) away from the stars themselves towards the people who gave them any luminescent quality. Those people are, so frequently, teenage girls.
In This Far and No Farther, photographer William Abranowicz delivers more than one hundred contemporary images of the places that shaped the civil rights movement, proving the Edmund Pettus Bridge and other historic sites still have stories to tell.

**This Far and No Further**
Photographs Inspired by the Voting Rights Movement

WILLIAM ABRANOWICZ

**Standing on the Edmund Pettus Bridge in Selma, Alabama, in 2017, photographer William Abranowicz was struck by the weight of historical memory at this hallowed site of one of the civil rights movement’s defining episodes: 1965’s “Bloody Sunday,” when Alabama police officers attacked peaceful marchers. To Abranowicz’s eye, Selma seemed relatively unchanged from its appearance in the photographs Walker Evans made there in the 1930s. That, coupled with an awareness of renewed voter suppression efforts at state and federal levels, inspired Abranowicz to explore the living legacy of the civil and voting rights movement through photographing locations, landscapes, and individuals associated with the struggle, from Rosa Parks and Harry Belafonte to the barn where Emmett Till was murdered.**

The result is This Far and No Further, a collection of photographs from Abranowicz’s journey through the American South. Through symbolism, metaphor, and history, he unearths extraordinary stories of brutality, heroism, sacrifice, and redemption hidden within ordinary American landscapes, underscoring the crucial necessity of defending—and exercising—our right to vote at this tenuous moment for American democracy.
Left page, top: Farm on the delta, Rt. 61, Belzoni, Mississippi, 2018; bottom: Broughton Street, Savannah, Georgia, 2018.
Clockwise from top left: Vera Harris, Montgomery, Alabama, 2018; Fred Gray, Tuskegee, Alabama, 2017; First Baptist Church, Nashville, Tennessee, 2018.
In this sixth and final installment of his “Unnatural History of America” series, journalist Charles Bowden contrasts the intractable violence of man with the enduring beauty of the natural world, and its potential for regeneration.

Sonata

CHARLES BOWDEN
Foreword by Alfredo Corchado

Sonata marks the sixth and final installment of Charles Bowden’s towering “Unnatural History of America” series. While his earlier volumes were suffused with violence and war, Bowden offers here a celebration of rebirth and regrowth. Rendered in Bowden’s inimitable style, more prose poetry than reportage, he evokes panoramas that contain the potential for respite and offer a state of grace all but lost in the endless wars of man.

Bowden travels back in time to the worlds of artists Francisco Goya and Vincent van Gogh, the latter painting furiously against encroaching madness. “Van Gogh tries to dream a life of color,” writes Bowden. “Powder blue sheds, yellow stubble, pink skies—but the fears and dark things drag him down.” As Bowden’s vivid prose wrestles with the madness of the world, van Gogh’s paintings represent an act of resistance, ultimately unsuccessful, against depression and suicide.

Moving from the vibrant hues of van Gogh’s painted gardens to America’s southern border, Bowden returns once more to the Mexican asylum run by “El Pastor,” Jose Antonio Galvan, who was first introduced to readers of the sextet in Jericho. Here, too, is the dream of a garden that will be planted in the desert, a promise of regeneration in a world gone mad. Poetic, elegiac, and elliptical, Sonata is the final, captivating book of Bowden’s monumental career.
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Into the Unknown with Edward Abbey

By Charles Bowden
Foreword by Luis Alberto Urrea

The first literary biography of Edward Abbey in a generation, this thoughtful memoir serves as a meditation on the writing life, the cult of readers, reputation, and the literary afterlife of a well-known writer.
The first comprehensive biography of Robert E. Howard, the enigmatic creator of Conan the Barbarian and progenitor of the sword and sorcery genre, who published hundreds of short stories and poems before taking his own life at the age of thirty.

Renegades and Rogues
The Life and Legacy of Robert E. Howard

You may not know the name Robert E. Howard, but you probably know his work. His most famous creation, Conan the Barbarian, is an icon of popular culture. In hundreds of tales detailing the exploits of Conan, King Kull, and others, Howard helped to invent the sword and sorcery genre.

Todd B. Vick delves into newly available archives and probes Howard’s relationships, particularly with school teacher Novalyne Price, to bring a fresh, objective perspective to Howard’s life. Like his many characters, Howard was an enigma and an outsider. He spent his formative years visiting the four corners of Texas, experiences that left a mark on his stories. He was intensely devoted to his mother, whom he nursed in her final days, and whose impending death contributed to his suicide in 1936 when he was just thirty years old.

Renegades and Rogues is an unequivocal journalistic account that situates Howard within the broader context of pulp literature. More than a realistic fantasist, he wrote westerns and horror stories as well, and engaged in avid correspondence with H. P. Lovecraft and other pulp writers of his day. Vick investigates Howard’s twelve-year writing career, analyzes the influences that underlay his celebrated characters, and assesses the afterlife of Conan, the figure in whom Howard’s fervent imagination achieved its most durable expression.
From *Renegades and Rogues*

Robert E. Howard created a number of remarkable characters in his brief writing career, each one seasoned with some aspect of his creator’s personality. There is Solomon Kane, the swashbuckling Puritan swordsman and adventurer, bent on exercising his retributive justice upon those who commit evil acts against innocent victims. Another is the mighty warrior Bran Mak Morn, who rules as the last king of a moribund race of Picts. The warrior Kull of Atlantis is a brooding and philosophical barbarian who was once a slave, a pirate, and a gladiator, and eventually the conquering king of Valusia. Then there is El Borak, the Texas gunman from El Paso who wanders the deserts of Afghanistan looking for raw adventure and action. Some of Howard’s western stories relate the hilarious mishaps and comedic catastrophes of the humorous characters Breckinridge Elkins, Pike Bearfield, and Buckner J. Grimes. But all these characters pale in popularity next to Howard’s broadsword-wielding Conan the Cimmerian—or as he is more commonly known today, Conan the Barbarian.
A Peruvian literary master returns with a provocative novel about the intersection of retribution and reconciliation—and a soldier’s quest to confront the ghosts of his past after the Shining Path’s reign of terror has ended.

The Wind Traveler
A Novel

ALONSO CUETO
Lima, Peru

The author of more than thirty books, which have been translated into sixteen languages, Cueto is an award-winning novelist, playwright, journalist, and professor of journalism.

FRANK WYNNE
Sligo, Ireland

Wynne is a literary translator from Ireland, the author of I Was Vermeer, and the translator of Cueto’s The Blue Hour.

JESSIE MENDEZ SAYE
Mexico City, Mexico

Mendez Sayer is a literary translator, editor, and former literary scout. She studied history and Spanish at the University of Edinburgh.

The Wind Traveler showcases the mesmerizing storytelling of Alonso Cueto at the top of his career. At the heart of his latest work is a seemingly ordinary man named Ángel, who sells kitchenware at a store in Lima. In the early 1990s, he had served as an army soldier, engaging in brutal acts whose aftermath still reverberates. He is forced to reckon with his past when a woman he was instructed to kill enters the store and buys a few items. How can she still be alive? What’s more, how can she not recognize Ángel? Remarkably, she asks him to deliver her purchases to her house. From this moment, Ángel feels compelled to make amends through any means necessary, even if it requires sacrificing his life of quiet retirement.

A stirring tribute to the wounded souls who yearn to make peace with the past, The Wind Traveler offers a new vision of the fragile human connections that sustain a deeply fractured world.
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Flash of Light, Wall of Fire
Japanese Photographs Documenting the Atomic Bombings of Hiroshima and Nagasaki

In August 1945, the United States dropped atomic bombs on Hiroshima and Nagasaki, and the immediate aftermath was documented by Japanese photographers. For the most part, the images they produced were censored or confiscated, but many were preserved in secret. Some were published widely in Japan during the 1950s, though not in the United States. Later, prints and negatives were gathered by groups such as the Anti-Nuclear Photographers’ Movement of Japan, whose collection is now housed at the Briscoe Center for American History. The center’s Hiroshima and Nagasaki Atomic Bomb Photographs Archive consists of more than eight hundred photographs, over one hundred of which are seen here for the first time in an English-language publication.

To mark the seventy-fifth anniversary of the bombings, Flash of Light, Wall of Fire features the work of twenty-three Japanese photographers who risked their lives to capture the devastation. Together, these images serve as a visual record of nuclear destruction, the horrific effects of radiation exposure, and the mass suffering that ensued. A preface by Briscoe Center Executive Director Don Carleton, an essay by Michael B. Stoff, and an afterword by Japanese journalist Michiko Tanaka explore how the images were collected and preserved as well as how they helped provoke calls for peace and the abolition of nuclear weapons.

Two minutes after the explosion, taken at Kandabashi, Furuichi-cho, Asa-gun, Hiroshima Prefecture, about 4.3 miles from ground zero, August 6, 1945 (Mitsuo Matsushige).
Top: The first photo of the mushroom cloud over Nagasaki taken from the ground, 15 minutes after the explosion, from Kawanami Shipyard on Koyagi Island, August 9, 1945 (Hiromichi Matsuda, courtesy Nagasaki Atomic Bomb Museum); bottom: This Torii (entrance gate) to Sanno Shrine was not destroyed in the blast wave. Near Iwakawa-machi, about half a mile from ground zero in Nagasaki, afternoon, August 10, 1945 (Yosuke Yamahata, courtesy Shogo Yamahata).
Clockwise from top left: Patient at the Hiroshima Red Cross Hospital, October 5 or 6, 1945 (Shunkichi Kikuchi, courtesy Harumi Tago); A victim with severe burns, Hiroshima Red Cross Hospital, September 1945 (Eiichi Matsumoto); Yoshio Suge, a member of the SCIA, studies the Komainu (stone-carved guardian dog) that survived the blast wave at Gokoku Shrine in Hiroshima, mid-September 1945 (SCIA photo); Temporary first aid station set up at No. 1 Municipal Primary School in Danbara-Yamazakicho, about 1.6 miles east-southeast of ground zero in Hiroshima, August 30, 1945 (ASHQ photo, courtesy Shogo Nagaoka Collection, Hiroshima Peace Memorial Museum).
Futbolera
A History of Women and Sports in Latin America

BY BRENTA ELSEY & JOSHUA NADEL

“Futbolera offers a compendium of individual, institutional, and state efforts designed to support or undermine women’s soccer in Argentina, Chile, Brazil, Central America, and Mexico. After reading Elsey and Nadel’s book, it is impossible to plead ignorance to the fact that women have been playing soccer across Latin America for well over a century and that, to play their sport, these athletes have had to battle powers that wanted to keep them out of the game.”—Public Books
Haiku History
The American Saga Three Lines at a Time

BY H. W. BRANDS

Melding history and poetry, the one-of-a-kind Haiku History gathers a selection of haikus to recount the story of America from the nation’s birth to the election of the forty-fifth president.

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4.5 x 7 inches, 152 pages

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Left, woman of Galicia going to the spinning room; right Castilian peasant going into the city to market. Christoph Weiditz, *Trachtenbuch*, pp. 18–19. Hs 22474 © Germanische Nationalmuseum, Nuremberg.
Das ist ein lutherischer Bau-
Men Er Jum an statt drei Musen
geß oder mit angeßtell Weiß

BOOKS FOR SCHOLARS
Apostles of Change
Latino Radical Politics, Church Occupations, and the Fight to Save the Barrio

FELIPE HINOJOSA

In the late 1960s, the American city found itself in steep decline. An urban crisis fueled by federal policy wreaked destruction and displacement on poor and working-class families. The urban drama included religious institutions, themselves undergoing fundamental change, that debated whether to stay in the city or move to the suburbs. Against the backdrop of the Black and Brown Power movements, which challenged economic inequality and white supremacy, young Latino radicals began occupying churches and disrupting services to compel church communities to join their protests against urban renewal, poverty, police brutality, and racism. *Apostles of Change* tells the story of these occupations and establishes their context within the urban crisis; relates the tensions they created; and articulates the activists’ bold, new vision for the church and the world. Through case studies from Chicago, Los Angeles, New York City, and Houston, Felipe Hinojosa reveals how Latino freedom movements frequently crossed boundaries between faith and politics and argues that understanding the history of these radical politics is essential to understanding the dynamic changes in Latino religious groups from the late 1960s to the early 1980s.

*Unraveling the intertwined histories of Latino radicalism and religion in urban America, this book examines how Latino activists transformed churches into staging grounds for protest against urban renewal and displacement.*
Changing demographics and a growing awareness of the interconnectedness of the peoples of the Americas across several centuries have made Latinas/os central to the future of the United States’ polity, society, and its many cultures. No longer can Chica/o history be separated from Puerto Rican history or Cuban history. Latina/o history is not an exception to the American story. It is not a footnote. It is the nation’s history. This is what Historia USA means.

This new series advances the interpretive and methodological innovations that are generating vibrant new historical narratives about Latina/o communities in the United States. Historia USA prioritizes histories constructed within broad, interdisciplinary frameworks rather than discrete studies focused on a single group or discipline. The series also values historical narratives that account for the hemispheric and transnational dimensions of the US Latina/o experience. The most important new scholarship today maps the experience of Latina/o groups around the nation and traces their complicated histories far beyond standard and separate narratives.
The Starting Line
Latina/o Children, Texas Schools, and National Debates on Early Education

ROBERT CROSNOE

How can we create high-quality learning environments for children from socially, politically, and economically marginalized groups? How do early childhood programs help to overcome the challenges created by poverty? Seeking to answer these questions, The Starting Line delves into the ups and downs of early education programs serving Latinas/os in Texas, using the state as a window into broader debates about academic opportunity and the changing demographics of the United States.

Immersing readers in the day-to-day activities of Texas’s early childhood education programs, Robert Crosnoe illuminates how significant obstacles can stymie the best intentions. Crosnoe pays particular attention to the complex connections among classrooms, schools, families, and communities, as well as the frequently unfolding interplay of educational philosophies. The result is a story highlighting the promises of early childhood education, the perils faced in attempting to fulfill them, and the degree to which Texas stands at the forefront of some larger movements and lags behind in others.

Giving voice to bilingual educators and low-income Latina/o families, this book is a timely exploration of the strengths and needs of what will soon be the largest share of the US child population.
¡Viva George!
Celebrating Washington’s Birthday at the US-Mexico Border

ELAINE A. PEÑA
Washington, DC

Since 1898, residents of Laredo, Texas, and Nuevo Laredo, Tamaulipas, have reached across the US-Mexico border to celebrate George Washington’s birthday. These days the celebration can last a whole month, with parade goers reveling in American and Mexican symbols; George Washington saluting; and “Pocahontas” riding on horseback. An international bridge ceremony, the heart and soul of the festivities, features children from both sides of the border marching toward each other to link the cities with an embrace.

¡Viva George! offers an ethnography and a history of this celebration, which emerges as both symbol and substance of cross-border community life. Anthropologist and Laredo native Elaine A. Peña shows how generations of border officials, civil society organizers, and everyday people have used the bridge ritual to protect shared economic and security interests as well as negotiate tensions amid natural disasters, drug-war violence, and immigration debates.

Drawing on previously unknown sources and extensive fieldwork, Peña finds that border enactments like Washington’s birthday are more than goodwill gestures. From the Rio Grande to the 38th Parallel, they do the meaningful political work that partisan polemics cannot.
Within queer, transgender, and Latinx and Chicanx cultural politics, brown transgender narratives are frequently silenced and erased. Brown trans subjects are treated as deceptive, unnatural, nonexistent, or impossible, their bodies, lives, and material circumstances represented through tropes and used as metaphors. Restoring personhood and agency to these subjects, Francisco J. Galarte advances “brown trans figuration” as a theoretical framework to describe how transness and brownness coexist within the larger queer, trans, and Latinx historical experiences.

Brown Trans Figurations presents a collection of representations that reveal the repression of brown trans narratives and make that repression visible and palpable. Galarte examines the violent deaths of two transgender Latinas and the corresponding narratives that emerged about their lives, analyzes the invisibility of brown transmasculinity in Chicana feminist works, and explores how issues such as immigration rights activism can be imagined as part of an LGBTQ rights–based political platform. This book considers the contexts in which brown trans narratives appear, how they circulate, and how they are reproduced in politics, sexual cultures, and racialized economies.
Latinx: The Future Is Now

LORGIA GARCÍA-PEÑA AND NICOLE GUIDOTTI-HERNÁNDEZ, SERIES EDITORS

Latinx: The Future Is Now is an interdisciplinary series devoted to the evolving field of Latina/o/x studies, including Central American, Afro-Latinx, and Asian-Latinx studies. Situated at the nexus of cultural, performance, historical, food, environmental, and textual studies, the series will focus on ways in which the racial, cultural, and social formations of historical Latinx communities can engage and enhance scholarship across geographies and nationalities. The series editors invite projects that consider the multiple queer and gender-fluid possibilities that are embodied in the “x”; projects that have a feminist critique of patriarchy at the center of their intellectual work; projects that deploy a relational approach to ethnic and national groups; and projects that address the overlapping dynamics of gender, race, sexual, and national identities.
Jennifer Koshatka Seman is a lecturer in history at Metropolitan State University in Denver. Her work has appeared in Studies in Religion/Sciences Religieuses and the Journal of the West.

Borderlands Curanderos
The Worlds of Santa Teresa Urrea and Don Pedrito Jaramillo

JENNIFER KOSHATKA SEMAN
Denver, Colorado

Santa Teresa Urrea and Don Pedrito Jaramillo were curanderos—faith healers—who, in the late nineteenth and early twentieth centuries, worked outside the realm of “professional medicine,” seemingly beyond the reach of the church, state, or certified health practitioners whose profession was still in its infancy. Urrea healed Mexicans, Indigenous people, and Anglos in northwestern Mexico and cities throughout the US Southwest, while Jaramillo conducted his healing practice in the South Texas Rio Grande Valley, healing Tejanos, Mexicans, and Indigenous peoples there. Jennifer Koshatka Seman takes us inside the intimate worlds of both “living saints,” demonstrating how their effective healing—curanderismo—made them part of the larger turn-of-the-century worlds they lived in as they attracted thousands of followers, validated folk practices, and contributed to a modernizing world along the US-Mexico border.

While she healed, Urrea spoke of a Mexico in which one did not have to obey unjust laws or confess one’s sins to Catholic priests. Jaramillo restored and fed drought-stricken Tejanos when the state and modern medicine could not meet their needs. Then, in 1890, Urrea was expelled from Mexico. Within a decade, Jaramillo was investigated as a fraud by the American Medical Association and the US Post Office.

Borderlands Curanderos argues that it is not only state and professional institutions that build and maintain communities, nations, and national identities but also those less obviously powerful.
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In this first book on The LEGO Movie, renowned film and TV scholar Dana Polan shows how, through irony, savvy self-awareness, and knowingness about the culture industry, the blockbuster animated film makes for essential cinema.

The LEGO Movie

Dana Polan

What happens when we set out to understand LEGO not just as a physical object but as an idea, an icon of modernity, an image—maybe even a moving image? To what extent can the LEGO brick fit into the multimedia landscape of popular culture, especially film culture, today? Launching from these questions, Dana Polan traces LEGO from thing to film and asserts that The LEGO Movie is an exemplar of key directions in mainstream cinema, combining the visceral impact of effects and spectacle with ironic self-awareness and savvy critique of mass culture as it reaches for new heights of creativity.

Incorporating insights from conversations with producer Dan Lin and writer-directors Phil Lord and Chris Miller, Polan examines the production and reception of The LEGO Movie and closely analyzes the film within popular culture at large and in relation to LEGO as a toy and commodity. He identifies the film’s particular stylistic and narrative qualities, its grasp of and response to the culture industry, and what makes it a distinctive work of animation among the seeming omnipresence of animation in Hollywood, and reveals why the blockbuster film, in all its silliness and seriousness, stands apart as a divergent cultural work.
Cinema has a storied history, but its story is far from over. 21st Century Film Essentials offers a lively chronicle of cinema’s second century, examining the landmark films of our ever-changing moment. Each book makes a case for the importance of a particular contemporary film for artistic, historical, or commercial reasons. The twenty-first century has already been a time of tremendous change in filmmaking the world over, from the rise of digital production and the ascent of the multinational blockbuster to increased vitality in independent filmmaking and the emergence of new voices and talents both on screen and off. The films examined here are the ones that embody and exemplify these changes, crystallizing emerging trends or pointing in new directions. At the same time, they are films that are informed by and help refigure the cinematic legacy of the previous century, showing how film’s past is constantly reimagined and rewritten by its present. These are films both familiar and obscure, foreign and domestic; they are new but of lasting value. This series is a study of film history in the making. It is meant to provide a different kind of approach to cinema’s story—one written in the present tense.
In the 1980s and 1990s, John Hughes was one of Hollywood’s most reliable hitmakers, churning out beloved teen comedies and family films such as The Breakfast Club and Home Alone, respectively. But was he an artist? Hughes, an adamantly commercial filmmaker who was dismissed by critics, might have laughed at the question. Since his death in 2009, though, he has been memorialized on Oscar night as a key voice of his time. Now the critics lionize him as a stylistic original.

Holly Chard traces Hughes’s evolution from entertainer to auteur. Studios recognized Hughes’s distinctiveness and responded by nurturing his brand. He is therefore a case study in Hollywood’s production not only of movies but also of genre and of authorship itself. The films of John Hughes, Chard shows, also owed their success to the marketers who sold them and the audiences who watched. Careful readings of Hughes’s cinema reveal both the sources of his iconic status and the imprint on his films of the social, political, economic, and media contexts in which he operated.

The first serious treatment of Hughes, Mainstream Maverick elucidates the priorities of the American movie industry in the New Hollywood era and explores how artists not only create but are themselves created.
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From Superman and Batman to the X-Men and Young Avengers, Supersex interrogates the relationship between heroism and sexuality, shedding new light on our fantasies of both.

Supersex

Sexuality, Fantasy, and the Superhero

EDITED BY ANNA F. PEPPARD

From Superman, created in 1938, to the transmedia DC and Marvel universes of today, superheroes have always been sexy. And their sexiness has always been controversial, inspiring censorship and moral panic. Yet aside from jokes and innuendo, accusations of moral depravity, and sporadic academic discourse, the topic of superhero sexuality is like superhero sexuality itself—seemingly obvious yet conspicuously absent. Supersex: Sexuality, Fantasy, and the Superhero is the first scholarly book specifically devoted to unpacking the superhero genre's complicated relationship with sexuality.

Exploring sexual themes and imagery within mainstream comic books, television shows, and films as well as independent and explicitly pornographic productions catering to various orientations and kinks, Supersex offers a fresh—and lascivious—perspective on the superhero genre's historical and contemporary popularity. Across fourteen essays touching on Superman, Batman, the X-Men, and many others, Anna F. Peppard and her contributors present superhero sexuality as both dangerously exciting and excitingly dangerous, encapsulating the superhero genre's worst impulses and its most productively rebellious ones. Supersex argues that sex is at the heart of our fascination with superheroes, even—and sometimes especially—when the capes and tights stay on.
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Art, Tourism, and Nation Building under Lázaro Cárdenas
BY JENNIFER JOLLY

ISBN 978-1-4773-1420-3
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Throughout the early twentieth century, waves of migration brought working-class people to the outskirts of Buenos Aires. This prompted a dilemma: Where to situate these restive populations relative to the city’s spatial politics? Might housing serve as a tool to discipline their behavior?

Enter Antonio Bonet, a Catalan architect inspired by the transatlantic modernist and surrealist movements. Ana María León follows Bonet’s decades-long, state-backed quest to house Buenos Aires’s diverse and fractious population. Working with totalitarian and populist regimes, Bonet developed three large-scale housing plans, each scuttled as a new government took over. Yet these incomplete plans—Bonet’s dreams—teach us much about the relationship between modernism and state power.

_Modernity for the Masses_ finds in Bonet’s projects the disconnect between modern architecture’s discourse of emancipation and the reality of its rationalizing control. Although he and his patrons constantly glorified the people and depicted them in housing plans, Bonet never consulted them. Instead he succumbed to official and elite fears of the people’s latent political power. In careful readings of Bonet’s work, León discovers the progressive erasure of surrealism’s psychological sensitivity, replaced with an impulse, realized in modernist design, to contain the increasingly empowered population.
Artists' Ateliers, Buenos Aires.
In 1969, Juan Velasco Alvarado’s military government began an ambitious land-reform program in Peru, transferring holdings from large estates to peasant cooperatives. Fifty years later, these reforms remain controversial: conservative critics claim they unjustly expropriated land and ruined the Peruvian economy, while supporters emphasize their success in addressing rural inequality and exploitation.

Moving beyond agricultural policy to offer a fresh perspective on the agrarian reform, *Land without Masters* shows how ideological assumptions and state interventions surrounding the reform transformed Peru’s political culture and social fabric. Drawing on fieldwork in three different regions, Anna Cant demonstrates the importance of comparing the impact of the reform on those who were targeted by it with its success or failure nationwide. Through this innovative approach, she highlights the new forms of agency that emerged, including that of marginalized peasants who helped forge a new social, cultural, and political landscape.

Making novel use of both visual and cultural sources, this book is a fascinating look at how the agrarian reform process permanently altered the relationship between rural citizens and the national government—and how it continues to resonate in Peruvian politics today.
Until the 1960s, the Ayoreo people of Paraguay’s Chaco region had remained uncontacted by the world. But as development encroached on their territory, the Ayoreo began to experience rapid cultural change. Paola Canova looks at one aspect of this change in *Frontier Intimacies*: the sexual practices of Ayoreo women, specifically the *curajodie*, or single women who exchange sex for money or material goods with non-Ayoreo men, often Mennonite settlers.

Weaving personal anecdotes into her extensive research, Canova shows how the advancement of economic and missionary frontiers has reconfigured gender roles, sexual ethics, and notions of desire in the region. Ayoreo women, she shows, have reappropriated their sexual practices, approaching intimate liaisons on their own terms and seeing the involvement of money not as morally problematic but as constitutive of sexual encounters. By using their sexuality to construct an intimate frontier operating according to their own logics, Canova reveals, Ayoreo women expose the fractured workings of frontier capitalism in spaces of rapid transformation. Inviting broader examination of the ways in which contemporary frontier economies are constructed and experienced, *Frontier Intimacies* brings a captivating new perspective to the economic development of the Chaco region.

**Frontier Intimacies**

Ayoreo Women and the Sexual Economy of the Paraguayan Chaco

PAOLA CANOVA

*Set in a Mennonite colony of Paraguay’s remote Chaco region, this book tracks the lives and contested practices of indigenous Ayoreo women who commodify their sexuality, exposing the fractured workings of frontier capitalism.***
In the aftermath of the sixteenth-century Spanish conquest of Mexico, Spanish friars and authorities partnered with indigenous rulers and savants to gather detailed information on Aztec history, religious beliefs, and culture. The pictorial books they created served the Spanish as aids to evangelization and governance, but their content came from the native intellectuals, painters, and writers who helped to create them. Examining the nine major surviving texts, preeminent Latin American art historian Elizabeth Hill Boone explores how indigenous artists and writers documented their ancestral culture in these texts for those outside their community.

Analyzing the texts as one distinct corpus, Boone shows how they combined European and indigenous traditions of documentation and considers questions of motive, authorship, and audience. For

Primordial couple Oxomoco (left) and Cipactonal (right) surrounded by the twenty-six years 1 Rabbit to 13 Reed, accompanied by the Night Lords associated with each year. Codex Borbonicus 21. Source: Bibliothèque de l’Assemblée Nationale.

Spanish authorities, she shows, the books revealed Aztec ideology and practice, while for the indigenous community they preserved venerated ways of pictorial expression as well as rhetorical and linguistic features of ancient discourses. The first comparative analysis of these encyclopedias, *Descendants of Aztec Pictography* analyzes how the painted compilations embraced artistic traditions from both sides of the Atlantic.

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**ELIZABETH HILL BOONE**

New Orleans, Louisiana

Elizabeth Hill Boone is the Martha and Donald Robertson Chair in Latin American Art at Tulane University. She is the author of many books, including *Cycles of Time and Time and Meaning in the Mexican Books of Fate* and *Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs*, both published by the University of Texas Press.

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Her Cup for Sweet Cacao
Food in Ancient Maya Society

EDITED BY TRACI ARDREN

For the ancient Maya, food was both sustenance and a tool for building a complex society. This collection, the first to focus exclusively on the social uses of food in Classic Maya culture, deploys a variety of theoretical approaches to examine the meaning of food beyond diet—ritual offerings and restrictions, medicinal preparations, and the role of nostalgia around food, among other topics. For instance, how did Maya feasts build community while also reinforcing social hierarchy? What psychoactive substances were the elite Maya drinking in their caves, and why? Which dogs were good for eating, and which breeds became companions? Why did even some non-elite Maya enjoy cacao, but rarely meat? Why was meat more available for urban Maya than those closer to hunting grounds on the fringes of cities? How did the molcajete become a vital tool and symbol in Maya gastronomy?

These chapters, written by some of the leading scholars in the field, showcase a variety of approaches and present new evidence from faunal remains, hieroglyphic texts, chemical analyses, and art. Thoughtful and revealing, Her Cup for Sweet Cacao unlocks a more comprehensive understanding of how food was instrumental to the development of ancient Maya culture.
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An ambitious critical account of “spectral realism,” a new, politically charged strain of literature, film, and art that responds to Colombia’s drug wars, paramilitary violence, and resulting demands for justice.

Haunting without Ghosts
Spectral Realism in Colombian Literature, Film, and Art

Juliana Martínez
Washington, DC

Juliana Martínez is an assistant professor in the Department of World Languages and Cultures at American University, in Washington, DC. Her research, focused on the intersection of violence and body politics in Latin America, has appeared in numerous journals, and she is a coeditor of “Violent Tales,” a special issue for Revista de Estudios Hispánicos.

Border Hispanisms

For half a century, cultural production in Colombia has labored under the weight of magical realism—above all, the works of Gabriel García Márquez—where ghosts told stories about the country’s violent past and warned against a similarly gruesome future.

Decades later, the story of violence in Colombia is no less horrific, but the critical resources of magical realism are depleted. In their wake comes “spectral realism.” Juliana Martínez argues that recent Colombian novelists, filmmakers, and artists—from Evelio Rosero and William Vega to Beatriz González and Erika Diettes—share a formal and thematic concern with the spectral but shift the focus from what the ghost is toward what the specter does. These works do not speak of ghosts. Instead, they use the specter to destabilize reality by challenging the authority of human vision and historical chronology.

By introducing the spectral into their work, these artists deconstruct well-worn modes of representing violence and create a critical space from which to seek justice for the dead and disappeared. A Colombia-based study, Haunting without Ghosts brings powerful insight to the politics and ethics of spectral aesthetics, relevant for a variety of sociohistorical contexts.
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**Mobilizing Resources in the Age of Roman Conquest**

By the middle of the second century BCE, after nearly one hundred years of warfare, Rome had exerted its control over the entire Mediterranean world, forcing the other great powers of the region—Carthage, Macedonia, Egypt, and the Seleucid empire—to submit militarily and financially. But how, despite its relative poverty and its frequent numerical disadvantage in decisive battles, did Rome prevail?

Michael J. Taylor explains this surprising outcome by examining the role that manpower and finances played, providing a comparative study that quantifies the military mobilizations and tax revenues for all five powers. Though Rome was the poorest state, it enjoyed the largest military mobilization, drawing from a pool of citizens, colonists, and allies, while its wealthiest adversaries failed to translate revenues into large or successful armies. Taylor concludes that state-level extraction strategies were decisive in the warfare of the period, as states with high conscription and low taxation raised larger, more successful armies than those that primarily sought to maximize taxation. Comprehensive and detailed, *Soldiers and Silver* offers a new and sophisticated perspective on the political dynamics and economies of these ancient Mediterranean empires.
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**A Bed for the King’s Daughter**

**SHAHLA UJAYLI**  
*Amman, Jordan*

Shahla Ujayli is the author of four novels and two short-story collections. The Arabic edition of *A Bed for the King’s Daughter* (2016) won the 2017 Al-Multaqa Prize for the Arabic Short Story.

**SAWAD HUSSAIN**  
*Cambridge, England*

Sawad Hussain is the winner of the 2019 Arablit Short Story Prize and an English PEN Translates award. She holds an MA in modern Arabic literature from SOAS in London.

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Distributed for the Center for Middle Eastern Studies, University of Texas at Austin.
My Heart Became a Bomb

Ramy Al-Asheq
Translated by Levi Thompson

My Heart Became a Bomb is the first collection of poetry by Syrian-Palestinian poet Ramy al-Asheq to be translated into English. Poignant and raw, these poems take the reader along a path of forced emigration from Bashar al-Assad’s prisons in Syria to Amsterdam to Auschwitz to Berlin, Germany, where al-Asheq is now creating a new home. By turns melancholy and reflective, celebratory and hopeful, al-Asheq’s newly translated poems offer the English-reading audience a contemporary perspective on the experience of exile in a world facing the phenomenon of mass migration, whether for political or environmental reasons. The translations are the result of a long collaboration between al-Asheq and Thompson (who also edited this collection). Raising questions about the nature of love, identity, and the role of poetry in the face of constant flux and great uncertainty, My Heart Became a Bomb introduces an important new voice to the world of contemporary poetry.

Distributed for the Center for Middle Eastern Studies, University of Texas at Austin.
From Swimming Holes of Texas: Choke Canyon State Park (Carolyn Tracy).
TEXAS ON TEXAS
Chef Jam Sanitchat delivers a charming love letter in the form of a cookbook to the Austin community she has embraced, supported, and fed since 2008

Thai Fresh
Beloved Recipes from a South Austin Icon

JAM SANITCHAT AND KIM LANE, WITH PHOTOS BY JODY HORTON

Found within the eclectic South Austin neighborhood of Bouldin Creek is Thai Fresh, a gluten-free bakery, coffeehouse, vegan ice cream mecca, and, most importantly, Thai restaurant and learning center. Chef Jam Sanitchat built this culinary complex and teaching space piece by piece by expanding into neighboring spaces, forging relationships with local growers and producers, and adding new facets to her culinary repertoire as time and money allowed. The result is a wildly successful amalgam of food, beverages, and services that probably shouldn’t work together but somehow does.

Thai Fresh is the roadmap to that success. Follow Jam from her early days of cooking for friends during graduate school at the University of Texas at Austin, to her popular farmers market stand, to her current establishment. Along the way, she taught thousands of people the art of cooking Thai cuisine, and fed eager crowds at countless cultural and community events. Discover why this collection of Jam’s top-selling and most sought-after recipes, like Thai-Style Chicken and Waffle and The ULTIMATE Sauce—all stunningly captured by James Beard award–winning photographer Jody Horton—was requested by, and 100 percent funded by, her loyal community.

JAM SANITCHAT
Austin, Texas

Born and raised in Thailand, Sanitchat hails from a family of skilled cooks. She moved to the United States to pursue a degree at the University of Texas, fell in love with Austin and the local food culture, and has fed the community ever since.

KIM LANE
Austin, Texas

Kim Lane is a former editor of the James Beard award–winning magazine Edible Austin, a commentator for NPR’s “All Things Considered,” and a contributor to various publications.

JODY HORTON
Austin, Texas

Jody Horton is an award-winning food and lifestyle photographer.

REVIEW DATE | SEPTEMBER
8.25 x 10.25 inches, 224 pages, 101 color photos


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Grandmother’s favorite—Hor Mok, Steamed Red Curry Fish Custard.
Left page, top: Drunken Linguini Noodles with Calamari—an alcohol-free dish thought to have been created for those enjoying many adult beverages; bottom: Miang Kam—Savory Leaf-Bites with Tangy-Sweet Sauce—the perfect dish for gatherings because everyone gets to customize their own bites.

Top: Classic Pad Thai—prepare to encounter long lines in Thailand for this street-food delight; bottom: Sanitchat admits she’ll happily drive eight hours for a comforting bowl of Kao Soi—Northern-Style Egg Noodle Curry.
In this vividly illustrated field guide, two leading entomologists draw on their combined fifty-six years of fieldwork to present the most comprehensive and authoritative guide to Texas’s insects.

Common Insects of Texas and Surrounding States

A Field Guide

JOHN ABBOTT AND KENDRA ABBOTT

Thanks to its size and geographic position, Texas is home to nearly 30,000 species of insects, likely making its insect population the most diverse in the nation. Ranging from eastern and western to temperate and tropical species, this vast array of insects can be difficult to identify. In Common Insects of Texas and Surrounding States, John and Kendra Abbott have created the state’s most comprehensive field guide to help readers recognize and understand these fascinating creatures.

Containing 1,300 species and more than 2,700 photographs, this guide offers a wealth of information about the characteristics and behaviors of Texas’s insects. Each chapter introduces an order with a discussion of general natural history and a description of other qualities helpful in distinguishing its various species, while every species’ entry provides a state map showing where it is most likely to be found, a key displaying its seasonal distribution, information about its habitat, and corresponding photos. Featuring colored tabs for quick reference, a glossary, and information about other arthropods, this guide is the perfect companion for anyone wanting to identify and learn more about the many insects of Texas.
“Expertly written and beautifully illustrated, this exceptional book will be of interest to both professional and beginning naturalists.”
—Edward O. Wilson
A Thirsty Land
The Fight for Water in Texas

BY SEAMUS McGRAW

A Thirsty Land chronicles Texans’ epic struggles over water, from San Antonio’s mission-era acequias to today’s debates in the face of climate change and population growth, with an eye toward innovative technologies and strategies for increasing the supply.
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UT Southwestern Radiation Oncology Building
(UT Southwestern).
No one would have blamed Donald Seldin for running away. When he arrived at Southwestern Medical College in 1951, it was a collection of hastily repurposed military shacks creaking in the wind. On practically day one he became chair of the department of medicine—when the only other full-time professors departed.

By the time he stepped down thirty-six years later, Seldin had transformed a sleepy medical college into the University of Texas Southwestern Medical Center—a powerhouse of research and patient care and an anchor of the city of Dallas. Raymond Greenberg, a physician-scholar, tells Seldin's story of perseverance and intellectual triumph. Drawing on interviews with Seldin's trainees and colleagues—and on Seldin's own words—Greenberg chronicles the life of the Brooklyn boy who became one of Texas's foremost citizens and taught decades of men and women to heal. A pioneering nephrologist, Seldin devoted his career to developing the specialty; educating students, residents, and fellows; caring for patients; and nurturing basic research.

Seldin was a wildcatter in the best sense. He declined the comfortable prestige of Harvard and Yale and instead embraced a worthy challenge with an unflagging sense of mission. Graceful and richly detailed, Donald Seldin: The Maestro of Medicine captures an inspiring life of achievement and service.
Clockwise from top left: Dr. Donald Seldin at work amid his highly organized files masquerading as chaos, undated (UT Southwestern); Captain Seldin testifying at the trial of the Nazi physician Rudolf Brachtel, who was accused of cruelties and mistreatment of prisoners of war at the Dachau concentration camp, likely December 1947 (Dr. Ellen Seldin); Dr. Seldin accompanied by the larger-than-life bronze version of himself at the Seldin Plaza at UT Southwestern Medical Center (UT Southwestern); Dr. Seldin giving one of his celebrated chalkboard lectures, undated (Dr. Ellen Seldin).
From John S. Chase — the Chase Residence: The north-south section of the Chase Residence after Chase's 1968 renovation.
Tower Books is named in honor of the University of Texas at Austin’s most prominent landmark. Acting as a consultant and publisher, the University of Texas Press partners with colleges, schools, and other divisions of the university to produce institutional histories, commemorative anniversary editions, exhibition catalogues, and similar volumes under the Tower Books imprint.
The low-slung brick home that architect John Saunders Chase completed for his own family in 1959 was Houston’s first modernist house with a true interior courtyard, a form with which other progressive architects were only starting to experiment. It was equally radical that he built it at all. When Chase graduated from The University of Texas School of Architecture in 1952—the first African American to do so—no Houston architecture firm would hire him. Chase petitioned the state for special permission to take the licensing exam, becoming the first African American registered as an architect in Texas. By 1959, he ran his own thriving firm and had established a position of remarkable influence in Houston’s social, political, and economic life. The Chase Residence, in both its original version and after a fundamental alteration undertaken in 1968, is a testament to Chase’s accomplishments.

Beautifully illustrated, John S. Chase—The Chase Residence examines how the architecture of this seminal but little-known house frames the life lived within it. It places the house in the larger context of Chase’s architectural career. The book, his times, and is also intended for readers broadly interested in the relationship between American architecture and society.
Opposite page: John S. Chase and family in front of his home.

Top: The Chase Residence after Chase’s radical 1968 renovation; bottom: The Chase Residence in its original, 1959 form.
Clockwise from top: Oveta Culp Hobby, President Dwight D. Eisenhower, and William P. Hobby Sr. in the Oval Office, April 1953 (Hobby family); Will Hobby with his five-year-old son, Bill, in 1937 (Hobby family); Colonel Oveta Culp Hobby in Egypt during her inspection tour of Women’s Army Corps stations in North Africa, January 1944 (Woodson Research Center, Rice University).
This dual biography chronicles the lives of Will and Oveta Hobby; their impact on local, state, and national events; and how their marriage and media empire helped shape twentieth-century journalistic and political history.

The Governor and the Colonel
A Dual Biography of William P. Hobby and Oveta Culp Hobby

DON CARLETON

William P. “Will” Hobby Sr. and Oveta Culp Hobby were one of the most influential couples in Texas history. Both were major public figures, with Will serving as governor of Texas and Oveta as the first commander of the Women’s Army Corps and later as the second woman to serve in a presidential cabinet. Together, they built a pioneering media empire centered on the Houston Post and their broadcast properties, and they played a significant role in the transformation of Houston into the fourth largest city in the United States. Don Carleton’s dual biography details their personal and professional relationship—defined by a shared dedication to public service—and the important roles they each played in local, state, and national events throughout the twentieth century.

This deeply researched book not only details this historically significant partnership, but also explores the close relationships between the Hobbys and key figures in twentieth-century history, from Texas legends such as LBJ, Sam Rayburn, and Jesse Jones, to national icons, including the Roosevelts, President Eisenhower, and the Rockefellers. Carleton’s chronicle reveals the undeniable impact of the Hobbys on journalistic and political history in the United States.

DON CARLETON
Austin, Texas

Don Carleton is executive director of the Briscoe Center for American History and J. R. Parten Chair in the Archives of American History at the University of Texas at Austin.

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7 x 10 inches, 800 pages, 100 b&w photos
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Growing Up in the Lone Star State
Notable Texans Remember Their Childhoods
GAYLON FINKLEA HECKER AND MARIANNE ODOM

Gaylon Finklea Hecker and Marianne Odom began the interviews for this book in 1981 and devoted a professional lifetime to collecting the memories of accomplished Texans to determine what, if anything, about growing up in the Lone Star State prepared them for success.

The resulting forty-seven oral history interviews begin with tales from the early 1900s, when Texas was an agrarian state, and continue through the growth of major cities and the country’s race to the moon. Interviewees recalled life in former slave colonies; on gigantic ranches, tiny farms, and sharecropper fields; and in one-horse towns and big-city neighborhoods, with relatable stories as diverse as the state’s geography.

The oldest interviewees witnessed women earning the right to vote and weathered the Great Depression. Many remembered two world wars, while others recalled the Texas City explosion of 1947 and the tornado that devastated Waco in 1953. They witnessed the advent of television and the nightly news, which helped many come to terms with the assassination of a president that took place too close to home.

Their absorbing reflections are stories of good and bad, hope and despair, poverty and wealth, depression and inspiration, which would have been different if lived anywhere but Texas.
Clockwise from top left: Kay Bailey Hutchison, c. 1944; Rex Tillerson, c. 1962; Henry Cisneros with his sister, Pauline, 1951; Ruth Simmons, 1963; A. J. Foyt, c. 1939.
Being Rapoport
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BERNARD RAPORT AS TOLD TO DON E. CARLETON
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Bernard Rapoport recalls a life of hard work and a philosophy of giving that made him a successful entrepreneur and philanthropist—this updated edition includes new material compiled before Rapoport’s death in 2012
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Diálogo: An Interdisciplinary Studies Journal is published with support from DePaul University’s College of Liberal Arts and Social Sciences and the Office of the Provost. Diálogo is a refereed journal published since 1996 that seeks research and reflection articles of regional and hemispheric contexts with a focus on diverse Latin American, US Latino, and Indigenous populations and experiences, recent immigration, and places of origin. Diálogo publishes articles that help bridge barriers between academic and local communities, book and film/media reviews, and interviews pertinent to Latino communities in the US, the Caribbean, and Latin America.

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Information & Culture: A Journal of History publishes high-quality, peer-reviewed articles on topics related to the history of information. In keeping with the spirit of information studies, the work is human centered and explores the interactions of people, organizations, and societies with information and technologies. Social and cultural context of information and information technology, viewed from a historical perspective, is at the heart of the journal’s interests.

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The US Latina & Latino Oral History Journal is a research publication created to mine, showcase, and promote the rich field of oral history as it relates specifically to the US Latina and Latino experience. This annual volume focuses on specific topics, and the journal features articles and book reviews. The University of Texas Press publishes the journal for UT Austin’s Center for Mexican American Studies (CMAS) with support by the Voces Oral History Project at the university’s School of Journalism.

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The Velvet Light Trap offers critical essays on significant issues in film studies while expanding its commitment to television as well as film research. Each issue provokes debate about critical, theoretical, and historical topics relating to a particular theme. The Velvet Light Trap is edited at the University of Wisconsin at Madison and the University of Texas at Austin, with the support of media scholars at those institutions and throughout the country.

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The Textile Museum Journal

**EDITOR:** SUMRU BELGER KRODY
The George Washington University Museum and The Textile Museum
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Established in 1962, *The Textile Museum Journal* is the leading publication for the exchange of textile scholarship in North America. The journal promotes high-quality research on the cultural, technical, historical, and aesthetic significance of textiles from various cultures.

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