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.

From More City Than Water: Site 1. Crater, cracked concrete, 2' × 2', Indiana and Welch.
Dear Friends,

It is a great pleasure to share with you our 2022 Spring/Summer publications. We really appreciate your interest in the work we do here at UT Press!

Though so much of our work is the result of careful planning, I love to see the themes that emerge organically across a set of titles. As we were arranging this catalog, I was struck by the different ways that this moment has prompted scholars to think about water—as a resource, a threat, an idea. In More City Than Water (8), Lacy M. Johnson and Cheryl Beckett assemble a group of writers and artists to explore the topic of catastrophic flooding in Houston. What does the water reveal, they ask, and what does it hide? In the final book of our award-winning Katrina Bookshelf series, The Continuing Storm (24), Kai Erikson and Lori Peek begin with the waters of Hurricane Katrina and move outward to encourage a broad reframing of Katrina as “the most telling disaster of our time.” Focusing on the opportunities afforded by water, Brook Muller’s Blue Architectures (22) proposes an approach to architecture and design in which buildings creatively incorporate existing waterways. And Marisel C. Moreno’s Crossing Waters (29) explores representations of the Caribbean archipelago in literary and artistic work on undocumented migration.

Water is one of the many themes animating this season’s titles. In the pages that follow you’ll find exciting new work in our books and journals from a range of disciplines—film, art, music, history—that helps us see the world around us in new ways. Enjoy!

With thanks for your support of UT Press,

Robert Devens
The Rob Roy Kelly American Wood Type Collection
A History and Catalog

DAVID SHIELDS

The Rob Roy Kelly Wood Type Collection is a comprehensive collection of wood type manufactured and used for printing in nineteenth-century America. Comprising nearly 150 typefaces of various sizes and styles, it was amassed by noted design educator and historian Rob Roy Kelly starting in 1957 and is now held by the University of Texas. Although Kelly himself published a book on wood type and nineteenth-century typographic history in 1969, there has been little follow-up on either subject since.

In this book, David Shields rigorously updates and expands upon Kelly’s historical information about the types, clarifying the collection’s exact composition and providing a better understanding of the stylistic development of wood type forms during the nineteenth century. Using rich materials from the period, Shields provides a stunning visual context that complements the textual history of each typeface. He also highlights the non-typographic material in the collection—such as borders, rules, ornaments, and image cuts—that have not been previously examined. Featuring over 300 color illustrations, this written history and catalog is bound to spark renewed interest in the collection and its broader typographic period.
Clockwise from top: Index No. 7 (Hamilton Manufacturing Company, 10-line) and Index No. 3 (Morgans & Wilcox Manufacturing Company, 20-line). Specimen of Plain and Ornamental Wood Type, Cut by Machinery, by Wells & Webb (Late D. Wells & Co.) (1840); ATF Library Collection, Rare Book and Manuscript Library, Columbia University Library. Specimens of Wood Type Manufactured by Wm. H. Page & Co., Greenville, Conn. (1872); ATF Library Collection, Rare Book and Manuscript Library, Columbia University Library. Streamer No. 67. Specimens of Holly Wood Type Manufactured by Hamilton & Katz, Two Rivers, Wis. (1884); John M. Wing Foundation, Newberry Library, Chicago.
DJ Screw
A Life in Slow Revolution

LANCE SCOTT WALKER

DJ Screw, a.k.a. Robert Earl Davis Jr., changed rap and hip-hop forever. In the 1990s, in a spare room of his Houston home, he developed a revolutionary mixing technique known as chopped and screwed. Spinning two copies of a record, Screw would “chop” in new rhythms, bring in local rappers to freestyle over the tracks, and slow the recording down on tape. Soon Houstonians were lining up to buy his cassettes—he could sell thousands in a single day. Fans drove around town blasting his music, a sound that came to define the city’s burgeoning and innovative rap culture. June 27 has become an unofficial city holiday, inspired by a legendary mix Screw made on that date.

Lance Scott Walker has interviewed nearly everyone who knew Screw, from childhood friends to collaborators to aficionados who evangelized Screw’s tapes—millions of which made their way around the globe—as well as the New York rap moguls who honored him. Walker brings these voices together with captivating details of Screw’s craft and his world. More than the story of one man, DJ Screw is a history of the Houston scene as it came of age, full of vibrant moments and characters. But none can top Screw himself, a pioneer whose mystique has only grown in the two decades since his death.
A meditation on the artistry and influence of Patti Smith

Why Patti Smith Matters

CARYN ROSE

Patti Smith arrived in New York City at the end of the Age of Aquarius in search of work and purpose. What she found—what she fostered—was a cultural revolution. Through her poetry, her songs, her unapologetic vocal power, and her very presence as a woman fronting a rock band, she kicked open a door that countless others walked through. No other musician has better embodied the “nothing-to-hide” rawness of punk, nor has any other done more to nurture a place in society for misfits of every stripe.

Why Patti Smith Matters is the first book about the iconic artist written by a woman. The veteran music journalist Caryn Rose contextualizes Smith’s creative work, her influence, and her wide-ranging and still-evolving impact on rock and roll, visual art, and the written word. Rose goes deep into Smith’s oeuvre, from her first album, Horses, to acclaimed memoirs operating at a surprising remove from her music. The portrait of a ceaseless inventor, Why Patti Smith Matters rescues punk’s poet laureate from “strong woman” clichés. Of course Smith is strong. She is also a nuanced thinker. A maker of beautiful and challenging things. A transformative artist who has not simply entertained but also empowered millions.
More City Than Water
A Houston Flood Atlas

EDITED BY LACY M. JOHNSON AND CHERYL BECKETT

Shortly after Hurricane Harvey dumped a record 61 inches of rain on Houston in 2017, celebrated writer and Bayou City resident Lacy M. Johnson began collecting flood stories. Although these stories attested to the infinite variety of experience in America’s most diverse city, they also pointed to a consistent question: What does catastrophic flooding reveal about this city, and what does it obscure?

More City Than Water brings together essays, conversations, and personal narratives from climate scientists, marine ecologists, housing activists, urban planners, artists, poets, and historians as they reflect on the human geography of a region increasingly defined by flooding. Both a literary and a cartographic anthology, More City Than Water features striking maps of Houston’s floodplains, waterways, drainage systems, reservoirs, and inundated neighborhoods. Designed by University of Houston seniors from the Graphic Design program, each map, imaginative and precise, shifts our understanding of the flooding, the public’s relationship to it, and the fraught reality of rebuilding. Evocative and unique, this is an atlas that uncovers the changing nature of living where the waters rise.
The Running Kind
Listening to Merle Haggard

DAVID CANTWELL

Merle Haggard enjoyed numerous artistic and professional triumphs, including more than a hundred country hits (thirty-eight at number one), dozens of studio and live album releases, upwards of ten thousand concerts, induction into the Country Music Hall of Fame, and songs covered by artists as diverse as Lynryd Skynryd, Elvis Costello, Tammy Wynette, Willie Nelson, the Grateful Dead, and Bob Dylan.

In The Running Kind, a new edition that expands on his earlier analysis and covers Haggard’s death and afterlife as an icon of both old school and modern country music, 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: songs that helped invent the America we live in today. Listening closely to a masterpiece-crowded catalogue (including “Okie from Muskogee,” “Sing Me Back Home,” “Mama Tried,” and “Working Man Blues,” 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.
Ronnie Earle was a Texas legend. During his three decades as the district attorney responsible for Austin and surrounding Travis County, he prosecuted corrupt corporate executives and state officials, including the notorious US congressman Tom DeLay. But Earle maintained that the biggest case of his career was that of Frank Hughey Smith, the ex-convict millionaire, alleged criminal mastermind, and Dixie Mafia figure.

With the help of corrupt local authorities, Smith spent the 1970s building a criminal empire in auto salvage and bail bonds. But there was one problem: a rival in the salvage business threatened his dominance. Smith hired arsonists to destroy the rival; when they botched the job, he sent three gunmen, but the robbery they planned was a bloody fiasco. Investigators were convinced that Smith was guilty, but many were skeptical that the newly elected and inexperienced Earle could get a conviction. Amid the courtroom drama and underworld plots the book describes, Willie Nelson makes a cameo. So do the private eyes, hired guns, and madams who kept Austin not only weird but also riddled with vice. An extraordinary true story, Last Gangster in Austin paints an unusual picture of the Texas capital: wild, wonderful, and as crooked as the dirt road to paradise.
In March 2020, as lockdowns were imposed around the world, author and illustrator Edward Carey raced home to Austin, Texas. The next day, he published on social media a sketch of “A Very Determined Young Man.” The day after, he posted another drawing. One year and one hundred and fifty Tombow B pencil stubs later, he was still drawing.

Carey’s pencil fills the page with the marvelous and intriguing, picturing people, characters, animals, monsters, and his favorite bird to draw, the grackle. He reaches into history and fiction to escape grim reality through flights of vivid imagination—until events demand the drawings “look straight on.”

Breonna Taylor, the Brontë sisters, John Lewis, King Lear, and even the portraits that mark the progress of the year for the Very Determined Young Man combine into a remarkable document of the pandemic and its politics. For Carey, though, trapped inside a home he loves, these portraits are something more, a way to chart time, an artist’s way of creating connection in isolation. With a foreword by Max Porter, this exceptional collection from the acclaimed author of Little marks a year of a man trapped with his pencil, determined to find solace amid uncertainty.
These drawings are slowly and carefully made, in a world of quick and vicious things. They are a quiet hand-made gift in a labyrinth of bots and copies, screaming and blocking. They are created by the gentle touch of a human being, with a good old-fashioned pencil.

Day by day this rich and nutritious mix. What he is giving us is a beautiful and soulfully assembled museum, unfolding unpredictably every day as life itself must. Free to use, curated with charm and a delicate tendency towards humanity’s better instincts. What a family he has assembled. Clever, innovative, weird-looking all of us.
The Pecan
A History of America’s Native Nut

JAMES MCWILLIAMS

What would Thanksgiving be without pecan pie? New Orleans without pecan pralines? 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—an average pecan harvest had the food value of nearly 150,000 bison. 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, the United States produces more than 300 million pounds of pecans every year. McWilliams warns that pecan harvests are 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 recognition as a true American heirloom.
Barbara Jordan
Speaking the Truth with Eloquent Thunder

EDITED BY MAX SHERMAN

Throughout her career as a Texas senator, US congresswoman, and distinguished professor at the Lyndon B. Johnson School of Public Affairs, Barbara Jordan lived by a simple creed: “Ethical behavior means being honest, telling the truth, and doing what you said you were going to do.” Her strong stand for ethics in government, civil liberties, and democratic values still provides a standard around which the nation can unite in the twenty-first century.

This volume brings together several major political speeches that articulate Barbara Jordan’s most deeply held values. The book concludes with the eloquent eulogy that Bill Moyers delivered at Barbara Jordan’s memorial service in 1996, in which he summed up Jordan’s remarkable life and career by saying, “Just when we despaired of finding a hero, she showed up, to give the sign of democracy . . . This is no small thing. This, my friends, this is grace. And for it we are thankful.”
The One Ann Only

Wit and Wisdom from Texas Governor Ann Richards

THE ANN RICHARDS LEGACY PROJECT, FOREWORD BY SARAH BIRD

One of the most unforgettable politicians in American history, Dorothy Ann Willis Richards (1933–2006) was the first woman to be elected, in her own right, governor of Texas; she served from 1991 to 1995. Richards transformed the state government to resemble the diverse population of Texas, appointing a record number of women, people of color, people with disabilities, and LGBTQ community members to Texas boards and state agencies.

Governor Richards was known as much for her humor as for her politics. Her witty one-liners, shrewdly delivered with a thick Waco accent, could bring down the house. Add in her striking appearance—big white hair and turquoise eyes—and her presence left an indelible impression.

With a thoughtful foreword by award-winning novelist Sarah Bird, The One Ann Only presents Ann’s famous witticisms alongside striking images throughout her life and political career by Texas photographers. This little book can serve as a Texas-sized inspiration to everyone, especially current and future public servants, teachers, parents, and people in recovery.

Clockwise from top right: Courtesy of the Ann Richards family. Photo by Alan Pogue. Photo by Kirk Tuck.
PHRASES COINED OR POPULARIZED BY ANN RICHARDS

“Cherish your friends and family as if your life depended on it, because it does.”

“Ginger Rogers did everything Fred Astaire did. She just did it backwards and in high heels.”

“Teaching is the hardest work I have ever done, including being Governor.”

“I get a lot of cracks about my hair, mostly from men who don’t have any.”

“Sobriety has freed me to deal with failure and never give up.”
The Devil’s Highway

JOAN MYERS WITH A SHORT STORY BY WILLIAM DEBUYS

With this haunting new collection of photographs, Joan Myers continues the decades-long journey she began in Where the Buffalo Roamed (with Lucy Lippard), documenting the changing landscape and culture of the American West. The images in this new collection are more personal, more elegiac—and all black-and-white. They bear witness to the fracturing of the American Dream, the demise of cowboy culture, and the shrinking of small towns, ranches, and farms throughout western rural America. The themes she examines are reflected in Devil’s Highway, a powerfully evocative short story by Pulitzer finalist William deBuys, first published in 1992 in Story magazine and reproduced here for the first time. Myers and deBuys previously collaborated on Salt Dreams: Land and Water in Low-Down California, which inspired the highly acclaimed film, The Colorado.

Myers has spent much of her time roaming the American West, but has also worked in India, the Canary Islands, Antarctica, Java, Sicily, Sardinia, Hawaii, and more. Her extensive photo archive is now housed at the Briscoe Center for American History on the University of Texas at Austin campus.

JOAN MYERS
TESUQUE, NEW MEXICO

Myers has been photographing for more than forty-five years. Her highly acclaimed work has been the subject of three Smithsonian exhibitions, more than fifty solo and eight group shows, and eleven books.

WILLIAM DEBUYS
EL VALLE, NEW MEXICO

DeBuys is the author of ten books, a Pulitzer Prize nonfiction finalist, and the recipient of a 2008–2009 Guggenheim Fellowship.

RELEASE DATE | JULY
12 x 9 ½ inches, 168 pages, 86 photographs
$45.00 | £36.00 | C$55.95
hardcover

Left (top to bottom): Monument Valley, 2021; Conway, Texas, 2020

DISTRIBUTED FOR THE BRISCOE CENTER FOR AMERICAN HISTORY
John Prine
In Spite of Himself
EDDIE HUFFMAN

With a new afterword by the author

“This book provides behind-the-scenes history of the music industry and engaging anecdotes about musicians, writers and actors, some with whom Prine only rubbed shoulders, and others with whom he built life-long friendships.”—NO DEPRESSION

“A revealing 2015 biography of the acclaimed mailman-turned-singer-songwriter.”—THE WASHINGTON POST

“[Huffman] paints a convincing picture of the wry, gravel-voiced Chicago storyteller . . . this is a sweet little book.”—SEATTLE TIMES

“Weaving well-known biographical details (Prine was a mail carrier in Chicago when he got his start) into meticulous sketches of the making of each album . . . Huffman’s book will make us want to pick up Prine’s albums and listen to them once again or for the first time.”—PUBLISHERS WEEKLY

Huffman is an independent music journalist. He has written for Rolling Stone, the New York Times, Utne Reader, All Music Guide, Goldmine, and many other publications.

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Le Corbusier famously said, “A house is a machine for living in.” We now confront the litany of environmental challenges associated with the legacy of the architectural machine: a changing climate, massive species die-off, diminished air and water quality, and resource scarcities. Brook Muller offers an alternative: water-centric urban design that fosters sustainability, equity, and architectural creativity.

Inspired by the vernacular such as the levadas of Madeira Island and both the arid and drenched places of the American West, Muller articulates a “hydro-logical” philosophy in which architects and planners begin by conceptualizing interactions between existing waterways and the spaces they intend to develop. From these interactions—and the new technologies and approaches enabling them—aesthetic, spatial, and experiential opportunities follow. Not content to merely work around sensitive ecology, Muller argues for genuinely climate-adapted urban landscapes in which buildings act as ecological infrastructure that actually improve watersheds while delivering functionality and beauty for diverse communities. Rich in images and practical examples, Blue Architecture will change the way we think about our designed world.
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Modernity for the Masses
Antonio Bonet’s Dreams for Buenos Aires
BY ANA MARÍA LEÓN
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More than fifteen years later, Hurricane Katrina maintains a strong grip on the American imagination. The reason is not simply that Katrina was an event of enormous scale, although it certainly was by any measure one of the most damaging storms in American history. But, quite apart from its lethality and destructiveness, Katrina retains a place in living memory because it is one of the most telling disasters in our recent national experience, revealing important truths about our society and ourselves.

The final volume in the award-winning Katrina Bookshelf series, The Continuing Storm, reflects upon what we have learned about Katrina and about America. Kai Erikson and Lori Peek expand our view of the disaster by assessing its ongoing impact on individual lives and across the wide-ranging geographies where displaced New Orleanians landed after the storm. Such an expanded view, the authors argue, is critical for understanding the human costs of catastrophe across time and space. Concluding with a broader examination of disasters in the years since Katrina—including COVID-19—The Continuing Storm is a sobering meditation on the duration of a catastrophe that continues to exact steep costs in human suffering.
Katrina Bookshelf
EDITED BY KAI ERIKSON

Hurricane Katrina was the most telling disaster in our national experience, revealing so much about the nature of disasters in general, about the social world we live in, and about ourselves. The Katrina Bookshelf is the result of a national effort to bring experts together in a collaborative program of research on the human costs of the disaster. Supported by the Ford, Gates, MacArthur, Rockefeller, and Russell Sage Foundations and sponsored by the Social Science Research Council, the Katrina Bookshelf is the most comprehensive social science coverage of a disaster to be found anywhere in the literature.
Son Jarocho was born as the regional sound of Veracruz but over time became a Mexican national, even transnational, genre—a touchstone of Chicano identity in the United States. Mario Barradas and Son Jarocho traces a musical journey from the Gulf Coast to interior Mexico and across the border, describing the transformations of Son Jarocho along the way.

This comprehensive cultural study pairs ethnographic and musicological insights with an oral history of the late Mario Barradas, one of Son Jarocho’s preeminent modern musicians. Chicano musician Francisco González, offers an insider’s account of Barradas’s influence and Son Jarocho’s musical qualities, while Rafael Figueroa Hernández delves into Barradas’s recordings and film compositions. Yolanda Broyles-González examines the interplay between Son Jarocho’s indigenous roots and contemporary role in Mexican and US society. The result is a nuanced portrait of a vital and evolving musical tradition.
Agent of Change
Adela Sloss-Vento, Mexican American Civil Rights Activist and Texas Feminist

CYNTHIA E. OROZCO

Winner of the 2021 Liz Carpenter Award

“Orozco gives an outspoken, complex activist her due in this compelling biography.” —BOOK RIOT

“Cynthia E. Orozco presents a timely critical investigation into Sloss-Vento, a Latinx activist who shaped Texas, US, and women’s history.” —KARLA STRAND, MS MAGAZINE

“This extensive narrative showcases a woman who fearlessly and indefatigably pursued her goal to foster awareness and effect change, even when her endeavors were either ignored or indiscernible.” —RUTHIE JONES, LONE STAR LITERARY LIFE

“This essential and timely book reinforces [Adela Sloss-Vento’s] significance to that cause and to Mexican American history.” —TERESA PALOMO ACOSTA, SOUTHWESTERN HISTORICAL QUARTERLY

Cynthia E. Orozco is a professor of history and humanities at Eastern New Mexico University, Ruidoso. She is also the author of No Mexicans, Women, or Dogs Allowed: The Rise of the Mexican American Civil Rights Movement.
The experience of Central Americans in the United States is marked by a vicious contradiction. In entertainment and information media, Salvadoreans, Guatemalans, Nicaraguans, and Hondurans are hypervisible as threatening guerrillas, MS-13 gangsters, maids, and “forever illegals.” However, Central Americans are unseen within the broader conception of Latinx community, foreclosing avenues to recognition.

Yajaira M. Padilla explores how this regime of visibility and invisibility emerged over the past forty years—bookended by the right-wing presidencies of Ronald Reagan and Donald Trump—and how Central American immigrants and subsequent generations have contested their rhetorical disfiguration. Drawing from popular films and TV, news reporting, and social media, Padilla shows how Central Americans in the United States have been constituted as belonging nowhere, imagined as permanent refugees outside the boundaries of even minority representation. Yet in documentaries about cross-border transit through Mexico, street murals, and other media, US Central Americans have counteracted their exclusion in ways that defy dominant paradigms of citizenship and integration.
Debates over the undocumented migration of Latin Americans invariably focus on the southern US border, but most migrants never cross that arbitrary line. Instead, many travel, via water, among the Caribbean islands. The first study to examine literary and artistic representations of undocumented migration within the Hispanophone Caribbean, Crossing Waters relates a journey that remains silenced and largely unknown.

Analyzing works by novelists, short-story writers, poets, and visual artists, replete with references to drowning and echoes of the Middle Passage, Marisel Moreno shines a spotlight on the plight that these migrants face. In some cases, Puerto Rico takes on a new role as a steppingstone to the continental United States and the society migrants will join there. Meanwhile the land border between Haiti and the Dominican Republic, the only terrestrial border in the Hispanophone Caribbean, emerges as a complex space within this cartography of borders. And while the Border Patrol occupies US headlines, the Coast Guard occupies the nightmares of refugees.

An untold story filled with beauty, possibility, and sorrow, Crossing Waters encourages us to rethink the geography and experience of undocumented migration and the role that the Caribbean archipelago plays as a border zone.
The years between 1910 and 1940 were formative for Mexico, with the ouster of Porfirio Díaz, the subsequent revolution, and the creation of the new state. Amid the upheaval, Mexican dance emerged as a key arena of contestation regarding what it meant to be Mexican. Through an analysis of written, photographic, choreographic, and cinematographic renderings of a festive Mexico, *Choreographing Mexico* examines how bodies in motion both performed and critiqued the nation.

Manuel Cuellar details the integration of Indigenous and regional dance styles into centennial celebrations, civic festivals, and popular films. Much of the time, this was a top-down affair, with cultural elites seeking to legitimate a hegemonic national character by incorporating traces of indigeneity. Yet dancers also used their moving bodies to challenge the official image of a Mexico full of manly vigor and free from racial and ethnic divisions. At home and abroad, dancers made nuanced articulations of female, Indigenous, Black, and even queer renditions of the nation. Cuellar reminds us of the ongoing political significance of movement and embodied experience, as *folklórico* maintains an important and still-contested place in Mexican and Mexican American identity today.
Is Latinidad a racial or an ethnic designation? Both? Neither? The increasing recognition of diversity within Latinx communities and the well-known story of shifting census designations have cast doubt on the idea that Latinidad is a race, akin to white or Black. And the mainstream media constantly cover the “browning” of the United States, as though the racial character of Latinidad were self-evident.

Many scholars have argued that the uncertainty surrounding Latinidad is emancipatory: by queering race—by upsetting assumptions about categories of human difference—Latinidad destabilizes the architecture of oppression. But Laura Grappo is less sanguine. She draws on case studies including the San Antonio Four (Latinas who were wrongfully accused of child sex abuse); the football star Aaron Hernandez’s incarceration and suicide; Lorena Bobbitt, the headline-grabbing Ecuadorian domestic-abuse survivor; and controversies over the racial identities of public Latinx figures to show how media institutions and state authorities deploy the ambiguities of Latinidad in ways that mystify the sources of Latinx political and economic disadvantage. With Latinidad always in a state of flux, it is all too easy for the powerful to conjure whatever phantoms serve their interests.
A Century of Brazilian Documentary Film
From Nationalism to Protest

DARLENE J. SADLIER

Since the late nineteenth century, Brazilians have turned to documentaries to explain their country to themselves and to the world. In a magisterial history covering one hundred years of cinema, Darlene J. Sadlier identifies Brazilians’ unique contributions to a diverse genre while exploring how that genre has, in turn, contributed to the making and remaking of Brazil.

_A Century of Brazilian Documentary Film_ is a comprehensive tour of feature and short films that have charted the social and political story of modern Brazil. The Amazon appears repeatedly and vividly. Sometimes—as in a prize-winning 1922 feature—the rainforest is a galvanizing site of national pride; at other times, the Amazon has been a focus for land-reform and Indigenous-rights activists. Other key documentary themes include Brazil’s swings from democracy to dictatorship, tensions between cosmopolitanism and rurality, and shifting attitudes toward race and gender. Sadlier also provides critical perspectives on aesthetics and media technology, exploring how documentaries inspired dramatic depictions of poverty and migration in the country’s Northeast and examining Brazilians’ participation in streaming platforms that have suddenly democratized filmmaking.
Clockwise from upper left: Silvino Santos; discovering an egg in *Aruanda*; Erick Barreto as Carmen Miranda with a veil in *Carmen Miranda: Bananas Is My Business*; Lennie Dale in *Dzi Croquettes*; Juscelino Kubitschek in Brasília in *JK*; and poster of a modern city for *São Paulo: A sinfonia da metrópole*. 
A publishing phenomenon and artistic project, cartonera was born in the wake of Argentina’s 2001 economic crisis. Infused with a rebellious spirit, cartonera has exploded in popularity, with hundreds of publishers across Latin America and Europe making colorful, low-cost books out of cardboard salvaged from the street. Taking Form, Making Worlds is the first comprehensive study of cartonera. Drawing on interdisciplinary research conducted across Mexico, Brazil, and Argentina, the authors show how this hands-on practice has fostered a politically engaged network of writers, artists, and readers. More than a social movement, cartonera uses texts, workshops, encounters, and exhibitions to foster community and engagement through open-ended forms that are at once creative and social. For various groups including waste-pickers, Indigenous communities, rural children, and imprisoned women, cartonera provides a platform for unique stories and sparks collaborations that bring the walls of the “lettered city” tumbling down. By showcasing such diverse authors and bookmakers, cartonera publishers have encouraged varied works while making a home for an aesthetics of resistance, for experimentation, and for those living on the fringes of capitalist societies in which poverty, eccentricity, and creativity itself, are suspect.
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ISBN 978-4773-2091-4
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For over a century, cinephiles and film scholars have had to grapple with an ugly artifact that sits at the beginnings of film history. D. W. Griffith’s profoundly racist epic, The Birth of a Nation, inspired controversy and protest at its 1915 release and was defended as both a true history of Reconstruction (although it was based on fiction) and a new achievement in cinematic art. Paul McEwan examines the long and shifting history of its reception, revealing how the film became not just a cinematic landmark but also an influential force in American aesthetics and intellectual life.

In every decade since 1915, filmmakers, museums, academics, programmers, and film fans have had to figure out how to deal with this troublesome object, and their choices have profoundly influenced both film culture and the notion that films can be works of art. Some critics tried to set aside the film’s racism and concentrate on the form, while others tried to rel EGATE that racism safely to the past. McEwan argues that from the earliest film retrospectives in the 1920s to the rise of remix culture in the present day, controversies about this film and its meaning have profoundly shaped our understandings of film, race, and art.
**Black Panther**

**SCOTT BUKATMAN**

Black Panther was the first Black superhero in mainstream American comics and the first to star in a major franchise movie. *Black Panther* broke box office records to become the highest grossing film from a Black director. Yet it wasn’t just a movie led by Black artists—including its predominantly Black cast—but one that grappled with ideas and conflicts relevant to Black life in America. It helped redress the racial dynamics of the Hollywood blockbuster, satisfying superhero fans while attracting new audiences who were thrilled to see a hero that “looked like them.”

Esteemed media scholar Scott Bukatman examines the character and the movie, arguing for the utopianism of the superhero genre and the particular power of *Black Panther*. He considers the superheroic Black body; the Pan-African fantasy, feminism, and Afrofuturism of Wakanda; and the African American relationship to Africa, both historical and imagined. Bukatman further argues that understanding director Ryan Coogler’s earlier movies and the performances of Chadwick Boseman and Michael B. Jordan are central to understanding the subtleties of the movie’s fantasy of liberation and social justice. *Black Panther* is escapism of the best kind, demonstrating the power of popular culture to articulate ideals and raise questions—whether broadly humanist or with especial importance for its Black creators and audiences.
The Empire of Effects
Industrial Light & Magic and the Rendering of Realism

Just about every major film now comes to us with an assist from digital effects. The results are obvious in superhero fantasies, yet dramas like Roma also rely on computer-generated imagery to enhance the verisimilitude of scenes. But the realism of digital effects is not actually true to life. It is a realism invented by Hollywood—by one company specifically: Industrial Light & Magic.

The Empire of Effects shows how the effects company known for the puppets and space battles of the original Star Wars went on to develop the dominant aesthetic of digital realism. Julie A. Turnock finds that ILM borrowed its technique from the New Hollywood of the 1970s, incorporating lens flares, wobbly camerawork, haphazard framing, and other cinematography that called attention to the person behind the camera. In the context of digital imagery, however, these aesthetic strategies had the opposite effect, heightening the sense of realism by calling on tropes suggesting the authenticity to which viewers were accustomed. ILM’s style, on display in the most successful films of the 1980s and beyond, was so convincing that other studios were forced to follow suit, and today, ILM is a victim of its own success, having fostered a cinematic monoculture in which it is but one player among many.
Film Backlist

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Global awareness of autism has skyrocketed since the 1980s, and popular culture has caught on, as film and television producers develop ever more material featuring autistic characters. *Autism in Film and Television* brings together more than a dozen essays on depictions of autism, exploring how autistic characters are signified in media and how the reception of these characters informs societal understandings of autism.

Editors Murray Pomerance and R. Barton Palmer have assembled a pioneering examination of autism’s portrayal in film and television. Contributors consider the various means by which autism has been expressed in films such as *Rain Man*, *Mercury Rising*, and *Life Animated* and in television and streaming programs including *Atypical*, *Stranger Things*, *Star Trek: The Next Generation*, and *Community*. Across media, the figure of the brilliant, accomplished, and “quirky” autist has proven especially appealing. Film and television have thus staked out a progressive position on neurodiversity by insisting on screen time for autism but have done so while frequently ignoring the true diversity of autistic experience. The result is a welcome celebration of nonjudgmental approaches to disability, albeit one that is freighted with stereotypes and elisions.
How a Hollywood gem transformed the national discourse on post-traumatic stress disorder

Making The Best Years of Our Lives

The Hollywood Classic That Inspired a Nation

ALISON MACOR

Released in 1946, The Best Years of Our Lives became an immediate success. Life magazine called it “the first big, good movie of the post-war era” to tackle the “veterans problem.” Today we call that problem PTSD, but in the initial aftermath of World War II, the modern language of war trauma did not exist. The film earned the producer Samuel Goldwyn his only Best Picture Academy Award. It offered the injured director, William Wyler, a triumphant postwar return to Hollywood. And for Harold Russell, a double amputee who costarred with Fredric March and Dana Andrews, the film provided a surprising second act.

Award-winning author Alison Macor illuminates the film’s journey from script to screen and describes how this authentic motion picture moved audiences worldwide. General Omar Bradley believed The Best Years of Our Lives would help “the American people to build an even better democracy” following the war, and the movie inspired broad reflection on integrating the walking wounded. But the film’s nuanced critique of American ideals also made it a target, and the picture and its creators were swept up in the anti-Communist witch hunts of the late 1940s. In this authoritative history, Macor chronicles the making and meaning of a film that changed America.
In today's digital era, women's voices are heard everywhere—from smart home devices to social media platforms, virtual reality, podcasts, and even memes—but these new forms of communication are often accompanied by dated gender politics. In *Women's Voices in Digital Media*, Jennifer O'Meara dives into new and well-established media formats to show how contemporary screen media and cultural practices police and fetishize women's voices, but also provide exciting new ways to amplify and empower them.

As she travels through the digital world, O'Meara discovers newly acknowledged—or newly erased—female voice actors from classic films on YouTube, meets the AI and digital avatars in *Her* and *The Congress*, and hears women's voices being disembodied in new ways via podcasts and VR voice-overs. She engages with dialogue that is spreading with only the memory of a voice, looking at how popular media like *Clueless* and *The Simpsons* have been mined for feminist memes, and encounters vocal ventriloquism on *RuPaul's Drag Race* that queers and valorizes the female voice. Through these detailed case studies, O'Meara argues that the digital proliferation of screens alters the reception of sounds as much as that of images, with substantial implications for women's voices.
Gender and Sexuality Backlist

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The Essential Isocrates

JON D. MIKALSON

The Essential Isocrates is a comprehensive introduction to Isocrates, one of ancient Greece’s foremost orators. Jon D. Mikalson presents Isocrates largely in his own words, with original English translations of selections of his writings on his life and times and on morality, religion, philosophy, rhetoric, education, political theory, and Greek and Athenian history. In Mikalson’s treatment, Isocrates receives his due not only as a major thinker but as one whose work has resonated across time, influencing even modern education practices and theory.

Isocrates wrote extensively about Athens in the fourth century BCE and before, and his speeches, letters, and essays provide a trove of insights concerning the intellectual, political, and social currents of his time. Mikalson details what we know about Isocrates’s long, eventful, and complicated life, and much can be gleaned on the personal level from his own writings, as Isocrates was one of the most introspective authors of the Classical Period. By collecting the most representative and important passages of Isocrates’s writings, arranging them topically, and placing them in historical context, The Essential Isocrates invites general and expert readers alike to engage with one of antiquity’s most compelling men of ideas.
Classics Backlist

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Amazigh Politics in the Wake of the Arab Spring

BRUCE MADDY-WEITZMAN

On television, the Arab Spring took place in Cairo, Tunis, and the city-states of the Persian Gulf. Yet the drama of 2010, and the decade of subsequent activism, extended beyond the cities—indeed, beyond Arabs. Bruce Maddy-Weitzman brings to light the sustained post-Arab Spring political movement of North Africa’s Amazigh people.

The Amazigh movement did not begin with the Arab Spring, but it has changed significantly since then. Amazigh Politics in the Wake of the Arab Spring details the increasingly material goals of Amazigh activism, as protest has shifted from the arena of ethnocultural recognition to that of legal and socioeconomic equality. Amazigh communities responded to the struggles for freedom around them by pressing territorial and constitutional claims while rejecting official discrimination and neglect. Arab activists, steeped in postcolonial nationalism and protective of their hegemonic position, largely refused their support, yet flailing regimes were forced to respond to sharpening Amazigh demands or else jeopardize their threadbare legitimacy. Today the Amazigh question looms larger than ever, as North African governments find they can no longer ignore the movement’s interests.
Middle Eastern Backlist

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A Palestinian girl travels to the past in a magical quest to save the world

Thunderbird
Book One

SONIA NIMR, TRANSLATED BY M. LYNX QUALEY

SONIA NIMR
RAMALLAH, PALESTINE

Nimr is a Palestinian writer, storyteller, translator, ethnographer and academic. She writes for children and youth in Arabic and English and relates folktales in colloquial Arabic. She is the winner of the 2014 Etisalat Award for Children’s Literature for Best Young Adult Book for her book Extraordinary Journeys to Unknown Places. Nimr is an associate professor of Philosophy and Cultural Studies at Birzeit University.

M. LYNX QUALEY
RABAT, MOROCCO

Qualey holds an MFA in creative writing from the University of Minnesota and, in addition to guiding Arab Lit, covers Arabic literature for The Guardian. Her writing also appears in Al Jazeera, The New Republic, Your Middle East, and AGNI, Boston University’s online journal.

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Painted Cloth
Fashion and Ritual in Colonial Latin America

Painted Cloth explores the production, meaning, and representation of garments used in civil and religious settings across Latin America during the 1700s. Both the exhibition at the Blanton Museum of Art and this accompanying catalogue reflect on the ways in which clothing played an essential role in articulating socioeconomic, gender, and racial identity among various Indigenous groups, African slaves, Spanish colonizers, and their mixed-raced descendants. The project spotlights aesthetic components of the artistic production of the Spanish Americas while also encouraging wider conversations about the impact of the colonial period in shaping the social fabric of the region.

In addition to a foreword by Blanton director Simone Wicha, and an introduction and essay by Rosario I. Granados, Painted Cloth features essays by Julia McHugh, Trent A. Carmichael Curator of Academic Initiatives at the Nasher Museum of Art at Duke University; Ana Paulina Gámez, independent scholar and curator in Mexico City; Ricardo Kusonoki, Curator of Colonial and Republican Art, Museo de Arte de Lima; Patricia Díaz Cayeros, fulltime researcher, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México; and Maya Stanfield-Mazzi, associate professor of art history, University of Florida Gainesville.
Clockwise from top right: José de Alzibar, Our Lady of Guadalupe, Mexico City, 1790, Private collection, Houston, Photography: James Craven. De Castizo y Espanola, Espanol, Mexico City, 18th century, Museo de América, Madrid. Immaculate Conception, Guatemala, circa 1740–1780, Blanton Museum of Art, The University of Texas at Austin, 2019.
Journalist and activist Thorne Dreyer has interviewed hundreds of people for Rag Radio since it went on the air in 2009. Making Waves features transcripts from twenty-one of those interviews, with everyone from TV anchor Dan Rather to Senator Bernie Sanders to monumental sculptor Bob “Daddy-O” Wade. The Rag Radio archive is now part of the collections at the Briscoe Center for American History at the University of Texas.

As a student at the University of Texas in the 1960s, Dreyer joined the Students for a Democratic Society (SDS) and became heavily involved in civil rights and the movement to end the war in Vietnam. He also helped create and edit two underground newspapers—The Rag in Austin and Space City! in Houston—and later ran a public relations business with a diverse list of clients, including progressive political campaigns. Dreyer credits the influence of his artist mother and writer father and their lively salons plus his journalism career, his political and social activism, and his stage acting experience for his interviewing success—"Put it all in a blender and Rag Radio was bound to whip up."

Making Waves holds a wealth of information, but Dreyer makes it read like conversations among friends. "I always tell my guests that I want the discussion to be informal," Dreyer says. "We're going to record some important history here, but we also want to have fun."
Clockwise from top: Bill Kirchen of Commander Cody and His Lost Planet Airmen with Thorne Dreyer and *Rag Radio* engineer Tracey Schulz; photo by Roger Baker. Progressive populist commentator Jim Hightower; photo by Roger Baker. Newsman Dan Rather and his environmental activist daughter, Robin Rather; photo by Roger Baker. Senator Bernie Sanders and Thorne Dreyer; photo by Alan Pogue.
US Navy RN Christina Martinez (left) and fellow members of the US Navy Nurse Corps work the front line at the Javits Center during the intense first wave of the pandemic in New York City. Courtesy of Rutgers Oral History Archive, Rutgers University, From *US Latina & Latino Oral History Journal.*
J O U R N A L S
Asian Music

EDITOR: RICARDO D. TRIMILLOS
University of Hawai‘i at Mānoa

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.

Diálogo

EDITOR: BILL JOHNSON GONZÁLEZ
DePaul University

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.
Information & Culture

Editors: Ciaran B. Trace and Andrew Dillon
University of Texas at Austin

Information & Culture: A Journal of History publishes, high-quality, peer reviewed articles examining the social and cultural influences and impact of information and its associated technologies, broadly construed, on all areas of human endeavor.

Journal of the History of Sexuality

Editors: Ishita Pande, Queen’s University and Nicholas L. Syrett, University of Kansas

The Journal of the History of Sexuality spans geographic and temporal boundaries, providing a much-needed forum for historical, critical, and theoretical research in its field. Its cross-cultural and cross-disciplinary character brings together original articles and critical reviews from historians, social scientists, and humanities scholars worldwide.
The Journal of Individual Psychology

EDITORS: JON SPERRY, Lynn University and LEN SPERRY, Florida Atlantic University

The Journal of Individual Psychology provides a forum for the finest dialogue on Adlerian practices, principles, and theoretical development. Articles relate to theoretical and research issues as well as to concerns of practice and application of Adlerian psychological methods. The Journal of Individual Psychology is the journal of the North American Society of Adlerian Psychology.

Latin American Music Review

EDITOR: ROBIN D. MOORE
University of Texas at Austin

Latin American Music Review explores the historical, ethnographic, and sociocultural dimensions of Latin American music in Latin American social groups, including the Puerto Rican, Mexican, Cuban, and Portuguese populations in the United States. Articles are written in English, Spanish, and Portuguese.
Studies in Latin American Popular Culture

EDITOR: MELISSA A. FITCH
The University of Arizona

Studies in Latin American Popular Culture, an annual interdisciplinary journal, publishes articles, review essays, and interviews on diverse aspects of popular culture in Latin America. Since its inception in 1982, the journal has defined popular culture broadly as “some aspect of culture which is accepted by or consumed by significant numbers of people.”

Texas Studies in Literature and Language

EDITORS: DOUGLAS BRUSTER AND JAMES COX
University of Texas at Austin

Texas Studies in Literature and Language is an established journal of literary criticism publishing substantial essays reflecting a variety of critical approaches and covering all periods of literary history.
US Latina & Latino Oral History Journal

EDITOR: MAGGIE RIVAS-RODRIGUEZ
University of Texas at Austin

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 focus on specifics topics, and the journal features articles and book reviews. The University of Texas Press publishes the journal in partnership with the Voces Oral History Project at the university’s School of Journalism.

The Velvet Light Trap

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.
Journal of Latin American Geography

EDITOR: JOHN FINN
Christopher Newport University
Distributed by the University of Texas Press

The Journal of Latin American Geography is a publication of the Conference of Latin American Geography (CLAG). JLAG publishes original geographical and interdisciplinary research on Latin America and the Caribbean.

The Textile Museum Journal

EDITOR: SUMRU BELGER KRODY
The George Washington University Museum and The Textile Museum
Distributed by the University of Texas Press

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.
Journal of Advancement Analytics

EDITORS: JOHN GOUGH AND JUAN GARCIA
University of Texas at Austin

*Journal of Advancement Analytics* is the journal of the Texas Advancement Analytics Symposium (TAAS), which brings together industry thought leaders and practitioners to discuss advanced problems in fundraising analytics. Together we explore, exhibit, and envision advancement analytics problems and their solutions. TAAS provides a venue for in-depth discussion and topical exploration in the advancement analytics space.

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Greece  
info@ersilialit.com

Hungary & Croatia
Judit Hermann  
Andrew Nurnberg Associates  
20 Győri út  
Budapest, 1123, Hungary  
j.hermann@nurnberg.hu

Italy
Robert Gilodi  
Reiser Literary Agency  
Viale XXV Aprile 65  
10133 Torino, Italy  
roberto.gilodi@reiseragency.it

Japan
Izumi Yoshioka  
Japan UNI Agency  
Tokyodo Jinbocho No. 2 Bldg.  
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Tokyo 101-0051, Japan  
izumi.yoshioka@japanuni.co.jp

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Andrew Nurnberg Associates  
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Budapest, 1123, Hungary  
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Robert Gilodi  
Reiser Literary Agency  
Viale XXV Aprile 65  
10133 Torino, Italy  
roberto.gilodi@reiseragency.it

Japan
Izumi Yoshioka  
Japan UNI Agency  
Tokyodo Jinbocho No. 2 Bldg.  
1-27 Kanda Jinbocho  
Chiyoda-ku  
Tokyo 101-0051, Japan  
izumi.yoshioka@japanuni.co.jp

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Star Moon Literary Agency  
520-45, Akiba-cho, Totsuka-ku, Yokohama  
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