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BOOKS FOR
THE TRADE
Souls Against the Concrete

By Khalik Allah

This volume presents a gallery of raw and beautiful portraits created in Harlem by the acclaimed young photographer Khalik Allah, producer of the award-winning documentary Field Niggas and a cinematographer for Beyoncé’s visual album Lemonade.

Khalik Allah is a New York–based photographer and filmmaker whose work has been described as “street opera.” His photography has been acclaimed by the New York Times, TIME Light Box, the New Yorker, the Guardian, the Village Voice, the BBC, and the Boston Globe. Since 2012, Allah has been photographing people who frequent the corner of 125th Street and Lexington Avenue in Harlem. Shooting film at night with only the light pouring from storefront windows, street lights, cars, and flashing ambulances, he captures raw and intimate portraits of “souls against the concrete.”

This volume presents 120 portraits that invite viewers to look deeply into the faces of people living amid poverty, drug addiction, and police brutality but also leading everyday lives. Allah seeks to dispel fears, capture human dignity, and bring clarity to a world that outsiders rarely visit.
KhaliK Allah
Long Island, New York

Allah is a New York–based filmmaker and photographer. His award-winning documentary film Field Niggas chronicles summer nights on the corner of 125th and Lexington Avenue in the heart of Harlem. Allah’s eye for daring documentary portraiture takes us into a world in which beauty, bleakness, and raw spirit all intersect. From his early photographs of Wu-Tang Clan to his cinematography for Beyoncé’s visual album Lemonade, Allah’s profoundly personal work delves deep into the visual stream of consciousness that is Harlem.

release date  |  October
12 x 7 ¼ inches, 208 pages,
107 color photos
$50.00
hardcover
Photographer controls the rights to all photos.
Ghostnotes
Music of the Unplayed

By B+
Introduction by Jeff Chang
B+ and the Rhythm of Vision by Greg Tate
Terra Space Division by Dave Tompkins

This mid-career retrospective of the world’s preeminent hip-hop/rap photographer offers a unique visual mix tape of hip-hop artists, producers, and record dealers from the West Coast to the global African musical diaspora.

Brian “B+” Cross is one of the most prominent hip-hop/rap photographers working today. He has photographed more than one hundred album covers for artists such as DJ Shadow, J Dilla, Q-Tip, Eazy-E, Flying Lotus, Mos Def, David Axelrod, Madlib, Dilated Peoples, Damian Marley, and Company Flow. B+ was the director of photography for the Academy Award–nominated documentary Exit Through the Gift Shop, and he has made music videos for DJ Shadow, Moses Sumney, Thundercat, Quantic, Ondatropica, and Kamasi Washington. His photos have appeared in the New York Times, Rolling Stone, Billboard, and the Wire.
Ghostnotes presents a mid-career retrospective of B+’s photography of hip-hop music and its sources. Taking its name from the unplayed sounds that exist between beats in a rhythm, the book creates a visual music, putting photos next to each other to evoke unseen images in the spaces between them. Like a DJ seamlessly overlapping and entangling disparate musics, B+ brings together LA Black Arts poetry and Jamaican dub, Brazilian samba and Ethiopian jazz, Cuban timba and Colombian cumbia. He links vendors of rare vinyl with iconic studio wizards ranging from J Dilla and Brian Wilson to Leon Ware and George Clinton, from David Axelrod to Shuggie Otis, Bill Withers to Ras Kass, Biggie Smalls to Timmy Thomas, DJ Shadow to Eugene McDaniels, DJ Quik to Madlib. In this unique photographic mix tape, an extraordinary web of associations becomes apparent, revealing unseen connections between people, cultures, and their creations.
“B+’s pictures suggest bodies moving in common time across vast stretches of history and geography, ecstatic gatherings in soon to be forgotten, perhaps soon to be gentrified places, pulsing and throbbing endlessly, at once in defiance and in dismissal of the matrix of power that, engulfing all records of freedom, of connection, of possibility, is connected by and through the ghost notes that appear.”

—Jeff Chang
from the introduction

B +
Los Angeles, California

Brian “B+” Cross is an assistant professor in the Department of Visual Arts at the University of California San Diego and cofounder of Mochilla Production Company, whose output includes feature-length music documentaries, music videos, advertising, music, and photography. A former editor of the music magazine Wax Poetics from 2004 to 2010, he has worked in hip-hop culture as a photographer and filmmaker for over twenty years. B+’s 1993 book on the LA hip-hop scene, It’s Not About a Salary, was on “best book of the year” lists for Rolling Stone and NME magazines, and Vibe named it one of the top ten hip-hop books of all time.

Clockwise from top left: Art Laboe, Original Sound Studios, Hollywood, CA, 2010; George Miller, Los Angeles, CA, 2010; Record dealer, Richmond, VA, 2001; Record dealer, Detroit, MI, 2001.
In the tradition of John Szarkowski’s classic book Atget, award-winning author Geoff Dyer writes one hundred essays about one hundred photographs, including previously unpublished color work, by renowned street photographer Garry Winogrand.

The Street Philosophy of Garry Winogrand

BY GEOFF DYER

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

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

“Dyer has cracked open a window on Winogrand that’s always been there but never been opened.”
—JEFFREY FRAENKEL
Fraenkel Gallery, San Francisco

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

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

“Geoff Dyer has created a kind of Rosetta Stone, the key to deciphering Winogrand... how Winogrand becomes Winogrand. This book is a revelatory pleasure from beginning to end, a lesson in the pleasure of seeing. It is a smart book, but it’s a wise book, too.”
—ALEX HARRIS
Duke University, coeditor of Arrivals and Departures: The Airport Photographs of Garry Winogrand

“This handsome collection amounts to an extensive tour of Winogrand’s photographs conducted by a savvy, observant, and highly entertaining guide. No longer still, Winogrand’s images are animated here by the turns and jumps of Geoff Dyer’s lively commentary.”
—BILLY COLLINS
former Poet Laureate of the United States
Under Surveillance
Being Watched in Modern America

BY RANDOLPH LEWIS

Never before has so much been known about so many. CCTV cameras, TSA scanners, NSA databases, big data marketers, predator drones, “stop and frisk” tactics, Facebook algorithms, hidden spyware, and even old-fashioned nosy neighbors—surveillance has become so ubiquitous that we take its presence for granted. While many types of surveillance are pitched as ways to make us safer, almost no one has examined the unintended consequences of living under constant scrutiny and how it changes the way we think and feel about the world. In Under Surveillance, Randolph Lewis offers a highly original look at the emotional, ethical, and aesthetic challenges of living with surveillance in America since 9/11.

Taking a broad and humanistic approach, Lewis explores the growth of surveillance in surprising places, such as childhood and nature. He traces the rise of businesses designed to provide surveillance and security, including one that caters to the Bible Belt’s houses of worship. And he peers into the dark side of playful surveillance, such as eBay’s online guide to “Fun with Surveillance Gadgets.” A worried but ultimately genial guide to this landscape, Lewis helps us see the hidden costs of living in a “control society” in which surveillance is deemed essential to governance and business alike. Written accessibly for a general audience, Under Surveillance prompts us to think deeply about what Lewis calls “the soft tissue damage” inflicted by the culture of surveillance.
From the book

This is not a book about Edward Snowden’s revelations, nor the inner workings of the NSA, FBI, or Google, nor the constant peer scrutiny that drives our online lives on Snapchat, Instagram, Facebook, and similar apps. Instead, I’m chasing something far more slippery but no less consequential: the ethical, aesthetic, and emotional undercurrents that course through a high-tech surveillance society.

What are the implications of living with these rapidly proliferating surveillance technologies and practices? What are the hidden costs of living in a society in which surveillance is deemed essential to governance, business, and ordinary social life? What are the emotional burdens and benefits of living in a surveillance-obsessed culture?
Breaking down the “Blue Wall of Silence,” this landmark book investigates the widespread, illegal use of anabolic steroids in major urban police departments and how it contributes to excessive violence in American policing.

Dopers in Uniform
The Hidden World of Police on Steroids

BY JOHN HOBERMAN

The recorded use of deadly force against unarmed suspects and sustained protest from the Black Lives Matter movement, among others, have ignited a national debate about excessive violence in American policing. Missing from the debate, however, is any discussion of a factor that is almost certainly contributing to the violence—the use of anabolic steroids by police officers. Mounting evidence from a wide range of credible sources suggests that many cops are abusing testosterone and its synthetic derivatives. This drug use is illegal and encourages a “steroidal” policing style based on aggressive behaviors and hulking physiques that diminishes public trust in law enforcement.

Dopers in Uniform offers the first assessment of the dimensions and consequences of the felony use of anabolic steroids in major urban police departments. Marshalling an array of evidence, John Hoberman refutes the frequent claim that police steroid use is limited to a few “bad apples,” explains how the “Blue Wall of Silence” stymies the collection of data, and introduces readers to the broader marketplace for androgenic drugs. He then turns his attention to the people and organizations at the heart of police culture: the police chiefs who often see scandals involving steroid use as a distraction from dealing with more dramatic forms of misconduct and the police unions that fight against steroid testing by claiming an officer’s “right to privacy” is of greater importance. Hoberman’s findings clearly demonstrate the crucial need to analyze and expose the police steroid culture for the purpose of formulating a public policy to deal with its dysfunctional effects.
Major urban police departments in the United States are out of control in two ways. The more notorious form of lawlessness is the use of unjustified deadly violence against suspects or bystanders, which is tolerated by police commanders and almost never results in disciplinary action. The second, virtually unpublicized form of lawlessness is felony anabolic steroid use, which is tolerated by police commanders and almost never prosecuted. Cops on steroids, like the great majority of hyperviolent cops, are above the law. American law enforcement has accepted police steroid culture as a fact of life that it will not oppose in any effective way. . . . The result is a hidden police steroid culture that will inevitably contribute to “excessive violence” incidents and unjustified police killings of citizens.
Now back in print with a new foreword and photographs, this is the classic 1947 autobiography by pioneering folklorist John A. Lomax, who recorded and preserved thousands of American folk ballads for posterity.

Adventures of a Ballad Hunter

By John A. Lomax
Foreword by John Lomax III, John Nova Lomax, and Anna Lomax Wood

Growing up beside the Chisholm Trail, captivated by the songs of passing cowboys and his bosom friend, an African American farmhand, John A. Lomax developed a passion for American folk songs that ultimately made him one of the foremost authorities on this fundamental aspect of Americana. Across many decades and throughout the country, Lomax and his informants created over five thousand recordings of America's musical heritage, including ballads, blues, children's songs, fiddle tunes, field hollers, lullabies, play-party songs, religious dramas, spirituals, and work songs. He acted as honorary curator of the Archive of American Folk Song at the Library of Congress, directed the Slave Narrative Project of the WPA, and cofounded the Texas Folklore Society. Lomax's books include Cowboy Songs and Other Frontier Ballads, American Ballads and Folk Songs, Negro Folk Songs as Sung by Leadbelly, and Our Singing Country, the last three coauthored with his son Alan Lomax.

Adventures of a Ballad Hunter is a memoir of Lomax's eventful life. It recalls his early years and the fruitful decades he spent on the road collecting folk songs, on his own and later with son Alan and second wife Ruby Terrill Lomax. Vibrant, amusing, often haunting stories of the people he met and recorded are the gems of this book, which also gives lyrics for dozens of songs. Adventures of a Ballad Hunter illuminates vital traditions in American popular culture and the labor that has gone into their preservation.
“At long last, John Lomax’s account of his efforts to elevate folk songs to the realm of high literature is back in print. It’s a story of one man’s struggle to get singers to sing for him, scholars to pay attention, and for all Americans to hear their own history unfold before them in song. A true American odyssey.”

—John Szwed
author of Alan Lomax: The Man Who Recorded the World

“If anybody ever did, John Lomax really heard America singing.”

—New York Times

Left: Stavin’ Chain singing “Batson,” Lafayette, LA; right: Lolo Mendoza and Chico Real, Kingsville, TX.
Country Music USA
50th Anniversary Edition

BY BILL C. MALONE AND TRACEY LAIRD

The essential companion to the 2019 Ken Burns documentary on country music in which Bill Malone appears as a featured historian, this fiftieth-anniversary edition of Country Music USA traces the music from the early days of radio into the new millennium. Malone has revised every chapter to offer new information and fresh insights. Coauthor Tracey Laird tracks developments in country music in the new millennium, exploring the relationship between the current music scene and the traditions from which it emerged.
“Fifty years after its first publication, Country Music USA still stands as the most authoritative history of this uniquely American art form. Here are the stories of the people who made country music into such an integral part of our nation’s culture. We feel lucky to have had Bill Malone as an indispensable guide in making our PBS documentary; you should, too.”

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

“Considered the definitive history of American country music.”

—LOS ANGELES TIMES

“If anyone knows more about the subject than [Malone] does, God help them.”

—LARRY MCMURTRY from In a Narrow Grave

“With Country Music USA, Bill Malone wrote the Bible for country music history and scholarship. This groundbreaking work, now updated, is the definitive chronicle of the sweeping drama of the country music experience.”

—CHET FLIPPO former editorial director, CMT: Country Music Television and CMT.com

“Country Music USA is the definitive history of country music and of the artists who shaped its fascinating worlds. Malone shows the reader why country music touches the hearts of its music fans throughout the world and is truly a national treasure.”

—WILLIAM FERRIS, University of North Carolina at Chapel Hill, former chairman of the National Endowment for the Humanities and coeditor of the Encyclopedia of Southern Culture

BILL C. MALONE
MADISON, WISCONSIN


TRACEY LAIRD
ATLANTA, GEORGIA

Laird is the author or editor of four books, including Louisiana Hayride: Radio and Roots Music Along the Red River, Austin City Limits: A History and Austin City Limits: A Monument to the Music, the latter coauthored with Brandon W. Laird. She is a professor of music at Agnes Scott College.

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This entertaining biography of the “Last of the Red Hot Mamas” reveals how Sophie Tucker became one of the most powerful women in show business, blazing a trail for performers such as Judy Garland, Carol Channing, and Bette Midler.

**Red Hot Mama**

The Life of Sophie Tucker

**BY LAUREN REBECCA SKLAROFF**

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

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

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All rights except film and periodical rights
Collecting some of the most frequently requested articles from one of the most influential publications on film, this volume explores the paradoxical ways that digital technology and the Internet have transformed film criticism, programming, and preservation.

Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no “material” prototype are threatened by ever-changing servers that render them obsolete and inaccessible.

Cineaste, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia. It also includes interviews with the late, celebrated New Yorker film critic Pauline Kael and the critic John Bloom (“Joe Bob Briggs”), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein.
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Speaker Jim Wright
Power, Scandal, and the Birth of Modern Politics

By J. Brooks Flippen

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

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

BY ADAM ARENSON

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

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

By Catherine Seavitt Nordenson

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

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

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

—LAURO CAVALCANTI, quoted in the New York Times
“The real creator of the modern garden.”

—AMERICAN INSTITUTE OF ARCHITECTS
Joining the debates begun by Cadillac Desert and Water Is For Fighting Over, A Thirsty Land ranges from epic struggles over water usage in the face of climate change and population growth to innovative technologies for increasing the supply.

A Thirsty Land
The Making of an American Water Crisis

By Seamus McGraw

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

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

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

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

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

And so, this book is about much more than water, and much more than Texas. It’s about dwindling resources and the battle over them in a world that is growing by leaps and bounds. But mostly, this is a book about us.
This groundbreaking exploration of Cormac McCarthy’s literary archive draws on his own extensive notes to identify nearly 150 writers and thinkers whose work has influenced this Pulitzer Prize–winning author.

Books Are Made Out of Books
A Guide to Cormac McCarthy’s Literary Influences

BY MICHAEL LYNN CREWS

Cormac McCarthy told an interviewer for the New York Times Magazine that “books are made out of books,” but he has been famously unwilling to discuss how his own writing draws on the works of other writers. Yet his novels and plays masterfully appropriate and allude to an extensive range of literary works, demonstrating that McCarthy is well aware of literary tradition, respectful of the canon, and deliberately situating himself in a knowing relationship to precursors.

The Wittliff Collection at Texas State University acquired McCarthy’s literary archive in 2007. In Books Are Made Out of Books, Michael Lynn Crews thoroughly mines the archive to identify nearly 150 writers and thinkers that McCarthy himself references in early drafts, marginalia, notes, and correspondence. Crews organizes the references into chapters devoted to McCarthy’s published works, the unpublished screenplay Whales and Men, and McCarthy’s correspondence. For each work, Crews identifies the authors, artists, or other cultural figures that McCarthy references; gives the source of the reference in McCarthy’s papers; provides context for the reference as it appears in the archives; and explains the significance of the reference to the novel or play that McCarthy was working on. This groundbreaking exploration of McCarthy’s literary influences—impossible to undertake before the opening of the archive—vastly expands our understanding of how one of America’s foremost authors has engaged with the ideas, images, metaphors, and language of other thinkers and made them his own.

MICHAEL LYNN CREWS
Virginia Beach, Virginia
Crews is an assistant professor of English at Regent University. He specializes in American and contemporary literature.
“This compendium of Cormac McCarthy’s sources is remarkably complete. Any student of one of the great living American novelists would benefit immensely from having this volume. I particularly admire the rich gathering of background for the masterpiece Blood Meridian.”

—HAROLD BLOOM
author of Falstaff: Give Me Life

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Every Day We Live Is the Future
Surviving in a City of Disasters

BY DOUGLAS HAYNES

When she was only nine, Dayani Baldeomar left her Nicaraguan village with nothing more than a change of clothes. She was among tens of thousands of rural migrants to Managua in the 1980s and 1990s. After years of homelessness, Dayani landed in a shantytown called The Widows, squeezed between a drainage ditch and putrid Lake Managua. Her neighbor, Yadira Castellón, also migrated from the mountains. Driven by hope for a better future for their children, Dayani, Yadira, and their husbands invent jobs in Managua’s spreading markets and dumps, joining the planet’s burgeoning informal economy. But a swelling tide of family crises and environmental calamities threaten to break their toehold in the city.

Dayani’s and Yadira’s struggles reveal one of the world’s biggest challenges: by 2050, almost one-third of all people will likely live in slums without basic services, vulnerable to disasters caused by the convergence of climate change and breakneck urbanization. To tell their stories, Douglas Haynes followed Dayani’s and Yadira’s families for five years, learning firsthand how their lives in the city are a tightrope walk between new opportunities and chronic insecurity. Every Day We Live Is the Future is a gripping, unforgettable account of two women’s herculean efforts to persevere and educate their children. It sounds a powerful call for understanding the growing risks to new urbanites, how to help them prosper, and why their lives matter for us all.
“This is a vivid and gritty account of life in the kind of urban shantytown where a huge percentage of humanity lives out a lifetime. Surviving there is hard and getting harder, as a changing environment multiplies the misery—and demands real action from all of us. A crucial read.”
—Bill McKibben, author of Deep Economy

“In this soulful book about what it means to exist on the polluted-crowded-dirty-colorful-vibrant-loving margins of a twenty-first-century metropolis, Douglas Haynes clarifies the complex issues affecting families in such cities—at once describing with elegance and insight the world as it is now, and as it increasingly everywhere may be.”
—Paul Bogard, author of The End of Night and The Ground Beneath Us

“For the valiant women of this book, climate change isn’t a theory but a battle waged daily. Douglas Haynes recreates their stories in luminous prose that conveys a deep sense of empathy. An urgent and necessary read.”
—Stephanie Elizondo Griest, author of All the Agents and Saints: Dispatches from the U.S. Borderlands

From back to front: Xiomara, Ana Teresa, Jason, Byron, and Maria outside their home in The Widows, 2012, photo by Elizabeth Kay.
The Red Caddy
Into the Unknown with Edward Abbey

By Charles Bowden
Foreword by Luis Alberto Urrea

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

The Red Caddy is the first literary biography of Abbey in a generation. Refusing to turn him into a desert guru, Bowden instead recalls the wild man in a red Cadillac convertible for whom liberty was life. He describes how Desert Solitaire paradoxically “launched thousands of maniacs into the empty ground” that Abbey wanted to protect, while sealing his literary reputation and overshadowing the novels that Abbey considered his best books. Bowden also skewers the cottage industry that has grown up around Abbey’s writing, smoothing off its rougher (racist, sexist) edges while seeking “anecdotes, little intimacies . . . pieces of the True Beer Can or True Old Pickup Truck.” Asserting that the real essence of Abbey will always remain unknown and unknowable, The Red Caddy still catches gleams of “the fire that from time to time causes a life to become a conflagration.”
It’s very depressing to know and like someone and then have them die and be made into a saint. It is like watching them being buried alive. . . . And people start asking strange questions. What did he eat? And you say testily, food. Where did he live? In a house. . . .

I order a coffee and fall back into my dour mood. I feel some kind of . . . guilt? sin? I can’t put my finger on it. They want to know what can be known but they do not want to know what can’t be known. They want anecdotes, little intimacies, clues to habits and dress, pieces of the True Beer Can or True Old Pickup Truck. But they do not want to know who he really was, that core part each of us carries that others can only guess at and never really comprehend or possess—that we ourselves cannot fully understand. The most important part of a person remains unknown even to the person. . . . Where the light comes from and why.

Why this book? And after that, why that book? Why the books at all? Why all this effort and pain? That is the part we seldom if ever get to know about ourselves. We are usually afraid to ask, but should we be of unusual courage, our questioning will normally avail us very little. It is much easier to find out who someone slept with than to discover what animated their waking hours and rode roughshod through the dreams that filled their nights. Such things almost always remain mysteries for a very simple reason. We do not know in any very convincing fashion why we are alive or why life itself exists.
Red Line
BY CHARLES BOWDEN
With a new foreword

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

“At its best, Red Line can read like an original synthesis of Peter Matthiessen and William Burroughs . . . a brave and interesting book.”
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Desierto
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New York Times Book Review

“Where most ecologically minded writers draw a clean line in the sand between man and nature, Bowden stomps all over the sanctimonious boundary, in the process merging history and natural history into a spooky and seamless narrative.”
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How to Suppress Women’s Writing

BY JOANNA RUSS

With a new foreword by Jessa Crispin

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

—JESSA CRISPIN, from the foreword

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

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

—ADRIENNE RICH

JOANNA RUSS
(1937–2011)

Hugo and Nebula award–winning author Russ was a widely respected feminist science fiction writer best known for the novel The Female Man. She was also a professor of English at the University of Washington who published several collections of essays and literary criticism.

JESSA CRISPIN
Kansas City, Missouri

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

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“Since Shepard has said that he is not interested in writing his memoirs, this collection of letters may be the only primary written record of the esteemed playwright’s life.”

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CHAD HAMMETT
San Marcos, Texas

Hammett teaches at Texas State University, from which he received an MFA in fiction.

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Timbiquí River, Cauca, Colombia, September 2009, from Ghostnotes by Brian ‘B+’ Cross
This unique comparative study of Latina/o and Asian immigration to the American South investigates how migrants, immigrants, and refugees—and reactions to them—are transforming regional understandings of race and place.

Nuevo South

Latinas/os, Asians, and the Remaking of Place

By Perla M. Guerrero

Latinas/os and Asians are rewriting the meaning and history of race in the American South by complicating the black/white binary that has frequently defined the region since before the Civil War. Arriving in southern communities as migrants or refugees, Latinas/os and Asians have experienced both begrudging acceptance and prejudice as their presence confronts and troubles local understandings of race and difference—understandings that have deep roots in each community’s particular racial history, as well as in national fears and anxieties about race.

Nuevo South offers the first comparative study showing how Latinas/os and Asians are transforming race and place in the contemporary South. Integrating political, economic, and social analysis, Perla M. Guerrero examines the reception of Vietnamese, Cubans, and Mexicans in northwestern Arkansas communities that were almost completely white until the mid-1970s. She shows how reactions to these refugees and immigrants ranged from reluctant acceptance of Vietnamese as former US allies to rejection of Cubans as communists, criminals, and homosexuals and Mexicans as “illegal aliens” who were perceived as invaders when they began to establish roots and became more visible in public spaces. Guerrero’s research clarifies how social relations are constituted in the labor sphere, particularly the poultry industry, and reveals the legacies of regional history, especially anti-Black violence and racial cleansing. Nuevo South thus helps us to better understand what constitutes the so-called Nuevo South and how historical legacies shape the reception of new people in the region.
Announcing a New Series

Historia USA

LUIS ALVAREZ, CARLOS KEVIN BLANTON, AND LORRIN THOMAS, SERIES EDITORS

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’s polity, society, and its many cultures. No longer can Chicana/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.
Offering new perspectives on informal commerce and citizenship, this history explains how the transition from slavery to freedom both empowered and constrained the poor, black, and immigrant street vendors of Rio de Janeiro.

Street Occupations
Urban Vending in Rio de Janeiro, 1850–1925

BY PATRICIA ACERBI

Street vending has supplied the inhabitants of Rio de Janeiro with basic goods for several centuries. Once the province of African slaves and free blacks, street commerce became a site of expanded (mostly European) immigrant participation and shifting state regulations during the transition from enslaved to free labor and into the early post-abolition period. Street Occupations investigates how street vendors and state authorities negotiated this transition, during which vendors sought greater freedom to engage in commerce and authorities imposed new regulations in the name of modernity and progress.

Examining ganhador (street worker) licenses, newspaper reports, and detention and court records, and considering the emergence of a protective association for vendors, Patricia Acerbi reveals that street sellers were not marginal urban dwellers in Rio but active participants in a debate over citizenship. In their struggles to sell freely throughout the Brazilian capital, vendors asserted their citizenship as urban participants with rights to the city and to the freedom of commerce. In tracing how vendors resisted efforts to police and repress their activities, Acerbi demonstrates the persistence of street commerce and vendors’ tireless activity in the city, which the law eventually accommodated through municipal street commerce regulation passed in 1924.
Drawing on science and technology studies, this book explores how photography transformed an Incan archaeological ruin into “Machu Picchu,” a world heritage site and crown jewel of Peruvian national patrimony.

Framing a Lost City
Science, Photography, and the Making of Machu Picchu

BY AMY COX HALL

When Hiram Bingham, a historian from Yale University, first saw Machu Picchu in 1911, it was a ruin obscured by overgrowth whose terraces were farmed by a few families. A century later, Machu Picchu is a UNESCO world heritage site visited by more than a million tourists annually. This remarkable transformation began with the photographs that accompanied Bingham’s article published in National Geographic magazine, which depicted Machu Picchu as a lost city discovered. Focusing on the practices, technologies, and materializations of Bingham’s three expeditions to Peru (1911, 1912, 1914–1915), this book makes a convincing case that visualization, particularly through the camera, played a decisive role in positioning Machu Picchu as both a scientific discovery and a Peruvian heritage site.

Amy Cox Hall argues that while Bingham’s expeditions relied on the labor, knowledge, and support of Peruvian elites, intellectuals, and peasants, the practice of scientific witnessing, and photography specifically, converted Machu Picchu into a cultural artifact fashioned from a distinct way of seeing. Drawing on science and technology studies, she situates letter writing, artifact collecting, and photography as important expeditionary practices that helped shape the way we understand Machu Picchu today. Cox Hall also demonstrates that the photographic evidence was unstable, and, as images circulated worldwide, the “lost city” took on different meanings, especially in Peru, which came to view the site as one of national patrimony in need of protection from expeditions such as Bingham’s.
Adding an important new chapter to the history of postwar metropolitan development, this book investigates how struggles over transportation systems have defined both the physical and political landscapes of Houston.

Power Moves
Transportation, Politics, and Development in Houston

BY KYLE SHELTON

Since World War II, Houston has become a burgeoning, internationally connected metropolis—and a sprawling, car-dependent city. In 1950, it possessed only one highway, the Gulf Freeway, which ran between Houston and Galveston. Today, Houston and Harris County have more than 1,200 miles of highways, and a third major loop is under construction nearly thirty miles out from the historic core. Highways have driven every aspect of Houston’s postwar development, from the physical layout of the city to the political process that has transformed both the transportation network and the balance of power between governing elites and ordinary citizens.

Power Moves examines debates around the planning, construction, and use of highway and public transportation systems in Houston. Kyle Shelton shows how Houstonians helped shape the city’s growth by attending city council meetings, writing letters to the highway commission, and protesting the destruction of homes to make way for freeways, which happened in both affluent and low-income neighborhoods. He demonstrates that these assertions of what he terms “infrastructural citizenship” opened up the transportation decision-making process to meaningful input from the public and gave many previously marginalized citizens a more powerful voice in civic affairs. Power Moves also reveals the long-lasting results of choosing highway and auto-based infrastructure over other transit options and the resulting challenges that Houstonians currently face as they grapple with how best to move forward from the consequences and opportunities created by past choices.
This comparative case study of the recovery outcomes from two of the most devastating urban catastrophes in American history lays bare the social inequality inherent in racially arranged, capital-based economies.

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

By STEVE KROLL-SMITH

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

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

STEVE KROLL-SMITH
Greensboro, North Carolina

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

The Katrina Bookshelf
Kai Erikson, Series Editor
Eugenics in the Garden
Transatlantic Architecture and the Crafting of Modernity

BY FABIOLA LÓPEZ-DURAN

Fabiola López-Durán
Houston, Texas

López-Durán is an assistant professor of modern art and architectural history at Rice University.

Felipe Correa and Bruno Carvalho, Series Editors

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

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

Lateral Exchanges

Architecture, Urban Development, and Transnational Practices

FELIPE CORREA AND BRUNO CARVALHO, SERIES EDITORS

Lateral Exchanges is devoted to architecture and urbanism in the context of international development and globalization. Publishing research on historical and contemporary issues in design and the built environment, unrestricted by geographic focus, the series will cover several interrelated fields, including architecture, environmental humanities, history, landscape architecture, media and visual studies, planning, and urban studies. Above all, the series will investigate the role of architects and architecture in historical and international development; the circulation of architectural and urban-planning models; and the ways that the concepts and techniques of architecture and planning have instigated cultural and intellectual exchanges beyond disciplinary boundaries and in the context of persistent global asymmetries. In these and other ways, Lateral Exchanges will examine the rich intellectual, social, and technical contributions that architects and architecture have made to an increasingly globalized world.
Presenting case studies from around the world, this book offers the first extensive discussion of the act of protest as a designed event that uses public space to challenge the distance between institutional power and everyday life.

The Design of Protest
Choreographing Political Demonstrations in Public Space

BY TALI HATUKA

TALI HATUKA
Tel Aviv, Israel

An architect and urban planner, Hatuka founded and directs the Laboratory of Contemporary Urban Design in the Department of Geography and Human Environment at Tel Aviv University. She is the author of Violent Acts and Urban Space in Contemporary Tel Aviv: Revisioning Moments.


PRESENTING CASE STUDIES FROM AROUND THE WORLD, INCLUDING TIANANMEN SQUARE IN BEIJING; THE NATIONAL MALL IN WASHINGTON, DC; RABIN SQUARE IN TEL AVIV; AND THE PLAZA DE MAYO IN BUENOS AIRES, HATUKA IDENTIFIES THREE MAJOR DIMENSIONS OF PUBLIC PROTESTS: THE PROCESS OF PLANNING THE PROTEST IN A PARTICULAR PLACE; THE CHOICE OF SPATIAL CHOREOGRAPHY OF THE EVENT, INCLUDING THE VALUE AND MEANING OF SPECIFIC TACTICS; AND THE CHALLENGES OF PERFORMING CONTEMPORARY PROTESTS IN PUBLIC SPACE IN A FRAGMENTED, COMPLEX, AND CONFLICTED WORLD. NUMEROUS PHOTOGRAPHS, DETAILED DIAGRAMS, AND PLANS COMPLEMENT THE CASE STUDIES, WHICH DRAW UPON INTERVIEWS WITH CITY OFFICIALS, URBAN PLANNERS, AND PROTESTERS THEMSELVES.
This frank, first-person account of developing plans for the city of Austin and the University of Texas campus offers a practical primer on community and regional planning by one of the leading experts in the field.

Making Plans
How to Engage with Landscape, Design, and the Urban Environment

BY FREDERICK R. STEINER

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

In Making Plans, Steiner offers a primer on the planning process through a lively, firsthand account of developing plans for the city of Austin and the University of Texas campus. As dean of the UT School of Architecture, Steiner served on planning committees that addressed the future growth of the city and the university. As he walks readers through the planning processes, Steiner illustrates how large-scale planning requires setting goals and objectives, reading landscapes, determining best uses, designing options, selecting courses for moving forward, taking actions, and adjusting to changes. He also demonstrates that planning is an inherently political, sometimes messy, act, requiring the intelligence and ownership of the affected communities.
Ideal for classroom use, this anthology of original essays by the leading authorities on women’s comedy surveys the disorderly, subversive, and unruly performances of women comics from silent film to contemporary multimedia.

Hysterical!
Women in American Comedy

EDITED BY LINDA MIZEJEWSKI AND VICTORIA STURTEVANT
Foreword by Kathleen Rowe Karlyn

LINDA MIZEJEWSKI
Columbus, Ohio
Mizejewski is a professor of women’s, gender, and sexuality studies at the Ohio State University.

VICTORIA STURTEVANT
Norman, Oklahoma
Sturtevant is an associate professor of film and media studies and associate dean of the College of Arts and Sciences at the University of Oklahoma.

Amy Schumer, Samantha Bee, Mindy Kaling, Melissa McCarthy, Tig Notaro, Leslie Jones, and a host of hilarious peers are killing it nightly on American stages and screens large and small, smashing the tired stereotype that women aren’t funny. But today’s funny women aren’t a new phenomenon—they have generations of hysterically funny foremothers. Fay Tincher’s daredevil stunts, Mae West’s linebacker walk, Lucille Ball’s manic slapstick, Carol Burnett’s athletic pratfalls, Ellen DeGeneres’s tomboy pranks, Whoopi Goldberg’s sly twinkle, and Tina Fey’s acerbic wit all paved the way for contemporary unruly women, whose comedy upends the norms and ideals of women’s bodies and behaviors.

Hysterical! Women in American Comedy delivers a lively survey of women comics from the stars of the silent cinema up through the multimedia presences of Tina Fey and Lena Dunham. This anthology of original essays includes contributions by the field’s leading authorities, introducing a new framework for women’s comedy that analyzes the implications of hysterical laughter and hysterically funny performances. Expanding on previous studies of comedians such as Mae West, Moms Mabley, and Margaret Cho, and offering the first scholarly work on comedy pioneers Mabel Normand, Fay Tincher, and Carol Burnett, the contributors explore such topics as racial/ethnic/sexual identity, celebrity, stardom, censorship, auteurism, cuteness, and postfeminism across multiple media. Situated within the main currents of gender and queer studies, as well as American studies and feminist media scholarship, Hysterical! masterfully demonstrates that hysteria—women acting out and acting up—is a provocative, empowering model for women’s comedy.
María Elena Velasco in *La presidenta municipal* (1975). Diana Internacional Films, S.A. de C.V.
La India María
Mexploitation and the Films of María Elena Velasco

BY SERAINA ROHRER

La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, La India María builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked.

Drawing on extensive interviews with Velasco, her family, and film industry professionals, as well as on archival research, Seraina Rohrer offers the first full account of Velasco’s life; her portrayal of La India María in vaudeville, television, and sixteen feature film comedies, including Ni de aquí, ni de allá [Neither here, nor there]; and her controversial reception in Mexico and the United States. Rohrer traces the films’ financing, production, and distribution, as well as censorship practices of the period, and compares them to other Mexploitation films produced at the same time. Adding a new chapter to the history of a much-understudied period of Mexican cinema commonly referred to as “la crisis,” this pioneering research enriches our appreciation of Mexploitation films.
Emphasizing films such as Batman: The Movie that have received little scholarly attention, this book presents a new and more coherent definition of the comic book film as a stylistic approach rather than a genre.

Superhero films and comic book adaptations dominate contemporary Hollywood filmmaking, and it is not just the storylines of these blockbuster spectacles that have been influenced by comics. The comic book medium itself has profoundly influenced how movies look and sound today, as well as how viewers approach them as texts. Comic Book Film Style explores how the unique conventions and formal structure of comic books have had a profound impact on film aesthetics, so that the different representational abilities of comics and film are put on simultaneous display in a cinematic work.

With close readings of films including Batman: The Movie, American Splendor, Superman, Hulk, Spider-Man 2, V for Vendetta, 300, Scott Pilgrim vs. the World, Watchmen, The Losers, and Creepshow, Dru Jeffries offers a new and more cogent definition of the comic book film as a stylistic approach rather than a genre, repositioning the study of comic book films from adaptation and genre studies to formal/stylistic analysis. He discusses how comic book films appropriate comics’ drawn imagery, vandalize the fourth wall with the use of graphic text, dissect the film frame into discrete panels, and treat time as a flexible construct rather than a fixed flow, among other things. This cinematic remediation of comic books’ formal structure and unique visual conventions, Jeffries asserts, fundamentally challenges the classical continuity paradigm and its contemporary variants, placing the comic book film at the forefront of stylistic experimentation in post-classical Hollywood.
Analyzing humanized zombies in popular culture across nearly a century, this innovative book discloses how the “extra-ordinary” undead mediate our fears of losing agency in the world of the living.

Not Your Average Zombie
Rehumanizing the Undead from Voodoo to Zombie Walks

BY CHERA KEE

The zombie apocalypse hasn’t happened—yet—but zombies are all over popular culture. From movies and TV shows to video games and zombie walks, the undead stalk through our collective fantasies. What is it about zombies that exerts such a powerful fascination? In Not Your Average Zombie, Chera Kee offers an innovative answer by looking at zombies that don’t conform to the stereotypes of mindless slaves or flesh-eating cannibals. Zombies who think, who speak, and who feel love can be sympathetic and even politically powerful, she asserts.

Kee analyzes zombies in popular culture from 1930s depictions of zombies in voodoo rituals to contemporary film and television, comic books, video games, and fan practices such as zombie walks. She discusses how the zombie has embodied our fears of losing the self through slavery and cannibalism and shows how “extra-ordinary” zombies defy that loss of free will by refusing to be dehumanized. By challenging their masters, falling in love, and leading rebellions, “extra-ordinary” zombies become figures of liberation and resistance. Kee also thoroughly investigates how representations of racial and gendered identities in zombie texts offer opportunities for living people to gain agency over their lives. Not Your Average Zombie thus deepens and broadens our understanding of how media producers and consumers take up and use these undead figures to make political interventions in the world of the living.

Chera Kee
Detroit, Michigan

Kee is an assistant professor of film and media studies in the Department of English at Wayne State University. Her essays on zombies have been published in the Journal of Popular Film and Television and the edited volume Better Off Dead: The Evolution of the Zombie as Post-Human.

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Designed for classroom use, this anthology of influential articles from Spectator, the highly regarded film studies journal published by USC’s School of Cinematic Arts, offers historical perspectives on the intersections of gender, sexuality, and media spectatorship.

Spectatorship
Shifting Theories of Gender, Sexuality, and Media

EDITED BY ROXANNE SAMER AND WILLIAM WHITTINGTON

ROXANNE SAMER
Los Angeles, California
Samer is a postdoctoral scholar–teaching fellow at the University of Southern California. She edited Spectator 37.2 (Fall 2017.)

WILLIAM WHITTINGTON
Los Angeles, California
Whittington is the assistant chair of cinema and media studies at the University of Southern California. He has been the managing editor of Spectator since 2002.

MEDIA PLATFORMS CONTINUALLY Evolve, BUT THE ISSUES surrounding media representations of gender and sexuality have persisted across decades. Spectator: The University of Southern California Journal of Film and Television Criticism has published groundbreaking articles on gender and sexuality, including some that have become canonical in film studies, since the journal’s founding in 1982. This anthology collects seventeen key articles that will enable readers to revisit foundational concerns about gender in media and discover models of analysis that can be applied to the changing media world today.

Spectatorship begins with articles that consider issues of spectatorship in film and television content and audience reception, noting how media studies has expanded as a field and demonstrating how theories of gender and sexuality have adapted to new media platforms. Subsequent articles show how new theories emerged from that initial scholarship, helping to develop the fields of fandom, transmedia, and queer theory. The most recent work in this volume is particularly timely, as the distinctions between media producers and media spectators grow more fluid and as the transformation of media structures and platforms prompts new understandings of gender, sexuality, and identification. Connecting contemporary approaches to media with critical conversations of the past, Spectatorship thus offers important points of historical and critical departure for discussion in both the classroom and the field.
Taking a bottom-up approach through interviews with numerous industry workers, this book deepens our understanding of the intricate processes behind the creation of the LGBT representations that appear on television.

The New Gay for Pay
The Sexual Politics of American Television Production

BY JULIA HIMBERG

Television conveys powerful messages about sexual identities, and popular shows such as Will & Grace, Ellen, Glee, Modern Family, and The Fosters are often credited with building support for gay rights, including marriage equality. At the same time, however, many dismiss TV’s portrayal of LGBT characters and issues as “gay for pay”—that is, apolitical and exploitative programming created simply for profit. In The New Gay for Pay, Julia Himberg moves beyond both of these positions to investigate the complex and multifaceted ways that television production participates in constructing sexuality, sexual identities and communities, and sexual politics.

Himberg examines the production stories behind explicitly LGBT narratives and characters, studying how industry workers themselves negotiate processes of TV development, production, marketing, and distribution. She interviews workers whose views are rarely heard, including market researchers, public relations experts, media advocacy workers, political campaigners designing strategies for TV messaging, and corporate social responsibility department officers, as well as network executives and producers. Thoroughly analyzing their comments in the light of four key issues—visibility, advocacy, diversity, and equality—Himberg reveals how the practices and belief systems of industry workers generate the conceptions of LGBT sexuality and political change that are portrayed on television.

JULIA HIMBERG
Tempe, Arizona

Himberg is an assistant professor of film and media studies at Arizona State University.

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Monitoring the Movies
The Fight over Film Censorship in Early Twentieth-Century Urban America

BY JENNIFER FRONC

As movies took the country by storm in the early twentieth century, Americans argued fiercely about whether municipal or state authorities should step in to control what people could watch when they went to movie theaters, which seemed to be springing up on every corner. Many who opposed the governmental regulation of film conceded that some entity—boards populated by trusted civic leaders, for example—needed to safeguard the public good. The National Board of Review of Motion Pictures (NB), a civic group founded in New York City in 1909, emerged as a national cultural chaperon well suited to protect this emerging form of expression from state incursions.

Using the National Board’s extensive files, Monitoring the Movies offers the first full-length study of the NB and its campaign against motion-picture censorship. Jennifer Fronc traces the NB’s Progressive-era founding in New York; its evolving set of “standards” for directors, producers, municipal officers, and citizens; its “city plan,” which called on citizens to report screenings of condemned movies to local officials; and the spread of the NB’s influence into the urban South. Ultimately, Monitoring the Movies shows how Americans grappled with the issues that arose alongside the powerful new medium of film: the extent of the right to produce and consume images and the proper scope of government control over what citizens can see and show.
Surveying comedic texts and performers from *The Jack Benny Program* to Key and Peele, *Saturday Night Live*, and *Stephen Colbert*, this classroom-ready anthology offers a first-ever overview of the field of comedy studies.

The Comedy Studies Reader

Edited by Nick Marx and Matt Sienkiewicz

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

This anthology brings together classic articles, more recent works, and original essays that consider a variety of themes and approaches for studying comedic media—the carnivalesque, comedy mechanics and absurdity, psychoanalysis, irony, genre, race and ethnicity, gender and sexuality, and nation and globalization. The authors range from iconic theorists, such as Mikhail Bakhtin, Sigmund Freud, and Linda Hutcheon, to the leading senior and emerging scholars of today. As a whole, the volume traces two parallel trends in the evolution of the field—first, comedy’s development into myriad subgenres, formats, and discourses, a tendency that has led many popular commentators to characterize the present as a “comedy zeitgeist”; and second, comedy studies’ new focus on the ways in which comedy increasingly circulates in “serious” discursive realms, including politics, economics, race, gender, and cultural power.
Leading film studies scholars explore the astonishing range of Michael Curtiz, the most prolific director of studio-era Hollywood, whose nearly one hundred films include Casablanca, White Christmas, and Mildred Pierce.

The Many Cinemas of Michael Curtiz

EDITED BY R. BARTON PALMER AND MURRAY POMERANCE

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

Exploring his films and artistic practice from a variety of angles, including politics, gender, and genre, The Many Cinemas of Michael Curtiz sheds new light on this underappreciated cinematic genius. Leading film studies scholars offer fresh appraisals of many of Curtiz’s most popular films, while also paying attention to neglected releases of substantial historical interest, such as Noah’s Ark, Night and Day, Virginia City, Black Fury, Mystery of the Wax Museum, and Female. Because Curtiz worked for so long and in so many genres, this analysis of his work becomes more than an author study of a notable director. Instead, The Many Cinemas of Michael Curtiz effectively adds a major chapter to the history of Hollywood’s studio era.
including its internationalism and the significant contributions of European émigrés.
With in-depth explorations of six contemporary American and British films and shows, this pioneering volume spotlights black female characters who play central, subversive roles in science fiction, fantasy, and horror.

Where No Black Woman Has Gone Before
Subversive Portrayals in Speculative Film and TV

By Diana Adesola Mafe

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

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

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

BY KENDALL R. PHILLIPS

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

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

KENDALL R. PHILLIPS
SYRACUSE, NEW YORK

Phillips is a professor of communication and rhetorical studies at Syracuse University. He is author of several books, including Projected Fears: Horror Films and American Culture and Dark Directions: Romero, Craven, Carpenter, and the Modern Horror Film.

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

By Simon Brown

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

Simon Brown first examines the reasons for King’s literary success and then, starting with Brian De Palma’s Carrie, explores how King’s themes and style have been adapted for the big and small screens. He looks at mainstream multiplex horror adaptations from Cujo to Cell, low-budget DVD horror films such as The Mangler and Children of the Corn franchises, non-horror films, including Stand by Me and The Shawshank Redemption, and TV works from Salem’s Lot to Under the Dome. Through this discussion, Brown identifies what a Stephen King film or TV series is or has been, how these works have influenced film and TV horror, and what these influences reveal about the shifting preoccupations and industrial contexts of the post-1960s horror genre in film and TV.
With critical essays by leading scholars from Latin America, the United States, Europe, and Israel, this is the first volume devoted to Jewish filmmaking and films with Jewish themes and characters in Latin America.

Evolving Images
Jewish Latin American Cinema

EDITED BY NORA GLICKMAN AND ARIANA HUBERMAN

Jews have always played an important role in the generation of culture in Latin America, despite their relatively small numbers in the overall population. In the early days of cinema, they served as directors, producers, screenwriters, composers, and broadcasters. As Latin American societies became more religiously open in the later twentieth century, Jewish characters and themes began appearing in Latin American films and eventually achieved full inclusion. Landmark films by Jewish directors in Argentina, Mexico, and Brazil, which are home to the largest and most influential Jewish communities in Latin America, have enjoyed critical and popular acclaim.

Evolving Images is the first volume devoted to Jewish Latin American cinema, with fifteen critical essays by leading scholars from Latin America, the United States, Europe, and Israel. The contributors address transnational and transcultural issues of Jewish life in Latin America, such as assimilation, integration, identity, and other aspects of life in the Diaspora. Their discussions of films with Jewish themes and characters show the rich diversity of Jewish cultures in Latin America, as well as how Jews, both real and fictional, interact among themselves and with other groups, raising the question of how much their ethnicity may be adulterated when adopting a combined identity as Jewish and Latin American. The book closes with a groundbreaking section on the affinities between Jewish themes in Hollywood and Latin American films, as well as a comprehensive filmography.

NORA GLICKMAN
New York, New York

Glickman is a professor of Latin American literature at Queens College and at the Graduate Center, CUNY.

ARIANA HUBERMAN
Haverford, Pennsylvania

Huberman is an associate professor of Spanish at Haverford College.

EXPLORING JEWISH ARTS AND CULTURE
Robert H. Abzug, Series Editor
Director of the Schusterman Center for Jewish Studies

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CinemaTexas Notes
The Early Days of Austin Film Culture

Edited by Louis Black and Collins Swords

Louis Black
Austin, Texas

Black was one of the original writers of the CinemaTexas Program Notes. He cofounded The Austin Chronicle, where he was the editor for thirty-six years, and SXSW, where he is a director, and was a founding board member of the Austin Film Society. He has written extensively on film, music, and politics. In 2016, he and Karen Bernstein directed the documentary Richard Linklater: Dream Is Destiny, which made its world premiere at Sundance Film Festival.

Collins Swords
Austin, Texas

A recent MA graduate of the Department of Radio-Television-Film at the University of Texas at Austin, Swords is a creative assistant to Louis Black, with whom he works in project development, promotion, outreach, editing, and archival research.

Austin’s thriving film culture, renowned for international events such as SXSW and the Austin Film Festival, extends back to the early 1970s when students in the Department of Radio-Television-Film at the University of Texas at Austin ran a film programming unit that screened movies for students and the public. Dubbed CinemaTexas, the program offered viewers a wide variety of films—old and new, mainstream, classic, and cult—at a time when finding and watching films after their first run was very difficult and prohibitively expensive. For each film, RTF graduate students wrote program notes that included production details, a sampling of critical reactions, and an original essay that placed the film and its director within context and explained the movie’s historical significance. Over time, CinemaTexas Program Notes became more ambitious and were distributed around the world, including to luminaries such as film critic Pauline Kael.

This anthology gathers a sampling of CinemaTexas Program Notes, organized into four sections: “USA Film History,” “Hollywood Auteurs,” “Cinema-Fist: Renegade Talents,” and “America’s Shadow Cinema.” Many of the note writers have become prominent film studies scholars, as well as leading figures in the film, TV, music, and video game industries. As a collection, CinemaTexas Notes strongly contradicts the notion of an effortlessly formed American film canon, showing instead how local film cultures—whether in Austin, New York, or Europe—have forwarded the development of film studies as a discipline.
TWENTY-FIVE REASONS WHY I DON’T WANT TO SEE TEXAS CHAINSAW MASSACRE

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

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

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

4. I’m afraid of the dark.

5. I dislike cutting myself.

6. Dead bodies bother me.

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

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

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

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

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

The Texas Chainsaw Massacre (1974)
Produced and Directed by Tobe Hooper

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

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

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Texas Chainsaw Massacre. Courtesy of Tobe Hooper.

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Addressing one of the most important but least-reported aspects of mass communication, this timely volume considers both the perils of misinformation and the possibilities for remediating its detrimental effects.

Misinformation and Mass Audiences
EDITED BY BRIAN G. SOUTHWELL, EMILY A. THORSON, AND LAURA SHEBLE

Lies and inaccurate information are as old as humanity, but never before have they been so easy to spread. Each moment of every day, the Internet and broadcast media purvey misinformation, either deliberately or accidentally, to a mass audience on subjects ranging from politics to consumer goods to science and medicine, among many others. Because misinformation now has the potential to affect behavior on a massive scale, it is urgently important to understand how it works and what can be done to mitigate its harmful effects.

Misinformation and Mass Audiences brings together evidence and ideas from communication research, public health, psychology, political science, environmental studies, and information science to investigate what constitutes misinformation, how it spreads, and how best to counter it. The expert contributors cover such topics as whether and to what extent audiences consciously notice misinformation, the possibilities for audience deception, the ethics of satire in journalism and public affairs programming, the diffusion of rumors, the role of Internet search behavior, and the evolving efforts to counteract misinformation, such as fact-checking programs. The first comprehensive social science volume exploring the prevalence and consequences of, and remedies for, misinformation as a mass communication phenomenon, Misinformation and Mass Audiences will be a crucial resource for students and faculty researching misinformation, policymakers grappling with questions of regulation and prevention, and anyone concerned about this troubling, yet perhaps unavoidable, dimension of current media systems.
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Lettered Artists and the Languages of Empire

Painters and the Profession in Early Colonial Quito

BY SUSAN VERDI WEBSTER

Quito, Ecuador, was one of colonial South America’s most important artistic centers. Yet the literature on painting in colonial Quito largely ignores the first century of activity, reducing it to a “handful of names,” writes Susan Verdi Webster. In this major new work based on extensive and largely unpublished archival documentation, Webster identifies and traces the lives of more than fifty painters who plied their trade in the city between 1550 and 1650, revealing their mastery of languages and literacies and the circumstances in which they worked in early colonial Quito.

Overturning many traditional assumptions about early Quiteño artists, Webster establishes that these artists—most of whom were Andean—functioned as visual intermediaries and multifaceted cultural translators who harnessed a wealth of specialized knowledge to shape graphic, pictorial worlds for colonial audiences. Operating in an urban mediascape of layered languages and empires, Quiteño painters dominated both the pen and the brush. Webster demonstrates that the Quiteño artists enjoyed fluency in alphabetic literacy, sophisticated scribal conventions, and specialized knowledge of pictorial languages: the materials, technologies, and chemistry of painting, in addition to perspective, proportion, and iconography. This mastery enabled artists to deploy languages and literacies to obtain power and status in early colonial Quito.
Creating Pátzcuaro, Creating Mexico
Art, Tourism, and Nation Building under Lázaro Cárdenas

By Jennifer Jolly

In the 1930s, the artistic and cultural patronage of celebrated Mexican president Lázaro Cárdenas transformed a small Michoacán city, Pátzcuaro, into a popular center for national tourism. Cárdenas commissioned public monuments and archeological excavations; supported new schools, libraries, and a public theater; developed tourism sites and infrastructure, including the Museo de Artes Populares e Industriales; and hired artists to paint murals celebrating regional history, traditions, and culture. The creation of Pátzcuaro was formative for Mexico; not only did it provide an early model for regional economic and cultural development, but it also helped establish some of Mexico’s most enduring national myths, rituals, and institutions.

In Creating Pátzcuaro, Creating Mexico, Jennifer Jolly argues that Pátzcuaro became a microcosm of cultural power during the 1930s and that we find the foundations of modern Mexico in its creation. Her extensive historical and archival research reveals how Cárdenas and the artists and intellectuals who worked with him used cultural patronage as a guise for radical modernization in the region. Jolly demonstrates that the Pátzcuaro project helped define a new modern body politic for Mexico, in which the population was asked to emulate Cárdenas by touring the country and seeing and embracing its land, history, and people. Ultimately, by offering Mexicans a means to identify and engage with power and privilege, the creation of Pátzcuaro placed art and tourism at the center of Mexico’s postrevolutionary nation building project.
Examining the works of writers and artists such as Roberto Bolaño, Fernando Botero, Pablo Larraín, and Alejandro Zambra, this pathfinding book challenges postdictatorial aesthetics by focusing on the concept of aesthetic autonomy as a critique of economic inequality.

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

By Eugenio Di Stefano

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

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

BY MARCY SCHWARTZ

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

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

Marcy Schwartz
New Brunswick, New Jersey

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

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

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This interdisciplinary anthology reveals how the consumption of seductive ingestibles, such as chocolate, pulque, and peyote, illuminates key linkages between colonization and commodification in Mesoamerica.

Substance and Seduction
Ingested Commodities in Early Modern Mesoamerica

EDITED BY STACEY SCHWARTZKOPF AND KATHRYN E. SAMPECK

Chocolate and sugar, alcohol and tobacco, peyote and hallucinogenic mushrooms—these seductive substances have been a nexus of desire for both pleasure and profit in Mesoamerica since colonial times. But how did these substances seduce? And when and how did they come to be desired and then demanded, even by those who had never encountered them before? The contributors to this volume explore these questions across a range of times, places, and peoples to discover how the individual pleasures of consumption were shaped by social, cultural, economic, and political forces.

Focusing on ingestible substances as a group, the chapters in Substance and Seduction trace three key links between colonization and commodification. First, as substances that were taken into the bodies of both colonizers and colonized, these foods and drugs participated in unexpected connections among sites of production and consumption; racial and ethnic categories; and free, forced, and enslaved labor regimes. Second, as commodities developed in the long transition from mercantile to modern capitalism, each substance in some way drew its enduring power from its ability to seduce: to stimulate bodies; to alter minds; to mark class, social, and ethnic boundaries; and to generate wealth. Finally, as objects of scholarly inquiry, each substance rewards interdisciplinary approaches that balance the considerations of pleasure and profit, materiality and morality, and culture and political economy.
Shifting the focus of Atlantic World studies to the Iberian peninsula, this volume reveals how Andean travelers to the Spanish royal court helped to construct, maintain, and transform transoceanic networks of power.

Andean Cosmopolitans
Seeking Justice and Reward at the Spanish Royal Court

BY JOSÉ CARLOS DE LA PUENTE LUNA

After the Spanish victories over the Inca claimed Tawantinsuyu for Charles V in the 1530s, native Andeans undertook a series of perilous trips from Peru to the royal court in Spain. They shared a conviction that the sovereign’s absolute authority would guarantee that justice would be done and service would receive its due reward. As they negotiated their claims with imperial officials, Amerindian peoples helped forge the connections that sustained the expanding Habsburg realm’s imaginary and gave the modern global age its defining character.

Andean Cosmopolitans recovers these travelers’ dramatic experiences, while simultaneously highlighting their profound influences on the making and remaking of the colonial world. While Spain’s American possessions became Spanish in many ways, the Andean travelers (in their cosmopolitan lives and journeys) also helped to shape Spain in the image and likeness of Peru. De la Puente brings remarkable insights to a narrative showing how previously unknown peoples and ideas created new power structures and institutions, as well as novel ways of being urban, Indian, elite, and subject. As indigenous people articulated and defended their own views regarding the legal and political character of the “Republic of the Indians,” they became state-builders of a special kind, cocreating the colonial order.

José Carlos de la Puente Luna
San Marcos, Texas

De la Puente is an associate professor of history at Texas State University. He is the author of Los curacas hechiceros de Jauja: Batallas mágicas y legales en el Perú colonial and coeditor of El quipu colonial: estudios y materiales.

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This history of evolving birthing practices in Puerto Rico reveals how dramatic transformations in childbirth resulted from broader economic, political, and cultural shifts toward a model of industrial nationhood.

Pushing in Silence
Modernizing Puerto Rico and the Medicalization of Childbirth

By Isabel M. Córdova

As Puerto Rico rapidly industrialized from the late 1940s until the 1970s, the social, political, and economic landscape changed profoundly. In the realm of health care, the development of medical education, new medical technologies, and a new faith in science radically redefined childbirth and its practice. What had traditionally been a home-based, family-oriented process, assisted by women and midwives and “accomplished” by mothers, became a medicalized, hospital-based procedure, “accomplished” and directed by biomedical, predominantly male, practitioners, and, ultimately reconfigured, after the 1980s, into a technocratic model of childbirth, driven by doctors’ fears of malpractice suits and hospitals’ corporate concerns.

Pushing in Silence charts the medicalization of childbirth in Puerto Rico and demonstrates how biomedicine is culturally constructed within regional and historical contexts. Isabel M. Córdova traces how midwifery almost completely disappeared as state programs led by scientifically trained experts and organized by bureaucratic institutions restructured and formalized birthing practices. Only after cesarean rates skyrocketed in the 1980s and 1990s did midwifery make a modest return through the practices of five newly trained midwives. This history, which mirrors similar patterns in the United States and elsewhere, adds an important new chapter to the development of medicine and technology in Latin America.
Examining a range of popular cultural production, from music and dance to theater and film, this book explores how transatlantic and inter-American artistic exchanges redefined Brazilian identity, especially the perception of “race”.

**Tropical Travels**

Brazilian Popular Performance, Transnational Encounters, and the Construction of Race

By Lisa Shaw

Brazilian popular culture, including music, dance, theater, and film, played a key role in transnational performance circuits—inter-American and transatlantic—from the latter nineteenth century to the middle of the twentieth century. Brazilian performers both drew inspiration from and provided models for cultural production in France, Portugal, Argentina, the United States, and elsewhere. These transnational exchanges also helped construct new ideas about, and representations of, “racial” identity in Brazil. Tropical Travels fruitfully examines how perceptions of “race” were negotiated within popular performance in Rio de Janeiro and how these issues engaged with wider transnational trends during the period.

Lisa Shaw analyzes how local cultural forms were shaped by contact with imported performance traditions and transnational vogues in Brazil, as well as by the movement of Brazilian performers overseas. She focuses specifically on samba and the maxixe in Paris between 1910 and 1922, teatro de revista (the Brazilian equivalent of vaudeville) in Rio in the long 1920s, and a popular Brazilian female archetype, the baiana, who moved to and fro across national borders and oceans. Shaw demonstrates that these transnational encounters generated redefinitions of Brazilian identity through the performance of “race” and ethnicity in popular culture. Shifting the traditional focus of Atlantic studies from the northern to the southern hemisphere, Tropical Travels also contributes to a fuller understanding of inter-hemispheric cultural influences within the Americas.

Lisa Shaw
Liverpool, England

Shaw is a reader in Portuguese and Brazilian studies at the University of Liverpool.

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The Independent Republic of Arequipa
Making Regional Culture in the Andes

BY THOMAS F. LOVE

Arequipa, Peru’s second largest city, has the most intense regional culture in the central Andes. Arequipeños fiercely conceive of themselves as exceptional and distinctive, yet also broadly representative of the nation’s overall hybrid nature—a blending of coast (modern, “white”) and sierra (traditional, “indigenous”). *The Independent Republic of Arequipa* investigates why and how this regional identity developed in a boom of cultural production after the War of the Pacific (1879–1884) through the mid-twentieth century.

Drawing on decades of ethnographic fieldwork, Thomas F. Love offers the first anthropological history of southwestern Peru’s distinctive regional culture. He examines both its pre-Hispanic and colonial altiplano foundations (anchored in continuing pilgrimage to key Marian shrines) and the nature of its mid-nineteenth century “revolutionary” identity in cross-class resistance to Lima’s autocratic control of nation-building in the post-Independence state. Love then examines Arequipa’s early twentieth-century “mestizo” identity (an early and unusual case of “browning” of regional identity) in the context of raging debates about the “national question” and the “Indian problem,” as well as the post-WWII development of extravagant displays of distinctive bull-on-bull fighting that now constitute the very performance of regional identity.
Using the rowdy, raunchy, and violent life histories of the local officials and settlers who first colonized Mexico, this iconoclastic book reveals the inherent difficulties of imposing a colonial order in the Americas.

Promiscuous Power
An Unorthodox History of New Spain

By Martin Austin Nesvig

Scholars have written reams on the conquest of Mexico, from the grand designs of kings, viceroyos, conquistadors, and inquisitors to the myriad ways that indigenous peoples contested imperial authority. But the actual work of establishing the Spanish empire in Mexico fell to a host of local agents—magistrates, bureaucrats, parish priests, ranchers, miners, sugar producers, and many others—who knew little and cared less about the goals of their superiors in Mexico City and Madrid. Through a case study of the province of Michoacán in western Mexico, Promiscuous Power focuses on the prosaic agents of colonialism to offer a paradigm-shifting view of the complexities of making empire at the ground level.

Presenting rowdy, raunchy, and violent life histories from the archives, Martin Austin Nesvig reveals that the local colonizers of Michoacán were primarily motivated by personal gain, emboldened by the lack of oversight from the upper echelons of power, and thoroughly committed to their own corporate memberships. His findings challenge some of the most deeply held views of the Spanish colonization of Mexico, including the Black Legend, which asserts that the royal state and the institutional church colluded to produce a powerful Catholicism that crushed heterodoxy, punished cultural difference, and ruined indigenous worlds. Instead, Nesvig finds that Michoacán—typical of many frontier provinces of the empire—became a region of refuge from imperial and juridical control and formal Catholicism, where the ordinary rules of law, jurisprudence, and royal oversight collapsed in the entropy of decentralized rule.
This work of activist anthropology investigates the decolonializing cultural practices that the Zapatistas of Chiapas employed to resist the racialized policies of the Mexican neoliberal state and assert their autonomy.

Kuxlejal Politics
Indigenous Autonomy, Race, and Decolonizing Research in Zapatista Communities

BY MARIANA MORA

Over the past two decades, Zapatista indigenous community members have asserted their autonomy and self-determination by using everyday practices as part of their struggle for lekil kuxlejal, a dignified collective life connected to a specific territory. This in-depth ethnography summarizes Mariana Mora’s more than ten years of extended research and solidarity work in Chiapas, with Tseltal and Tojolabal community members helping to design and evaluate her fieldwork. The result of that collaboration—a work of activist anthropology—reveals how Zapatista kuxlejal (or life) politics unsettle key racialized effects of the Mexican neoliberal state.

Through detailed narratives, thick descriptions, and testimonies, Kuxlejal Politics focuses on central spheres of Zapatista indigenous autonomy, particularly governing practices, agrarian reform, women’s collective work, and the implementation of justice, as well as health and education projects. Mora situates the proposals, possibilities, and challenges associated with these decolonizing cultural politics in relation to the racialized restructuring that has characterized the Mexican state over the past twenty years. Her findings allow her to critically analyze the deeply complex and often contradictory ways in which the Zapatistas have reconceptualized the political and contested the ordering of Mexican society along lines of gender, race, ethnicity, and class.
Presenting case studies of two Honduran resettlements that have experienced very different outcomes, this book identifies the type and quality of support that resettlements need in order to become successful communities.

From Strangers to Neighbors
Post-Disaster Resettlement and Community Building in Honduras

By Ryan Alaniz

Natural disasters, the effects of climate change, and political upheavals and war have driven tens of millions of people from their homes and spurred intense debates about how governments and nongovernmental organizations (NGOs) should respond with long-term resettlement strategies. Many resettlement efforts have focused primarily on providing infrastructure and have done little to help displaced people and communities rebuild social structure, which has led to resettlement failures throughout the world. So what does it take to transform a resettlement into a successful community?

This book offers the first long-term comparative study of resettlement social outcomes through a case study of two Honduran resettlements built for survivors of Hurricane Mitch (1998) by two different NGOs. Although residents of each resettlement arrived from the same affected neighborhoods and have similar demographics, twelve years later one resettlement wrestles with high crime, low participation, and low social capital, while the other maintains low crime, a high degree of social cohesion, participation, and general social health. Ryan Alaniz demonstrates that these divergent resettlement trajectories can be traced back to the type and quality of support provided by external organizations and the creation of a healthy, cohesive community culture.

Ryan Alaniz
San Luis Obispo, California

Alaniz is an assistant professor of sociology at Cal Poly State University, San Luis Obispo. He is also affiliated with the United Nations University and the Resilient Communities Research Institute.

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Delirious Consumption
Aesthetics and Consumer Capitalism in Mexico and Brazil

By Sergio Delgado Moya

In the decades following World War II, the creation and expansion of massive domestic markets and relatively stable economies allowed for mass consumption on an unprecedented scale, giving rise to the consumer society that exists today. Many avant-garde artists explored the nexus between consumption and aesthetics, questioning how consumerism affects how we perceive the world, place ourselves in it, and make sense of it via perception and emotion.

Delirious Consumption focuses on the two largest cultural economies in Latin America, Mexico and Brazil, and analyzes how their artists and writers both embraced and resisted the spirit of development and progress that defines the consumer moment in late capitalism. Sergio Delgado Moya looks specifically at the work of David Alfaro Siqueiros, the Brazilian concrete poets, Octavio Paz, and Lygia Clark to determine how each of them arrived at forms of aesthetic production balanced between high modernism and consumer culture. He finds in their works a provocative positioning vis-à-vis urban commodity capitalism, an ambivalent position that takes an assured but flexible stance against commodification, alienation, and the politics of domination and inequality that defines market economies. In Delgado Moya’s view, these poets and artists appeal to uselessness, nonutility, and noncommunication—all markers of the aesthetic—while drawing on the terms proper to a world of consumption and consumer culture.
Announcing a New Series

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JON BEASLEY-MURRAY, ALBERTO MOREIRAS, AND GARETH WILLIAMS, SERIES EDITORS

Border Hispanisms promotes scholarship concerned with how social transformations alter and renew historical understanding. It promotes sustained attention to Hispanist work on Latin America, US Latino/Border Studies, and peninsular Spain, fostering comparative and integrative approaches in a theoretically oriented transhemispheric, transcontinental, and transatlantic vein. The series explores the critical and scholarly frontiers of Hispanist discourse through modernity and up to the present, as well as other borders, differences, and encounters in the neoliberal present. Border Hispanisms is interested in contributing to the formation and development of a critical discourse that could potentially transform the status of Hispanisms within the Humanities and beyond.

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

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

By Francine R. Masiello

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

Taking a wide arc of materials—periodicals, memoirs, political proclamations, and travel logs, along with art installations and fiction—and focusing on the technologies that supplement and enhance human perception, Masiello looks at the evolution of what she calls “sense work” in cultural texts, mainly from Latin America, that wend from the heights of romantic thought to the startling innovations of modernism in the early twentieth century and then to times of posthuman experience when cyber bodies hurtle through globalized space and human senses are reproduced by machines. Tracing the shifting debates on perceptions, *The Senses of Democracy* offers a new paradigm with which to speak of Latin American cultural history and launches a field for the comparative study of bodies, experience, pleasure, and pain over the continental divide. In the end, sense work helps us to understand how culture finds its location.
Masiello is the Sidney and Margaret Ancker Professor Emerita of Spanish and Comparative Literature and professor of the Graduate School at the University of California at Berkeley. Her many books include Between Civilization and Barbarism: Women, Nation, and Literary Culture in Modern Argentina and The Art of Transition: Latin American Culture and Neoliberal Crisis, which were both awarded the Modern Language Association’s Katherine Singer Kovacs Prize for outstanding book in the field of Hispanic studies, and El cuerpo de la voz (poesía, ética, cultura), which received the Latin American Studies Association Southern Cone Prize for best book in the humanities.
This sumptuously illustrated volume presents the treasures of the Benson Latin American Collection at the University of Texas at Austin—one of the world’s great libraries for the study of Latin America and Latinas/os in the United States.

**The University of Texas Libraries**

*A Library for the Americas*

The Nettie Lee Benson Latin American Collection

*Edited by Julianne Gilland and José Montelongo*

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

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

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

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

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

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

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

Walmart in the Global South presents empirical case studies of Walmart's labor practices and supply chain operations in a number of countries, including Chile, Brazil, Argentina, Nicaragua, Mexico, South Africa, and Thailand. It assesses the similarities and differences in Walmart's acceptance into varying national contexts, which reveals when and how state regulation and politics have served to redirect company practice and to what effect. The volume's contributors show how and why foreign workers have successfully, though not uniformly, driven changes in Walmart's corporate culture. This makes Walmart in the Global South a practical guide for organizations that promote social justice and engage in worker struggles.
Revealing how the key fuel of the global era affects the communities where petroleum is extracted, this beautifully written ethnography describes how the Cofán people are surviving at the center of the Ecuadorian oil industry.

Life in Oil
Cofán Survival in the Petroleum Fields of Amazonia

BY MICHAEL L. CEPEK
PHOTOGRAPHS BY BEAR GUERRA

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

*Life in Oil* presents the compelling, nuanced story of how the Cofán manage to endure at the center of Ecuadorian petroleum extraction. Michael L. Cepek has lived and worked with Cofán people for more than twenty years. In this highly accessible book, he goes well beyond popular and academic accounts of their suffering to share the largely unknown stories that Cofán people themselves create—the ones they tell in their own language, in their own communities, and to one another and the few outsiders they know and trust. Their words reveal that life in oil is a form of slow, confusing violence for some of the earth’s most marginalized, yet resilient, inhabitants.
This innovative ethnography analyzes the discourse about Mexican-US migration in both a sending and a receiving community and shows how this discourse affects the lives and sense of national belonging of nonmigrants.

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

BY HILARY PARSONS DICK

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

Words of Passage is the first full-length ethnography that examines the impact of migration from the perspective of people whose lives are affected by migration, but who do not themselves migrate. Hilary Parsons Dick situates her study in the small industrial city of Uriangato, in the state of Guanajuato. She analyzes the discourse that circulates in the community, from state-level pronouncements about what makes a “proper” Mexican to working-class people’s talk about migration. Dick shows how this migration discourse reflects upon and orders social worlds long before—and even without—actual movements beyond Mexico. She demonstrates that migration is not the result of the failure of the Mexican state but rather an essential part of nation-state building.
Recounting a forgotten episode in the Long Civil Rights Movement, this book analyzes how news reporting of forced deportations of Mexicans in the 1930s created representations of Mexican Americans that endure today.

They Came to Toil
Newspaper Representations of Mexicans and Immigrants in the Great Depression

By Melita M. Garza

As the Great Depression gripped the United States in the early 1930s, the Hoover administration sought to preserve jobs for Anglo-Americans by targeting Mexicans, including long-time residents and even US citizens, for deportation. Mexicans comprised more than 46 percent of all people deported between 1930 and 1939, despite being only 1 percent of the US population. In all, about half a million people of Mexican descent were deported to Mexico, a “homeland” many of them had never seen, or returned voluntarily in fear of deportation.

They Came to Toil investigates how the news reporting of this episode in immigration history created frames for representing Mexicans and immigrants that persist to the present. Melita M. Garza sets the story in San Antonio, a city central to the formation of Mexican American identity, and contrasts how the city’s three daily newspapers covered the forced deportations of Mexicans. She shows that the Spanish-language La Prensa not surprisingly provided the fullest and most sympathetic coverage of immigration issues, while the locally owned San Antonio Express and the Hearst chain-owned San Antonio Light varied between supporting Mexican labor and demonizing it. Garza analyzes how these media narratives, particularly in the English-language press, contributed to the racial “othering” of Mexicans and Mexican Americans.

Melita M. Garza
Fort Worth, Texas

A media historian and journalist, Garza is a Pulitzer Prize nominee and a former staff writer for Bloomberg News, the Chicago Tribune, Milwaukee Journal, and Los Angeles Times. She is currently an assistant professor of journalism at Texas Christian University’s Bob Schieffer College of Communication.

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

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

EDITED BY DIONNE ESPINOZA, MAYLEI BLACKWELL, AND MARÍA COTERA

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

These are the technologies of resistance documented in Chicana Movidas, a volume that brings together critical biographies of Chicana activists and their bodies of work; essays that focus on understudied organizations, mobilizations, regions, and subjects; examinations of emergent Chicana archives and the politics of collection; and
scholarly approaches that challenge the temporal, political, heteronormative, and spatial limits of established Chicano movement narratives. Charting the rise of a field of knowledge that crosses the boundaries of Chicano studies, feminist theory, and queer theory, *Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era* offers a transgenerational perspective on the intellectual and political legacies of early Chicana feminism.
Featuring dozens of compelling images, this transformative reading of borderland and Mexican cultural production—from body art to theater, photography, and architecture—draws on extensive primary research to trace more than two decades of social and political response in the aftermath of NAFTA.

**REMEX**

*Toward an Art History of the NAFTA Era*

*BY AMY SARA CARROLL*

**AMY SARA CARROLL**  
Ithaca, New York

Carroll, a 2017–2018 Society Fellow in Cornell University’s Society for the Humanities, is the author of two poetry collections, *SECESSION* and *FANNIE + FREDDIE/The Sentimentality of Post-9/11 Pornography*, chosen by Claudia Rankine for Fordham University’s Poets Out Loud Prize.

This book is a part of the Latin American and Caribbean Arts and Culture publication initiative, funded by a grant from the Andrew W. Mellon Foundation.

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**REMEX** presents the first comprehensive examination of artistic responses and contributions to an era defined by the North American Free Trade Agreement (1994–2008). Marshaling over a decade’s worth of archival research, interviews, and participant observation in Mexico City and the Mexico–US borderlands, Amy Sara Carroll considers individual and collective art practices, recasting NAFTA as the most fantastical inter-American allegory of the turn of the millennium. Carroll organizes her interpretations of performance, installation, documentary film, built environment, and body, conceptual, and Internet art around three key coordinates—City, Woman, and Border. She links the rise of 1990s Mexico City art in the global market to the period’s consolidation of Mexico–US border art as a genre. She then interrupts this transnational art history with a sustained analysis of chilanga and Chicana artists’ remapping of the figure of Mexico as Woman.

A tour de force that depicts a feedback loop of art and public policy—what Carroll terms the “allegorical performative”—**REMEX** adds context to the long-term effects of the post-1968 intersection of D.F. performance and conceptualism, centralizes women artists’ embodied critiques of national and global master narratives, and tracks post-1984 border art’s “undocumentation” of racialized and sexualized reconfigurations of North American labor pools. The book’s featured artwork becomes the lens through which Carroll rereads a range of events and phenomenon from California’s Proposition 187 to Zapatismo, US immigration policy, 9/11 (1973/2001), femicide in Ciudad Juárez, and Mexico’s war on drugs.
Drawing extensively on French colonial archives and historical ethnography, this book offers the first global history of Middle Eastern migrations to Latin America and the creation of Arab, French, and Mexican transnational networks.

The Mexican Mahjar
Transnational Maronites, Jews, and Arabs under the French Mandate

By Camila Pastor

Migration from the Middle East brought hundreds of thousands of people to the Americas in the late nineteenth and early twentieth centuries. By the time the Ottoman political system collapsed in 1918, over a third of the population of the Mashriq, i.e. the Levant, had made the transatlantic journey. This intense mobility was interrupted by World War I but resumed in the 1920s and continued through the late 1940s under the French Mandate. Many migrants returned to their homelands, but the rest concentrated in Brazil, Argentina, the United States, Haiti, and Mexico, building transnational lives.

The Mexican Mahjar provides the first global history of Middle Eastern migrations to Mexico. Making unprecedented use of French colonial archives and historical ethnography, Camila Pastor examines how French colonial control over Syria and Lebanon affected the migrants. Tracing issues of class, race, and gender through the decades of increased immigration to Mexico and looking at the narratives created by the Mahjaris (migrants) themselves in both their old and new homes, Pastor sheds new light on the creation of transnational networks at the intersection of Arab, French, and Mexican colonial modernisms. Revealing how migrants experienced mobility as conquest, diaspora, exile, or pilgrimage, The Mexican Mahjar tracks global history on an intimate scale.
Bad Girls of the Arab World

EDITED BY NADIA YAQUB AND RULA QUAWAS

Women’s transgressive behaviors and perspectives are challenging societal norms in the Arab world, giving rise to anxiety and public debate. Simultaneously, however, other Arab women are unwillingly finding themselves labeled “bad” as authority figures attempt to redirect scrutiny from serious social ills such as patriarchy and economic exploitation, or as they impose new restrictions on women’s behavior in response to uncertainty and change in society. Bad Girls of the Arab World elucidates how both intentional and unintentional transgressions make manifest the social and cultural constructs that define proper and improper behavior, as well as the social and political policing of gender, racial, and class divisions.

The works collected here address the experiences of women from a range of ages, classes, and educational backgrounds who live in the Arab world and beyond. They include short pieces in which the women themselves reflect on their experiences with transgression; academic articles about performance, representation, activism, history, and social conditions; an artistic intervention; and afterwords by the acclaimed novelists Laila al-Atrash and Miral al-Tahawy. The book demonstrates that women’s transgression is both an agent and a symptom of change, a site of both resistance and repression. Showing how transnational forces such as media discourses, mobility and confinement, globalization, and neoliberalism, as well as the legacy of colonialism, shape women’s badness, Bad Girls of the Arab World offers a rich portrait of women’s varied experiences at the boundaries of propriety in the twenty-first century.
"Believing Women” in Islam Revised Edition
Unreading Patriarchal Interpretations of the Qur’an

BY ASMA BARLAS

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

“This is an original and, at times, groundbreaking piece of scholarship.”

—JOHN L. ESPOSITO, University Professor and Founding Director of the Alwaleed Center for Muslim-Christian Understanding, Georgetown University

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

—ARAB STUDIES JOURNAL

ASMA BARLAS
Ithaca, New York

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

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This inviting book presents a simplified version of “Believing Women” in Islam: Unreading Patriarchal Interpretations of the Qur’an that will help general readers and students understand its argument for women’s equality.

Confronting Qur’anic Patriarchy

By Asma Barlas and David Finn

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

Confronting Qur’anic Patriarchy presents the arguments of “Believing Women” in a simplified way that will be accessible and inviting to general readers and undergraduate students. The authors focus primarily on the Qur’an’s teachings about women and patriarchy. They show how traditional teachings about women’s inferiority are not supported by the Qur’an but were products of patriarchal societies that used it to justify their existing religious and social structures. The authors’ hope is that by understanding how patriarchal traditionalists have come to exercise so much authority in today’s Islam, as well as by rereading some of the Qur’an’s most controversial verses, adherents of the faith will learn to question patriarchal dogma and see that an egalitarian reading of the Qur’an is equally possible and, for myriad reasons, more plausible.
Palestinian Cinema in the Days of Revolution

BY NADIA YAQUB

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

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

NADIA YAQUB
Chapel Hill, North Carolina

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

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The seventh volume in the Institute of Classical Archaeology’s series on rural settlements in the countryside (chora) of Metaponto adds much to the study of Greek religion and to the picture of the ancient Greek countryside.

The Chora of Metaponto 7
The Greek Sanctuary at Pantanello

BY JOSEPH COLEMAN CARTER AND KEITH SWIFT

Joseph Coleman Carter is director of the Institute of Classical Archaeology and Centennial Professor in Classical Archaeology at the University of Texas at Austin.

Keith Swift is a research fellow for the Institute of Classical Archaeology at the University of Texas at Austin.

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THE SEVENTH VOLUME IN THE INSTITUTE OF CLASSICAL ARCHAEOLOGY’S SERIES ON RURAL SETTLEMENTS IN THE COUNTRYSIDE (CHORA) OF METAPONTO ADDS MUCH TO THE STUDY OF GREEK RELIGION AND TO THE PICTURE OF THE ANCIENT GREEK COUNTRYSIDE.
The final volume in The Oratory of Classical Greece series presents four speeches by or falsely ascribed to the most renowned of the ancient Greek orators, Demosthenes, which have not been translated in recent times.

Demosthenes, Speeches 23–26

Translated by Edward M. Harris

This is the fifteenth volume in the Oratory of Classical Greece series. This series presents all of the surviving speeches from the late fifth and fourth centuries BC in new translations prepared by classical scholars who are at the forefront of the discipline. These translations are especially designed for the needs and interests of today’s undergraduates, Greekless scholars in other disciplines, and the general public.

Classical oratory is an invaluable resource for the study of ancient Greek life and culture. The speeches offer evidence on Greek moral views, social and economic conditions, political and social ideology, law and legal procedure, and other aspects of Athenian culture that have recently been attracting particular interest: women and family life, slavery, and religion, to name just a few.

This volume provides introductions, translations, and notes for four speeches found in the Demosthenic corpus that have not been translated in recent times. Against Aristocrates deals with matters of foreign policy involving a mercenary general, Charidemus, and is a valuable source for Athenian homicide law. Against Timocrates involves domestic politics and provides important information about Athenian procedures for enacting legislation. In both speeches, the litigants stress the importance of the rule of law in Athenian democracy and emphasize key ideas, such as the monopoly of legitimate force by the state, the need for consistency in statutes, and the principle of no punishment without a written law. The remaining two speeches, Against Aristogeiton, are forgeries composed in the Hellenistic period, as Edward Harris demonstrates conclusively through a study of laws and legal procedures and an analysis of style and vocabulary.
Eleven essays by leading scholars chart new directions for the study of ancient Greek law, including fresh assessments of key debates, new methodological approaches, and an argument for the ongoing relevance of teaching Greek law.
Taking a holistic approach to performances of the Iliad and the Odyssey, this multidisciplinary volume examines both the rhapsodes who performed the poems and the narrators and characters within them.

Homer in Performance
Rhapsodes, Narrators, and Characters

EDITED BY JONATHAN L. READY AND CHRISTOS C. TSAGALIS

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

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

JONATHAN L. READY
BLOOMINGTON, INDIANA

Ready is an associate professor of classical studies at Indiana University. His books include The Homeric Simile in Comparative Perspectives: Oral Traditions from Saudi Arabia to Indonesia.

CHRISTOS C. TSAGALIS
THESSALONIKI, GREECE

Tsagalis is a professor of Greek at Aristotle University. His books include Early Greek Epic Fragments: Antiquarian and Genealogical Epic.

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