BOOKS FOR THE TRADE
With images ranging from street photography in Harlem to a commemoration of the 1963 Birmingham church bombing, this volume offers a forty-year career retrospective of the award-winning photographer Dawoud Bey.

Dawoud Bey
Seeing Deeply

Recipient of a 2017 MacArthur Foundation “genius grant,” Dawoud Bey has created a body of photography that masterfully portrays the contemporary African American experience on its own terms and in all of its wonderful diversity.

Dawoud Bey: Seeing Deeply offers a forty-year retrospective of the celebrated African American photographer’s work, from his early street photography in Harlem to his current images of Harlem gentrification. Photographs from all of Bey’s major projects are presented in chronological sequence, allowing viewers to see how the collective body of portraits creates an unparalleled historical document of the black community in the United States. Leading curators and critics—Sarah Lewis, Deborah Willis, David Travis, Hilton Als, Jacqueline Terrassa, Rebecca Walker, Maurice Berger, and Leigh Raiford—introduce each series of images.

Revealing Bey as the natural heir of such renowned photographers as James Van der Zee, Gordon Parks, and Roy DeCarava, Dawoud Bey: Seeing Deeply demonstrates how one man’s search for community can produce a stunning portrait of our common humanity.

“This is a magnificent achievement. Dawoud Bey is a modern master.”

—Henry Louis Gates, Jr.
Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University
“Dawoud Bey: Seeing Deeply is a timeless masterpiece for the ages. With its sincerity, concern, and attention to communities and lives lost, displaced, or erased, it is a documentary record for US history. I’ve never seen a book of this depth and magnitude about the intentions and thoughts of an artist’s own life and work.”

—LATOYA RUBY FRAZIER

“This book is a gold mine...a gift of a well-measured life. Throughout these pages, Bey graciously allows us to walk through his mind as he tussles with one of the great questions in photography: how best to describe a people at a particular historical moment? As both participant and observer, he delivers the answers!”

—CARRIE MAE WEEMS
“In Bey’s penetrating pictures, he seeks and struggles to discover the life force that unites us all in the impossible search for a common humanity. His precise, tenderly seen subjects are subjects we have always known, but have not; should have known, but did not; but now, must know. In their quietude, grace, and virtue they have an urgency for our time, positing an ethics of seeing and being.”

—Adam D. Weinberg
Alice Pratt Brown Director of the Whitney Museum
Nathan Lyons
In Pursuit of Magic

Essays by Jamie M. Allen, Lisa Hostetler, and Jessica S. McDonald

A moving retrospective of the revered photographer whose career as a curator, educator, and critic spanned more than half a century—and whose contributions to the craft of photography have left an enduring imprint.

Launching his curatorial career at the George Eastman House in 1957, Nathan Lyons (1930–2016) soon made a mark in the museum world and in his workshops for photographers and curators alike. Yet his supporting role in the careers of rising stars such as Lee Friedlander and Garry Winogrand sometimes eclipsed the public’s awareness of Lyons’s own pioneering photography. Coinciding with a major exhibition at the George Eastman Museum in 2019, Nathan Lyons: In Pursuit of Magic is a long-overdue celebration of Lyons’s astonishing body of work.

Featuring more than two hundred and fifty compelling images, accompanied by critical essays, the book charts the distinct phases of Lyons’s career. His early work, exemplified by his exuberant initiatives of the 1960s—the Visual Studies Workshop and the Society for Photographic Education—demonstrated that street photography and formalism are not mutually exclusive, as university photography courses began migrating from journalism to art departments. His final years, which
included a shift to color at age eighty, are also explored in depth. A companion to Nathan Lyons: Selected Essays, Lectures, and Interviews, this is the definitive visual sourcebook on a highly influential innovator.
LISA HOSTETLER AND JAMIE M. ALLEN
Rochester, New York
Hostetler is Curator in Charge and Allen is Associate Curator of the Department of Photography at the George Eastman Museum.

JESSICA S. MCDONALD
Austin, Texas
McDonald is Curator of Photography at the Harry Ransom Center and the editor of Nathan Lyons: Selected Essays, Lectures, and Interviews, a companion volume to Nathan Lyons: In Pursuit of Magic.

GEORGE EASTMAN MUSEUM
Founded in 1947 and located in Rochester, New York, on the estate of George Eastman, a pioneer of photography and film, the Eastman Museum is the world’s oldest photography museums and one of the oldest film archives, with major collections in photography and cinema and their technologies, as well as photography books.

Of related interest

Nathan Lyons
Selected Essays, Lectures, and Interviews
EDITED BY JESSICA S. MCDONALD
$45.00 hardcover
Recipes for Survival

By Maria Thereza Alves

Foreword by Michael Taussig

In 1983, when acclaimed Brazilian artist Maria Thereza Alves was an art student at Cooper Union in the United States, she returned to her native country to document the backlands of Brazil, where her family is from. Working with the local people in a collaborative process that has become the hallmark of her mature work, Alves photographed their daily lives and interviewed them to gather the facts that they wanted the world to know about them. Unlike documentation created by outsiders, which tends to objectify Brazil’s indigenous and rural people, Alves’s work presents her subjects as active agents who are critically engaged with history.

Recipes for Survival opens with evocative, caption-less black-and-white photographs, most of them portraits that compel viewers to acknowledge the humanity of people without reducing them to types or labels. Following the images are texts in which the villagers matter-of-factly describe the grinding poverty and despair that is their everyday life—incessant labor for paltry wages, relations between men and women that often devolve into abuse, and the hopelessness of being always at the mercy of uncontrollable outside forces, from crop-destroying weather to exploitative employers and government officials. Though not overtly political, the book powerfully reveals how the Brazilian state shapes the lives of its most vulnerable citizens. Giving a voice to those who have been silenced, Recipes for Survival is, in Alves’s words, “about we who are the non-history of Brazil.”
“Was there ever a book like this that says so much about the world in so few words? It is almost frightening, this shock treatment. . . . Dostoyevsky comes to mind—the grain and the pathos—as does Primo Levi’s account of Auschwitz; James Agee and Walker Evans’s classic, Let Us Now Praise Famous Men; and John Berger’s work with photographer Jean Mohr. . . . But above all, it is the integrity created by the flicker of life in the almighty darkness where art and documentary coalesce. For it is breathtaking, the way this book works . . .”

—MICHAEŁ TAUSSEIG
from the foreword
“These photographs are extraordinary. They trace a direct connection with Alves’s subjects that is rare and impossible to fake. This is very different from a lot of documentary work being done today, and I think it will be a revelation to many.”

—DAVID LEVI STRAUSS
School of Visual Arts, author of From Head to Hand: Art and the Manual

“This is a very powerful and beautiful depiction of life under the weight of poverty and histories of slavery, colonialism, and exploitation capitalism in Brazil. It is profoundly moving.”

—KATHLEEN STEWART
University of Texas at Austin, author of Ordinary Affects
Mercados
Recipes from the Markets of Mexico

By David Sterling

Part travelogue, part cookbook, Mercados takes us on a tour of Mexico’s most colorful destinations—its markets—led by an award-winning, preeminent guide whose passion for Mexican food attracted followers from around the globe. Just as David Sterling’s Yucatán earned him praise for his “meticulously researched knowledge” (Saveur) and for producing “a labor of love that well documents place, people and, yes, food” (Booklist), Mercados now invites readers to learn about local ingredients, meet vendors and cooks, and taste dishes that reflect Mexico’s distinctive regional cuisine.

Serving up more than one hundred recipes, Mercados presents unique versions of Oaxaca’s legendary moles and Michoacan’s carnitas, as well as little-known specialties such as the charcuterie of Chiapas, the wild anise of Pátzcuaro, and the seafood soups of Veracruz. Sumptuous color photographs transport us to the enormous forty-acre, 10,000-merchant Central de Abastos in Oaxaca as well as tiny tianguises in Tabasco. Blending immersive research and passionate appreciation, David Sterling’s final opus is at once a must-have cookbook and a literary feast for the gastronome.
Also by David Sterling

2015 James Beard Foundation—Book Award Nominee
American Cooking

Yucatán
Recipes from a Culinary Expedition

DAVID STERLING
$60.00 hardcover

COSTILLITAS FRITAS EN SALSAL VERDE
Fried Pork Ribs with Salsa Verde

The complex flavors of these corned, smoky ribs are accompanied by simple guajillo and salsa verde. Before the simplicity of this dish. Pork ribs are marinated for a couple of hours in limes, garlic, and oil; once marinated, they are placed into a slow cooker and cooked until tender and well seasoned. Debra Martinez served each on top of the thin rice cakes and a delicious, meaty salsa verde and served on a generous amount of the green sauce. Biftles are square riffs that have been cut in half, with the curved corners portion removed, resulting in a smaller, more uniform shape. This is the dish not frequently used in Chinese barbecue recipes. Unless you have a meat case, your butcher will have to prepare these for you.

Prep: ahead time: The pork costlets may be prepared several hours or a day in advance. Reheat quickly in both immediately before serving. The salsa verde may be made many days in advance and frozen, or a day ahead and refrigerated. Reheat prior to serving.

YIELD: 4 TO 6 SERVINGS, DEPENDING ON PORTION SIZE
Night Moves

By Jessica Hopper

In a career spanning more than twenty years, Jessica Hopper has earned acclaim as a provocative, fearless writer on topics ranging from the male myopia of emo music to R. Kelly’s sordid past. Now the feminist critic takes us behind the page, transporting us to a chapter of her own life when she thrived in Chicago’s DIY underground.

Written in taut, mesmerizing, often hilarious scenes, Night Moves captures the fierce friendships and small moments that form us all. Drawing on her personal journals, Hopper chronicles her time as a DJ, living in decrepit punk houses, biking to bad loft parties with her friends, exploring Chicago deep into the night. And, along the way, she creates an homage to vibrant corners of the city that have been muted by sleek development. A book birthed in the amber glow of Chicago streetlamps, Night Moves is about a unique sliver of time in cultural history—and how a raw, rebellious writer found her voice.

“In Night Moves, Jessica Hopper opens the window to a past that might have been my past, or your past, or the past of someone you know. It is a book of poems, it is a memoir, it is a living journal, all at once. This is the best writing—personal, but with two arms held wide open to invite you in. Night Moves is a book teeming with generosity. It gives and gives and asks only for an eager imagination in return.”

—Hanif Abdurraqib
author of They Can’t Kill Us Until They Kill Us
March 31, 2004
BANGING LIKE G. GORDON LIDDY

JR spent his thirtieth birthday with me this week, despite the fact that he works SEVEN DAYS A WEEK (you wanna see shitty job market, whiny freelancer? Come to Chicago and see all the best writers I know restocking hangers in the Juniors Department at H&M, tooth-and-nailing for a way out—no shit) and currently spends his evenings reading *Moby Dick*. He hung out, let me steal his cigarettes and gossip about my dumb life, and said, “You know, when NASA wants to send something to Mars, they have to shoot it around the moon. Right now, you’re sling-shotting around the moon.” And then took a drag of his Marlite and flipped to ESPN2 for highlights.

May 05, 2005
BACK TO THE BOOGIE

I could write about Los Angeles. I could tell you about the desert at night. I could tell you what it is like to hang out with people whom you thought for years you would see next at their funeral. But it’s a story for another time.

I have been back in the Chi-Boogie since 1 a.m. Wednesday, and I have already taken a vow not to leave the Central Time Zone again for weeks, in trembling ode to—or rather, out of commitment to—Chicago and the Midwestern states, so sturdy and dirty and loving you back. The big lilac bushes in front of the house are blooming, almost obscuring all the supermarket circulars and take-out menus and metallic chip bags stuck in their branchy bottoms. The yard is a fantasia of schoolkid trash and perennials and weeds, with four shitty, rusted-up, and basketed Schwins chained to the stoop as sentries.

I love Chicago as is, burnished perfect from years of disrepair. It makes me want to press my face to the rails of the Green Line L tracks and pledge allegiance to the long concrete meadows of Lake Street.

“A vivid collection of snapshots, Hopper takes us along on every steamy summer bike ride, to every jukebox and rock show and dive bar in her wild, sweet young life.”

—LIZZY GOODMAN
author of *Meet Me in the Bathroom: Rebirth and Rock and Roll in New York City 2001–2011*

“Beautiful, impressionistic dispatches from a Chicago that no longer exists...
Hopper is a significant American cultural voice”

—BOB MEHR
author of the New York Times bestseller *Trouble Boys: The True Story of the Replacements*
The award-winning author of The Last Love Song: A Biography of Joan Didion traces the cultural upheavals of mid-century America through the life of Billy Lee Brammer, author of the classic political novel The Gay Place

Leaving the Gay Place
Billy Lee Brammer and the Great Society

By Tracy Daugherty

Acclaimed by critics as a second F. Scott Fitzgerald, Billy Lee Brammer was once one of the most engaging young novelists in America. “Brammer’s is a new and major talent, big in scope, big in its promise of even better things to come,” wrote A. C. Spectorsky, a former staffer at the New Yorker. When he published his first and only novel, The Gay Place, in 1961, literary luminaries such as David Halberstam, Willie Morris, and Gore Vidal hailed his debut. Morris deemed it “the best novel about American politics in our time.” Halberstam called it “a classic . . . [a] stunning, original, intensely human novel inspired by Lyndon Johnson. . . . It will be read a hundred years from now.” More recently, James Fallows, Gary Fisketjon, and Christopher Lehmann have affirmed The Gay Place’s continuing relevance, with Lehmann asserting that it is “the one truly great modern American political novel.”

Leaving the Gay Place tells a sweeping story of American popular culture and politics through the life and work of a writer who tragically exemplifies the highs and lows of the country at mid-century. Tracy Daugherty follows Brammer from the halls of power in Washington, DC, where he worked for Senate majority leader Johnson, to rock-and-roll venues where he tripped out with Janis Joplin, and ultimately to back alleys of self-indulgence and self-destruction. Constantly driven to experiment with new ways of being and creating—often fueled by psychedelics—Brammer became a cult figure for an America on the cusp of monumental change, as the counterculture
percolated through the Eisenhower years and burst out in the sixties. In Daugherty’s masterful recounting, Brammer’s story is a quintessential American story, and Billy Lee is our wayward American son.
In this enthralling, empowering “mixtape” memoir, a visionary feminist scholar retraces her personal journey while reflecting on the painful legacies and exhilarating liberations that permeate Beyoncé’s game-changing Lemonade album.

Beyoncé in Formation
Remixing Black Feminism

BY OMISE’EKE NATASHA TINSLEY

Making headlines when it was launched in 2015, Omise’eke Natasha Tinsley’s undergraduate course “Beyoncé Feminism, Rihanna Womanism” has inspired students from all walks of life. In Beyoncé in Formation, Tinsley now takes her rich observations beyond the classroom, using the blockbuster album and video Lemonade as a soundtrack for vital next-millennium narratives.

Woven with candid observations about her life as a feminist scholar of African studies and a cisgender femme married to a trans spouse, Tinsley’s “Femme-onade” mixtape explores myriad facets of black women’s sexuality and gender. Turning to Beyoncé’s “Don’t Hurt Yourself,” Tinsley assesses black feminist critiques of marriage and then considers the models of motherhood offered in “Daddy Lessons,” interspersing these passages with memories from Tinsley’s multiracial family history. Her chapters on nontraditional bonds culminate in a discussion of contemporary LGBT politics through the lens of the internet-breaking video “Formation,” underscoring why Beyoncé’s black femme-inism isn’t only for ciswomen. From pleasure politics and the struggle for black women’s reproductive justice to the subtext of blues and country music traditions, the landscape in this tour is populated by activists and artists (including Loretta Lynn) and infused with vibrant interpretations of Queen Bey’s provocative, peerless imagery and lyrics.

In the tradition of Roxanne Gay’s Bad Feminist and Jill Lepore’s bestselling cultural histories, Beyoncé in Formation is the work of a daring intellectual who is poised to spark a new conversation about freedom and identity in America.
In the last seven years I’ve pushed myself out of my comfort zone in ways I never imagined: out of my relationship comfort zone by getting married, out of my geographic comfort zone by moving to Texas, out of my professional comfort zone by teaching and writing as a Beyoncé femme-inist. So here’s my invitation to you as you read this: step out of your comfort zone, too. Experiment with a way to remix your tried-and-true readerly practices. Sing the lyrics as you read them, try on a new shade of lipstick that matches the text (especially you, gentlemen), call your mother to ask a question about your grandparents, look up a reference that makes no sense to you, put aside your judgment about what counts as “serious,” start a new hashtag, take this book to a protest, let your lover give you a foot rub while you thumb chapter three. Why not? For the space of these pages, enter into the world of a Texas Bama femme: someone who lives between very real places in the South and the boundless territory of the black feminist imagination, someone who performs her womanness very diligently and very irreverently, someone whose life is nothing like Beyoncé’s and everything like her complicated fantasy of blackness, womanness, and desire.
Go Ahead in the Rain
Notes to A Tribe Called Quest

Hanif Abdurraqib
Columbus, Ohio

A visiting writer in the MFA program at Butler University, Abdurraqib is an acclaimed poet and cultural critic whose work has appeared in the New York Times, MTV News, and other outlets. A nominee for the Pushcart Prize, he is the author of the highly praised poetry collection The Crown Ain’t Worth Much and the essay collection They Can’t Kill Us Until They Kill Us, which was included in the Chicago Tribune’s 25 Must-Read Books list for fall 2017 and received recognition from reviewers coast-to-coast, including a starred review in Publishers Weekly. He is currently at work on They Don’t Dance No Mo’, a history of black performance in the United States.

How does one pay homage to A Tribe Called Quest? The seminal rap group brought jazz into the genre, resurrecting timeless rhythms to create masterpieces such as The Low End Theory and Midnight Marauders. Seventeen years after their last album, they resurrected themselves with an intense, socially conscious record, We Got It from You . . . Thank You 4 Your Service, which arrived when fans needed them most, in the aftermath of the 2016 election. Poet and essayist Hanif Abdurraqib diggs into the group’s history and draws from his own experience to reflect on how their distinctive sound resonated among fans like himself. The result is as ambitious and genre-bending as the rap group itself.

Abdurraqib traces the Tribe’s creative career, from their early days as part of the Afrocentric rap collective known as the Native Tongues, through their first three classic albums, to their eventual breakup and long hiatus. Their work is placed in the context of the broader rap landscape of the 1990s, one upended by sampling laws that forced a reinvention in production methods, the East Coast—West Coast rivalry that threatened to destroy the genre, and some record labels’ shift from focusing on groups to individual MCs. Throughout the narrative Abdurraqib connects the music and cultural history to their street-level impact. Whether he’s remembering The Source magazine cover announcing the Tribe’s 1998 breakup or writing personal letters to the group after MC Phife Dawg’s death, Abdurraqib seeks the deeper truths of A Tribe Called Quest; truths that—like the low end, the bass—are not simply heard in the head, but felt in the chest.
From the book

When I put my trumpet into its case for the last time, and tucked it into a closet somewhere, I played The Low End Theory for months on end, wondering if I’d ever stop. This was the jazz I had been looking for: an album that blended horns and funk the same way Bolden blended ragtime and blues and was seamless in its execution. The Low End Theory sampled Dolphy, Sly Stone, Weather Report, Julian Cannonball Adderley, and Jimi Hendrix, among others.
The Tribe was one of the first groups to repurpose a long line of sound that our parents, and perhaps their parents, were in love with. There is a type of mercy in this honoring: a long reach backward toward something magical, in hopes that an unspeakable distance, perhaps between a parent and a child, can slowly become closer.
The colorful “Punk Professor,” new-wave musician, and critic/filmmaker spins a dazzling survey of women in punk, from the genre’s inception in 1970s London to the current voices making waves around the globe.

Revenge of the She-Punks

BY VIVIEN GOLDMAN

As an industry insider and pioneering post-punk musician, Vivien Goldman’s perspective on music journalism is unusually well-rounded. In Revenge of the She-Punks, she probes four themes—identity, money, love, and protest—to explore what makes punk such a liberating art form for women.

With her visceral style, Goldman blends interviews, history, and her personal experience as one of Britain’s first female music writers in a book that reads like a vivid documentary of a genre defined by dismantling boundaries. A discussion of the Patti Smith song “Free Money,” for example, opens with Goldman on a shopping spree with Smith. Tamar-Kali, whose name pays homage to a Hindu goddess, describes the influence of her Gullah ancestors on her music, while the late Poly Styrene’s daughter reflects on why her Somali-Scots-Irish mother wrote the 1978 punk anthem “Identity,” with the refrain “Identity is the crisis you can’t see.” Other strands feature artists from farther afield (including in Colombia and Indonesia) and genre-busting revolutionaries such as Grace Jones, who wasn’t exclusively punk but clearly influenced the movement while absorbing its liberating audacity. From punk’s Euro origins to its international reach, this is an exhilarating world tour.
"No one's more punk than Vivien Goldman."

—PITCHFORK.COM

Contents: Lineup & Track Listing

1. GIRLY IDENTITY: *Who Be Me?*
   2) Blondie, “Rip Her to Shreds” (US, 1977).
   6) Tamar-kali, “Pearl” (US, 2014).
   7) Big Joanie, “Dream Number 9” (UK, 2016).
   12) 7 Year Bitch, “M.I.A.” (US, 1994).
   13) Rhoda Dakar with the Special AKA, “The Boiler” (UK, 1982).

2. MONEY: *Are We Our Stuff?*
   2) Malaria!, “Geld” (“Money”) (Germany, 1983).
   6) Pussy Riot, “Kropotkin Vodka” (Russia, 2012).
   9) Las Vulpes, “Mu Gusta Ser Una Zorra” (“I Like Being a Bitch”) (Spain, 1983).
   13) Tanya Stephens, “Welcome to the Rebelution” (Jamaica, 2006).

3. LOVE/UNLOVE: *Busting Up the Binary*
   7) Rhoda Dakar with the Special AKA, “The Boiler” (UK, 1982).
In her first nonfiction book, the beloved, award-winning Sarah Bird showcases four decades of wise yet riotously entertaining essays and articles on womanhood, Texas, motherhood, and her weird, wondrous journey as a writer.

Recent Studies Indicate
The Best of Sarah Bird

By Sarah Bird

When Sarah Bird arrived in Austin in 1973 in pursuit of a boyfriend who was “hotter than lava,” she found an abundance of inspiration for storytelling (her sweetheart left her for Scientology, but she got to taste a morsel of Lynda Bird Johnson’s poorly preserved wedding cake as a temp worker at the LBJ Library). Sarah Bird went on to write ten acclaimed novels and contribute hundreds of articles to publications coast to coast, developing a signature voice that combines laser-sharp insight with irreverent, wickedly funny prose in the tradition of Molly Ivins and Nora Ephron.

Now collecting forty of Bird’s best nonfiction pieces, from publications that range from *Texas Monthly* to the *New York Times* and others, *Recent Studies Indicate* presents some of Bird’s earliest work, including a prescient 1976 profile of a transgender woman, along with recent calls to political action, such as her 2017 speech at a benefit for Annie’s List.

Whether Bird is hanging out with socialites and sanitation workers or paying homage to her army-nurse mom, her collection brings a poignant perspective to the experience of being a woman, a feminist, a mother, and a Texan—and a writer with countless, spectacular true tales to tell us.
Contents

INTRODUCTION

WOMANHOOD:
The Secret Delta
A Question of Gender
Ready, Set, Go-Go!
My Surprise Wedding
Princess of the Oil Rigs
Silver Pins and Golden Tresses
Take a Strutting, Stomping Twelve-Day Vacation from Your Life
Buy, Buy Birdie
Neck and Neck
Is This Really What Meemaw Had in Mind?

TEXAS:
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Clouds
Unlike a Virgin
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Road Coma
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Talkin’ Trash
Knocking on Heaven’s Door
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Step Lively
Horn ’em, Hookers
Goodbye, Mrs. Chips
Hog Wild

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The Q Gene
Going Private
Pedal to My Mettle
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Use It in Your Work
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Flash Back
Shrines to a Common Good
Passion Victim
Read ’em and Weep
Say Cheesy
Meat, My Maker
The Big Sleep
Paisano

ACKNOWLEDGMENTS

Of related interest

A Love Letter to Texas Women

Sarah Bird

ISBN 978-1-4773-0949-0
$16.95
Hardcover

Sarah Bird
Austin, Texas

Bird is the author of ten novels, most recently the historical work Daughter of a Daughter of a Queen, inspired by the only woman to ever join the fabled Buffalo Soldiers. In addition to working as a screenwriter, Bird has served as a columnist for Texas Monthly and as an occasional contributor to numerous national publications, including O, The Oprah Magazine; the New York Times Magazine; Salon; the Daily Beast; and Glamour. Her many accolades include induction into the Texas Literary Hall of Fame.
Announcing a New Series

Music Matters

EVELYN MCDONNELL, SERIES EDITOR

Music Matters is a new series of concise books that make outsize arguments for the meaning and legacy of a wide range of popular artists. These short, sharp polemics will make the musical, cultural, experiential, and personal case for the artists we love, all filtered through the consciousness of writers of distinction working in music criticism, journalism, academia, and literature.

FORTHCOMING:

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CARYN ROSE

Why the B-52s Matter
ANNIE ZALESKI

Why Rage Against the Machine Matters
MICHELLE THREADGOULD

Why Dave Brubeck Matters
ALAN GOLDSHER

Why Paul and Linda McCartney Matter
STEPHEN TRASK

Why Solange Matters
STEPHANIE PHILLIPS
An exploration of Karen Carpenter’s enduring ability to transcend cultural differences, bridging American suburbia with not only the author’s native Philippines but also diverse spans of marginalized fans worldwide.

Why Karen Carpenter Matters

Karen Tongson

In the ‘60s and ‘70s, America’s music scene was marked by raucous excess, reflected in the tragic overdoses of young superstars such as Jimi Hendrix and Janis Joplin. At the same time, the uplifting harmonies and sunny lyrics that propelled Karen Carpenter and her brother, Richard, to international fame belied a different sort of tragedy—the underconsumption that led to Karen’s death at age 32 from the effects of an eating disorder.

In Why Karen Carpenter Matters, Karen Tongson (whose Filipino musician parents named her after the pop icon) interweaves the story of the singer’s rise to fame with the Tongson family’s trans-Pacific journeys between urban centers, including post-World War II Manila—where imitations of American pop styles flourished—and the immigration experience in Southern California. Tongson reveals why the Carpenters’ chart-topping, seemingly whitewashed musical fantasies of “normal love” can now have profound significance for people of color, LGBT+ communities, and other populations outside the mainstream illusion usually associated with Karen Carpenter’s legacy. This hybrid of memoir and biography excises the destructive perfectionism at the root of that legacy, liberating the true art behind the illusion.
The “Unnatural History of America”

The heart of the project will be Bowden’s masterwork, what he called his “Unnatural History of America:” a six-volume connected narrative that will include three unpublished manuscripts (Dakotah, Jericho, and Sonata/Sunrise), singly released in consecutive seasons beginning in Spring 2019, as well as the first three volumes of the sextet, back in print this season.
Blues for Cannibals
The Notes from Underground
Foreword by Amy Goodman and Denis Moynihan

**RELEASE DATE | SEPTEMBER**

5 ½ x 8 ½ inches, 352 pages

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Some of the Dead Are Still Breathing
Living in the Future
Foreword by Scott Carrier

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¡Dichos! The Wit and Whimsy of Spanish Sayings

By Joseph J. Keenan

One of the most challenging—and entertaining—aspects of learning another language is the idiom. Those quirky phrases, steeped in metaphor and colorful cultural references, enliven conversation and make your cross-cultural communication familiar, fun, and meaningful. ¡Dichos! (Sayings!) brings us a vibrant compendium of both age-old and brand-new expressions from across Latin America, compiled by the language enthusiast whose Breaking Out of Beginner’s Spanish transformed thousands of readers’ interactions with the Spanish language.

¡Dichos! is divided into thematic sections covering topics ranging from games and relaxation to politics, macho men, and Mondays. Spanish speakers can also use the book to identify the spot-on/best slangy English equivalent for a Spanish-language idiom. Packed with gems like La barba me huele a tigre, y yo mismo me tengo miedo (My beard smells of tiger, and I’m even afraid of myself) and Para todo mal, mezcal; para todo bien, también (For everything bad, mezcal; for everything good, likewise), this book is the ultimate tool for taking your language skills to the next level as you navigate nuance with humor and linguistic agility.
From the book

When it comes to using language to convey high-sounding, inspiring, and utterly meaningless gibberish, it’s hard to beat the world’s politicians. Latin America is not only not the exception to this rule, it is the origin of some of the most advanced political doublespeak ever invented—and the source as well of some cynical one-liners that describe this murky world.

Ni nos beneficia ni nos perjudica, sino todo lo contrario.
It doesn’t help us or hurt us, but just the opposite.

Said first by a Mexican president in the 1970s, this phrase has since entered the popular lexicon as a simple nonexplanation for pretty much everything.

No nos dejemos vencer por los derrotistas que quieren llenarnos de optimismo.
Let’s not let ourselves be beaten by the defeatists who want to fill us with optimism.

A former Argentine president offered a similarly mystifying assessment of his opponents.

En este país, nadie se hace rico trabajando.
In this country, no one gets rich by working.

From Argentina, a cynical view of the route from rags to riches.
Capturing more than a century of struggles, this stirring cultural history traces the evolution of women’s participation in sports in Latin America, from physical education to amateur clubs to the creation of national teams.

Futbolera
A History of Women and Sports in Latin America

By Brenda Elsey and Joshua Nadel

Brenda Elsey
Hempstead, New York

Elsey is associate professor of history at Hofstra University and the author of Citizens and Sportsmen: Fútbol and Politics in Twentieth Century Chile. In addition to numerous scholarly articles on politics and popular culture in Latin America, her writing has appeared in the Guardian, the New Republic, and Sports Illustrated. She is co-host of the weekly feminist and sports podcast, Burn It All Down.

Joshua Nadel
Durham, North Carolina

Nadel is associate professor of Latin American and Caribbean history at North Carolina Central University. He is the author of Fútbol!: Why Soccer Matters in Latin America as well as numerous scholarly book chapters. He has published essays in Foreign Policy, the Washington Post’s newsletter Monkey Cage, Zócalo Public Square, and the Telegraph (London).

Latin American athletes have achieved iconic status in global popular culture, but what do we know about the communities of women in sport? Futbolera is the first book on women’s sports in Latin America. Because sports evoke such passion, they are fertile ground for understanding the formation of social classes, national and racial identities, sexuality, and gender roles. Futbolera tells the stories of women athletes and fans as they navigated the pressures and possibilities within organized sports.

Futbolera charts the rise of physical education programs for girls, often driven by ideas of eugenics and proper motherhood, that laid the groundwork for women’s sports clubs, which began to thrive beyond the confines of school systems. Futbolera examines how women challenged both their exclusion from national pastimes and their lack of access to leisure, bodily integrity, and public space. This vibrant history also examines women’s sports through comparative case studies of Argentina, Brazil, Chile, Costa Rica, Mexico, and others. Special attention is given to women’s sports during the military dictatorships of the 1970s and ’80s as well as the feminist and democratic movements that followed. The book culminates by exploring recent shifts in mindset towards women’s football and dynamic social movements of players across Latin America.
Award-winning television creators and writers discuss the evolution of TV storytelling in these lively conversations from the acclaimed PBS series On Story

On Story—The Golden Ages of Television

BY AUSTIN FILM FESTIVAL
Edited by Maya Perez and Barbara Morgan
Foreword by Noah Hawley

MAYA PEREZ
Austin, Texas

Perez is a writer and producer who coedited the previous volumes of On Story. She produces the television series Austin Film Festival’s On Story, currently in its seventh season on PBS, which won a Lone Star EMMY Award® for Best Arts/Entertainment Program in 2014 and was nominated for an EMMY Award® in 2016.

BARBARA MORGAN
Austin, Texas

Morgan cofounded the Austin Film Festival in 1993 and has served as the sole executive director since 1999. She developed and produces the TV and radio series Austin Film Festival’s On Story, currently airing on PBS stations nationally as well as on Public Radio International. She also coedited the previous volumes of On Story.

Austin Film Festival (AFF) is the first organization to focus on writers’ creative contributions to film and television. Its annual Film Festival and Conference offers screenings, panels, workshops, and roundtable discussions that help new writers and filmmakers connect with mentors and gain advice and insight from masters, as well as reinvigorate veterans with new ideas. To extend the festival’s reach, AFF produces On Story, a television series currently airing on PBS-affiliated stations and streaming online that presents high-caliber artists talking candidly and provocatively about the art and craft of screenwriting and filmmaking, often using examples from their own work.

On Story—The Golden Ages of Television explores the transformation of television’s narrative content over the past several decades through interviews with some of TV’s best creators and writers, including Garry Shandling (The Larry Sanders Show), Carl Reiner (The Dick Van Dyke Show), Issa Rae (Insecure), Vince Gilligan (Breaking Bad), Greg Daniels (The Office), Paula Pell (Saturday Night Live), Noah Hawley (Fargo), Liz Meriwether (New Girl), David Chase (The Sopranos), Alan Yang (Master of None), Marta Kauffman (Friends), Jenji Kohan (Orange Is the New Black), and many more. Their insights, behind-the-scenes looks at the creative process, production tales, responses to audiences’ reactions, and observations on how both TV narratives and the industry have changed make this book ideal for TV lovers, pop culture fans, students taking screenwriting courses, and filmmakers and writers seeking information and inspiration.
“On Story is film school in a box, a lifetime’s worth of filmmaking knowledge squeezed into half-hour packages.”

—KENNETH TURAN
film critic for the Los Angeles Times
In this engrossing conclusion to The Devil’s Backbone and The Devil’s Sinkhole, the young man Papa and his cowboy amigo Calley Pearsall encounter relentless enemies and supernatural helpers as their escapades drive them toward the Devil’s Fork.

The Devil’s Fork

BY BILL WITTLIFF

ILLUSTRATED BY EDWARD CAREY

The Devil’s Fork opens with the boy Papa exclaiming, “They was gonna hang my o’Amigo Calley Pearsall out there in front a’the Alamo down in San Antoneya come Saturday Noon and if I was gonna stop it I better Light a Shuck and Get on with it. And I mean Right Now.” And so Papa and his sweetheart Annie Oster set off to rescue Calley, thereby launching themselves into another series of hair-raising adventures.

The Devil’s Fork concludes the enthralling journey through wild and woolly Central Texas in the 1880s that began in The Devil’s Backbone and The Devil’s Sinkhole. Papa springs Calley from jail, but their troubles are far from over. Framed for murder, the two amigos have to flee for their lives. Joining their flight this time is o’Johnny, the evil Sheriff Pugh’s disabled little brother, who has uncanny abilities. Escaping danger for a while, Papa and Calley try to start a new life as horse traders, only to find themselves branded as horse thieves when o’Johnny and a mysterious white ghost horse begin rescuing abused horses from their masters. Can Papa and Calley escape the noose and save all the horses that Johnny and the White Horse liberate? Or will their own hot tempers send them down the Devil’s Fork, from which no one ever returns?

Proving himself a master storyteller once again, Bill Wittliff spins a yarn as engrossing as the stories his own Papa told him long ago, stories that inspired The Devil’s Backbone, The Devil’s Sinkhole, and The Devil’s Fork.

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All rights except dramatic, reading, motion picture, documentary, TV, and commercial.
Bill Wittliff is a distinguished screenwriter and producer whose credits include Lonesome Dove, The Perfect Storm, The Black Stallion, and Legends of the Fall, among others. His fine art photography has been published in the books A Book of Photographs from Lonesome Dove, La Vida Brinca, and Vaquero: Genesis of the Texas Cowboy.

Edward Carey is the author and illustrator of the Iremonger Trilogy, Observatory Mansions, and Alva and Iva: The Twins Who Saved a City. He has taught at the Writers Workshop at the University of Iowa, as well as the Michener Center and the English Department at the University of Texas at Austin.

Also from Bill Wittliff

The Devil’s Backbone
BY BILL WITTLIFF
ILLUSTRATED BY JACK UNRUH
“Unforgettable . . . hypnotic language, memorable characters, sly humor, deep wisdom, and fun to read. . . . I for one would keep company with Wittliff as long as he’d let me ride along.”
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The Devil’s Sinkhole
BY BILL WITTLIFF
ILLUSTRATED BY JOE CIARDIELLO
In this sequel to The Devil’s Backbone, Papa and Calley Pearsall confront a legendary killer with a thirst for revenge and a psychopathic boy as the two friends search for the beautiful captive Pela Rosa.
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This extensively illustrated, bilingual English-Portuguese volume traces the physical development of Brazil’s largest city and presents a blueprint for transforming its aging industrial areas into mixed-use affordable housing districts.

São Paulo
A Graphic Biography

BY FELIPE CORREA

While the history of São Paulo dates back more than 450 years, most of its growth took place after World War II as the city’s major economic engine shifted from agriculture to industry. Today, as São Paulo evolves into a service economy hub, Felipe Correa argues, the city must carefully examine how to better integrate its extensive inner city post-industrial land into contemporary urban uses. In São Paulo: A Graphic Biography, Correa presents a comprehensive portrait of Brazil’s largest city, narrating its fast-paced growth through archival material, photography, original drawings, and text. Additional essays from scholars in fields such as landscape architecture, ecology, governance, and public health offer a series of interdisciplinary perspectives on the city’s history and development.

Beyond presenting the first history of Paulista urban form and carefully detailing the formative processes that gave shape to this manufacturing capital, São Paulo shows how the city can transform its post-industrial lands into a series of inner city mixed-use affordable housing districts. By reorienting how we think about these spaces, the volume offers a compelling vision of a much-needed urban restructuring that can help alleviate the extreme socioeconomic divide between city center and periphery. This twenty-first century urban blueprint thus constitutes an impressive work of research and presents a unique perspective on how cities can imagine their future.

Felipe Correa
New York City and Cambridge, Massachusetts

Correa is an associate professor of urban design and Director of the Urban Design Program at the Harvard University Graduate School of Design. An architect and urbanist, he has developed numerous international projects through his practice, Somatic Collaborative. His previous books are Beyond the City: Resource Extraction Urbanism in South America, Mexico City: Between Geometry and Geography, and A Line in the Andes, which won first prize in the Architecture, Landscape, and Urbanism Category at the 2014 Pan American Architecture Biennale.

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Not for sale in South America

Plan of São Paulo showing new commercial and residential construction by decade in relation to multiple urban economies (1930-2016). Drawing by Felipe Correa / Igsung So.
Aerial view of São Paulo showing rail and mobility infrastructure as a major dividing element in the city. Photo by Felipe Correa
Top: Aerial view of São Paulo showing the vertical growth of its hyper-center. Photo by Felipe Correa. Left: Exploded axonometric drawing showing the layered components that make up the water management system for the São Paulo metropolitan region. Drawing by Felipe Correa / Gary Hon. Right: Map of South America visualizing continental rain patterns and their effect on the São Paulo metropolitan region. Drawing by Felipe Correa / Gary Hon.
The Open-Ended City
David Dillon on Texas Architecture

EDITED BY KATHRYN E. HOLLIDAY

This collection gathers key articles by the nationally acclaimed architecture critic of the Dallas Morning News, whose perceptive commentary received awards from the Associated Press, the Dallas Press Club, and the Texas Society of Architects.

In 1980, David Dillon launched his career as an architectural critic with a provocative article that asked “Why Is Dallas Architecture So Bad?” Over the next quarter century, he offered readers of the Dallas Morning News a vision of how good architecture and planning could improve quality of life, combating the negative effects of urban sprawl, civic fragmentation, and rapacious real estate development typical in Texas cities. The Open-Ended City gathers more than sixty key articles that helped establish Dillon’s national reputation as a witty and acerbic critic, showing readers why architecture matters and how it can enrich their lives.

Kathryn E. Holliday discusses how Dillon connected culture, commerce, history, and public life in ways that few columnists and reporters ever get the opportunity to do. The articles she includes touch on major themes that animated Dillon’s writing: downtown redevelopment, suburban sprawl, arts and culture,
“As a growing, sprawling city shaped as much by developers and private patrons as by architects and the municipal government, Dallas embodies the most pronounced characteristics of US urbanism around the turn of the twenty-first century. David Dillon’s writings provide a snapshot of architectural and urban development in and around Dallas during this period and will serve as a valued trove of information and insight for decades to come.”

—KATHRYN E. O’ROURKE
Trinity University, author of Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital

KATHRYN E. HOLLIDAY
Arlington, Texas

Holliday is an associate professor of architecture at the University of Texas at Arlington, where she is also the founding director of the David Dillon Center for Texas Architecture. She is the author of Leopold Eidlitz: Architecture and Idealism in the Gilded Age and Ralph Walker: Architect of the Century.

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historic preservation, and the necessity of aesthetic quality in architecture as a baseline for thriving communities. While the specifics of these articles will resonate with those who care about Dallas, Fort Worth, and other Texas cities, they are also deeply relevant to all architects, urbanists, and citizens who engage in the public life and planning of cities. As a collection, The Open-Ended City persuasively demonstrates how a discerning critic helped to shape a landmark city by shaping the conversation about its architecture.
This collection of writings and speeches by Texas's most renowned architect positions him among the leading mid-century modernist architects, including William Wurster, Louis Kahn, and I. M. Pei, who were his collaborators and intellectual peers.

O’Neil Ford on Architecture

EDITED BY KATHRYN E. O’ROURKE

Acclaimed for his designs of the Trinity University campus, the Little Chapel in the Woods, the Texas Instruments Semiconductor Components Division Building, and numerous private houses, O’Neil Ford (1905–1982) was an important twentieth-century architect and a pioneer of modernism in Texas. Collaborating with artists, landscape architects, and engineers, Ford created diverse and enduringly rich works that embodied and informed international developments in modern architecture. His buildings, lectures, and teaching influenced a generation of Texas architects.

O’Neil Ford on Architecture brings together Ford’s major professional writings and speeches for the first time. Revealing the intellectual and theoretical underpinnings of his distinctive modernism, they illuminate his fascination with architectural history, his pioneering uses of new technologies and construction systems, his deep concerns for the landscape and environment, and his passionate commitments to education and civil rights. An interlocutor with titans of the twentieth century, including Louis Kahn and J. Robert Oppenheimer, Ford understood architecture as inseparable from the social, political, and scientific developments of his day. An introductory essay by Kathryn E. O’Rourke provides a critical assessment of Ford’s essays and lectures and repositions him in the history of US architectural modernism. As some of his most important buildings turn fifty, O’Neil Ford on Architecture demonstrates that this Texas modernist deserves to be ranked among the leading mid-century American architects.

KATHRYN E. O’ROURKE
San Antonio, Texas
O’Rourke is an associate professor of art history at Trinity University. She is the author of Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital.

ROGER FULLINGTON SERIES
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This much needed and timely collection of the work of Texas architect O'Neil Ford will help broaden the canon and deepen our understanding of modernism. Thoughtfully edited and introduced by Kathryn E. O'Rourke, it presents the thinking of an influential and prolific practitioner who has long deserved to be better known.

—KATHRYN E. HOLLIDAY
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.
Revisiting early debates about TV content and censorship from industry and government perspectives, this book recounts the development of the Television Code, the TV counterpart to the Hays Motion Picture Production Code

The Television Code
Regulating the Screen to Safeguard the Industry

BY DEBORAH L. JARAMILLO

The broadcasting industry’s trade association, the National Association of Broadcasters (NAB), sought to sanitize television content via its self-regulatory document, the Television Code. The Code covered everything from the stories, images, and sounds of TV programs (no profanity, illicit sex and drinking, negative portrayals of family life and law enforcement officials, or irreverence for God and religion) to the allowable number of commercial minutes per hour of programming. It mandated that broadcasters make time for religious programming and discouraged them from charging for it. And it called for tasteful and accurate coverage of news, public events, and controversial issues.

Using archival documents from the Federal Communications Commission, NBC, the NAB, and a television reformer, Senator William Benton, this book explores the run-up to the adoption of the 1952 Television Code from the perspectives of the government, TV viewers, local broadcasters, national networks, and the industry’s trade association. Deborah L. Jaramillo analyzes the competing motives and agendas of each of these groups as she builds a convincing case that the NAB actually developed the Television Code to protect commercial television from reformers who wanted more educational programming, as well as from advocates of subscription television, an alternative distribution model. By agreeing to self-censor content that viewers, local stations, and politicians found objectionable, Jaramillo concludes, the NAB helped to ensure that commercial broadcast television would remain the dominant model for decades to come.
Hollywood in San Francisco
Location Shooting and the Aesthetics of Urban Decline

By Joshua Gleich

This pioneering study of postwar feature films set in San Francisco tracks the transformation of Hollywood filmmaking as location shooting became the dominant production method in an era of urban anxiety. One of the country’s most picturesque cities and conveniently located just a few hours’ drive from Hollywood, San Francisco became the most frequently and extensively filmed American city beyond the production hubs of Los Angeles and New York in the three decades after World War II. During those years, the cinematic image of the city morphed from the dreamy beauty of *Vertigo* to the nightmarish wasteland of *Dirty Harry*, although San Francisco itself experienced no such decline. This intriguing disconnect gives impetus to *Hollywood in San Francisco*, the most comprehensive study to date of Hollywood’s move from studio to location production in the postwar era.

In this thirty-year history of feature filmmaking in San Francisco, Joshua Gleich tracks a sea change in Hollywood production practices, as location shooting overtook studio-based filming as the dominant production method by the early 1970s. He shows how this transformation intersected with a precipitous decline in public perceptions of the American city, to which filmmakers responded by developing a stark, realist aesthetic that suited America’s growing urban pessimism and superseded a fidelity to local realities. Analyzing major films set in San Francisco, ranging from *Dark Passage* and *Vertigo* to *The Conversation*, *The Towering Inferno*, and *Bullitt*, as well as the TV show *The Streets of San Francisco*, Gleich demonstrates that the city is a physical environment used to stage urban fantasies that reveal far more about Hollywood filmmaking and American culture than they do about San Francisco.
Challenging common critical practices and offering new interpretations of canonical texts by Marjane Satrapi, Alan Moore, Kyle Baker, Chris Ware, and others, this volume offers the first major critique of the field of comics studies.

Breaking the Frames
Populism and Prestige in Comics Studies

BY MARC SINGER

Comics studies has reached a crossroads. Graphic novels have never received more attention and legitimation from scholars, but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies. As a result, comics studies has begun to cleave into distinct camps—based primarily in cultural or literary studies—that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself. The consequence is a growing disconnect in the ways that comics scholars talk to each other—or, more frequently, do not talk to each other or even acknowledge each other’s work.

Breaking the Frames: Populism and Prestige in Comics Studies surveys the current state of comics scholarship, interrogating its dominant schools, questioning their mutual estrangement, and challenging their propensity to champion the comics they study. Marc Singer advocates for greater disciplinary diversity and methodological rigor in comics studies, making the case for a field that can embrace more critical and oppositional perspectives. Working through extended readings of some of the most acclaimed comics creators—including Marjane Satrapi, Alan Moore, Kyle Baker, and Chris Ware—Singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics.
Broadening the field of star studies to include animation, this pioneering book makes the case that iconic cartoon characters, such as Mickey Mouse, are legitimate cinematic stars, just as popular human actors are.

Animated Personalities
Cartoon Characters and Stardom in American Theatrical Shorts

BY DAVID MCGOWAN

Mickey Mouse, Betty Boop, Donald Duck, Bugs Bunny, Felix the Cat, and other beloved cartoon characters have entertained media audiences for almost a century, outliving the human stars who were once their contemporaries in studio-era Hollywood. In Animated Personalities, David McGowan asserts that iconic American theatrical short cartoon characters should be legitimately regarded as stars, equal to their live-action counterparts, not only because they have enjoyed long careers, but also because their star personas have been created and marketed in ways also used for cinematic celebrities.

Drawing on detailed archival research, McGowan analyzes how Hollywood studios constructed and manipulated the star personas of the animated characters they owned. He shows how cartoon actors frequently kept pace with their human counterparts, granting “interviews,” allowing “candid” photographs, endorsing products, and generally behaving as actual actors did—for example, Donald Duck served his country during World War II, and Mickey Mouse was even embroiled in scandal. Challenging the notion that studios needed actors with physical bodies and real off-screen lives to create stars, McGowan demonstrates that media texts have successfully articulated an off-screen existence for animated characters. Following cartoon stars from silent movies to contemporary film and television, this groundbreaking book broadens the scope of star studies to include animation, concluding with provocative questions about the nature of stardom in an age of digitally enhanced filmmaking technologies.

DAVID MCGOWAN
Savannah, Georgia
McGowan is a lecturer in animation history at the Savannah College of Art and Design (SCAD). He holds a PhD from Loughborough University in the United Kingdom.
From Twin Peaks (including the 2017 return) to Girls, a veteran critic and scholar draws on decades of industry expertise and exclusive interviews with renowned creators to examine the rise of art television.

Television Rewired
The Rise of the Auteur Series

In 1990, American television experienced a seismic shift when Twin Peaks premiered, eschewing formulaic plots and clear lines between heroes and villains. This game-changing series inspired a generation of show creators to experiment artistically, transforming the small screen in ways that endure to this day.

Focusing on six shows (Twin Peaks, with a critical analysis of both the original series and the 2017 return; The Wire; Treme; The Sopranos; Mad Men; and Girls), Television Rewired explores what made these programs so extraordinary. As their writers and producers fought against canned plots and moral simplicity, they participated in the evolution of the exhilarating new auteur television while underscoring the fact that art and entertainment don’t have to be mutually exclusive. Nochimson also makes provocative distinctions between true auteur television and shows that were inspired by the freedom of the auteur series but nonetheless remained entrenched within the parameters of formula. Providing opportunities for vigorous discussion, Television Rewired will stimulate debates about which of the new television series since 1990 constitute “art” and which are tweaked “business-driven storytelling.”
A study of five graphic novels or memoirs that have reshaped the narrative of civil rights in America—and an examination of the format’s power to allow readers to participate in the memory-making process

Graphic Memories of the Civil Rights Movement

Reframing History in Comics

JORGE J. SANTOS JR.

The history of America’s civil rights movement is marked by narratives that we hear retold again and again. This has relegated many key figures and turning points to the margins, but graphic novels and graphic memoirs present an opportunity to push against the consensus and create a more complete history. Graphic Memories of the Civil Rights Movement showcases five vivid examples of this:

Ho Che Anderson’s King (2005), which complicates the standard biography of Martin Luther King Jr.; Congressman John Lewis’s three-volume memoir, March (2013–2016); Darkroom (2012), by Lila Quintero Weaver, in which the author recalls her Argentinian father’s participation in the movement and her childhood as an immigrant in the South; the bestseller The Silence of Our Friends by Mark Long, Jim Demonakos, and Nate Powell (2012), set in Houston’s Third Ward in 1967; and Howard Cruse’s Stuck Rubber Baby (1995), whose protagonist is a closeted gay man involved in the movement.

In choosing these five works, Jorge Santos also explores how this medium allows readers to participate in collective memory making, and what the books reveal about the process by which history is (re)told, (re)produced, and (re)narrativized. Concluding the work is Santos’s interview with Ho Che Anderson.

JORGE J. SANTOS JR. is an assistant professor of Multi-Ethnic Literature of the United States at the College of the Holy Cross. His work has appeared in MELUS, College Literature, and Image/Text. His first foray into the world of graphic narrative, “Movement through the Borderlands: Graphic Revisions in Pablo’s Inferno,” was awarded the University of Connecticut Aetna Critical Writing Prize.
A close reading of the innovative, distinctive vision of Pere Joan, who has pushed boundaries in Spain’s comics scene for more than four decades and stoked a new understanding of the nature of reading comics.

The Art of Pere Joan
Space, Landscape, and Comics Form

Benjamin Fraser

Born in Mallorca, Pere Joan Riera (known professionally as Pere Joan) thrived in the underground comics world, beginning in the mid-1970s with the self-published collections Baladas Urbanas and Muérdago, both of which were released almost immediately after the death of the dictator Francisco Franco and Spain’s transition to democracy. The first monograph in English on a comics artist from the Spain, The Art of Pere Joan takes a topographical approach to reading comics, applying theories of cultural and urban geography to Pere Joan’s treatment of space and landscape in his singular body of work.

Balancing this goal with an exploration of specific works by Pere Joan, Benjamin Fraser demonstrates that looking at the thematic, structural, and aesthetic originality of the artist’s landscape-driven work can help us begin to newly understand the representational properties of comics as a spatial medium. This in-depth examination reveals the resonance between the cultural landscapes of Mallorca and Pere Joan’s metaphorical approach to both rural and urban environments in comics that weave emotional, ecological, and artistic strands in revolutionary ways.
The first book devoted to the hybrid genre of the film photonovel, applying a comparative textual media framework to a previously overlooked aspect of the history of film and literary adaptation

The Film Photonovel
A Cultural History of Forgotten Adaptations

JAN BAETENS

Discarded by archivists and disregarded by scholars despite its cultural impact on post–World War II Europe, the film photonovel represents a unique crossroads. This hybrid medium presented popular films in a magazine format that joined film stills or set pictures with captions and dialogue balloons to re-create a cinematic story, producing a tremendously popular blend of cinema and text that supported more than two dozen weekly or monthly publications.

Illuminating a long-overlooked ‘lowbrow’ medium with a significant social impact, The Film Photonovel studies the history of the format as a hybrid of film novelizations, drawn novels, and nonfilm photonovels. While the field of adaptation studies has tended to focus on literary adaptations, this book explores how the juxtaposition of words and pictures functioned in this format and how page layout and photo cropping could affect reading. Finally, the book follows the film photonovel’s brief history in Latin America and the United States. Adding an important dimension to the interactions between filmmakers and their audiences, this work fills a gap in the study of transnational movie culture.
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.

**Julianne Gilland**  
*Austin, Texas*  
Gilland is the director of the Nettie Lee Benson Latin American Collection at the University of Texas at Austin.

**Jóse Montelongo**  
*Austin, Texas*  
Montelongo is the Mexican studies librarian at the Nettie Lee Benson Latin American Collection.

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

- **Release date**: August  
- **Dimensions**: 9 x 12 inches, 232 pages, 192 color and 4 b&w photos  
- **ISBN**: 978-1-4773-1511-8  
- **Price**: $50.00  
- **Format**: Hardcover
Contrasting the birthing practices of upper-class and indigenous women, this ethnography of the alternative birth movement in Mexico offers new understandings of female empowerment, citizenship, and the commodification of indigenous culture.

No Alternative
Childbirth, Citizenship, and Indigenous Culture in Mexico

By Rosalynn A. Vega

Recent anthropological scholarship on “new midwifery” centers on how professional midwives in various countries are helping women reconnect with “nature,” teaching them to trust in their bodies, respecting women’s “choices,” and fighting for women’s right to birth as naturally as possible. In No Alternative, Rosalynn A. Vega uses ethnographic accounts of natural birth practices in Mexico to complicate these narratives about new midwifery and illuminate larger questions of female empowerment, citizenship, and the commodification of indigenous culture, by showing how alternative birth actually reinscribes traditional racial and gender hierarchies.

Vega contrasts the vastly different birthing experiences of upper-class and indigenous Mexican women. Upper-class women often travel to birthing centers to be delivered by professional midwives whose methods are adopted from and represented as indigenous culture, while indigenous women from those same cultures are often forced by lack of resources to use government hospitals regardless of their preferred birthing method. Vega demonstrates that women’s empowerment, having a “choice,” is a privilege of those capable of paying for private medical services—albeit a dubious privilege, as it puts the burden of correctly producing future members of society on women’s shoulders. Vega’s research thus also reveals the limits of citizenship in a neoliberal world, as indigeneity becomes an object of consumption within a transnational racialized economy.
Through the career of a charismatic indigenous leader, this book chronicles the struggles surrounding indigenous slavery in Peruvian Amazonia from the collapse of the rubber economy to the beginnings of mass colonization in the region.

Slavery and Utopia
The Wars and Dreams of an Amazonian World Transformer

By Fernando Santos-Granero

In the first half of the twentieth century, a charismatic Peruvian Amazonian indigenous chief, José Carlos Amaringo Chico, played a key role in leading his people, the Ashaninka, through the chaos generated by the collapse of the rubber economy in 1910 and the subsequent pressures of colonists, missionaries, and government officials to assimilate them into the national society. Slavery and Utopia reconstructs the life and political trajectory of this leader whom the people called Tasorentsí, the name the Ashaninka give to the world-transforming gods and divine emissaries that come to this earth to aid the Ashaninka in times of crisis.

Fernando Santos-Granero follows Tasorentsí’s transformations as he evolved from being a debt-peon and quasi-slave to being a slave raider; inspirer of an Ashaninka movement against white-mestizo rubber extractors and slave traffickers; paramount chief of a multiethnic, anti-colonial, and anti-slavery uprising; and enthusiastic preacher of an indigenized version of Seventh-Day Adventist doctrine, whose world-transforming message and personal influence extended well beyond Peru’s frontiers. Santos-Granero presents an in-depth analysis of chief Tasorentsí’s political discourse and actions. He demonstrates that the chief never forsook his millenarian beliefs, anti-slavery discourse, or efforts to liberate his people from white-mestizo oppression. Slavery and Utopia thus convincingly refutes those who claim that the Ashaninka proclivity to messianism is an anthropological invention.
Examining artistic production in solidarity movements throughout the Cold War era, this multidisciplinary anthology reveals the tremendous role that art and performance have played in the quest for social justice in the Americas.

The Art of Solidarity
Visual and Performative Politics in Cold War Latin America

EDITED BY JESSICA STITES MOR AND MARIA DEL CARMEN SUESCUN POZAS

The Cold War claimed many lives and inflicted tremendous psychological pain throughout the Americas. The extreme polarization that resulted from pitting capitalism against communism held most of the creative and productive energy of the twentieth century captive. Many artists responded to Cold War struggles by engaging in activist art practice, using creative expression to mobilize social change. The Art of Solidarity examines how these creative practices in the arts and culture contributed to transnational solidarity campaigns that connected people across the Americas from the early twentieth century through the Cold War and its immediate aftermath.

This collection of original essays is divided into four chronological sections: cultural and artistic production in the pre–Cold War era that set the stage for transnational solidarity organizing; early artistic responses to the rise of Cold War polarization and state repression; the centrality of cultural and artistic production in social movements of solidarity; and solidarity activism beyond movements. Essay topics range widely across regions and social groups, from the work of lesbian activists in Mexico City in the late 1970s and 1980s, to the exchanges and transmissions of folk-music practices from Cuba to the United States, to the uses of Chilean arpilleras to oppose and protest the military dictatorship. While previous studies have focused on politically engaged artists or examined how artist communities have created solidarity movements, this book is one of the first to merge both perspectives.

JESSICA STITES MOR
Kelowna, British Columbia

Stites Mor is an associate professor of history at the University of British Columbia and serves as the editor-in-chief of the Canadian Journal of Latin American and Caribbean Studies.

MARIA DEL CARMEN SUESCUN POZAS
St. Catharines, Ontario

Suescun Pozas is an associate professor of history at Brock University. She is a former president of the Canadian Association for Latin American and Caribbean Studies, founding director of Seedling for Change in Society and Environment, and cofounder of the Seedling for Change Press.
The Codex Mexicanus
A Guide to Life in Late Sixteenth-Century
New Spain

BY LORI BOORNAZIAN DIEL

Some sixty years after the Spanish conquest of Mexico, a group of Nahua intellectuals in Mexico City set about compiling an extensive book of miscellanea, which was recorded in pictorial form with alphabetic texts in Nahuatl clarifying some imagery or adding new information altogether. This manuscript, known as the Codex Mexicanus, includes records pertaining to the Aztec and Christian calendars, European medical astrology, a genealogy of the Tenochca royal house, and an annals history of pre-conquest Tenochtitlan and early colonial Mexico City, among other topics. Though filled with intriguing information, the Mexicanus has long defied a comprehensive scholarly analysis, surely due to its disparate contents.

In this pathfinding volume, Lori Boornazian Diel presents the first thorough study of the entire Codex Mexicanus that considers its varied contents in a holistic manner. She provides an authoritative reading of the Mexicanus’s contents and explains what its creation and use reveal about native reactions to and negotiations of colonial rule in Mexico City. Diel makes sense of the codex by revealing how its miscellaneous contents find counterparts in Spanish books called Reportorios de los tiempos. Based on the medieval almanac tradition, Reportorios contain vast assortments of information related to the issue of time, as does the Mexicanus. Diel masterfully demonstrates that, just as Reportorios were used as guides to living in early modern Spain, likewise the Codex Mexicanus provided its Nahua audience a guide to living in colonial New Spain.
Politics after Violence
Legacies of the Shining Path Conflict in Peru

EDITED BY HILLEL DAVID SOIFER AND ALBERTO VERGARA

Between 1980 and 1994, Peru endured a bloody internal armed conflict, with some 69,000 people killed in clashes involving two insurgent movements, state forces, and local armed groups. In 2003, a government-sponsored “Truth and Reconciliation Committee” reported that the conflict lasted longer, affected broader swaths of the national territory, and inflicted higher costs, in both human and economic terms, than did any other conflict in Peru’s history. Of those killed, 75 percent were speakers of an indigenous language, and almost 40 percent were among the poorest and most rural members of Peruvian society. These unequal impacts of the violence on the Peruvian people revealed deep and historical disparities within the country.

This collection of original essays by leading international experts on Peruvian politics, society, and institutions explores the political and institutional consequences of Peru’s internal armed conflict in the long 1980s. The essays are grouped into sections that cover the conflict itself with historical, comparative, and theoretical perspectives; its consequences for Peru’s political institutions; its effects on political parties across the ideological spectrum; and its impact on public opinion and civil society. This research provides the first systematic and nuanced investigation of the extent to which recent and contemporary Peruvian politics, civil society, and institutions have been shaped by the country’s 1980s violence.
Portraying the Aztec Past
The Codices Boturini, Azcatitlan, and Aubin

By Angela Herren Rajagopalan

During the period of Aztec expansion and empire (ca. 1325–1525), scribes of high social standing used a pictographic writing system to paint hundreds of manuscripts detailing myriad aspects of life, including historical, calendric, and religious information. Following the Spanish conquest, native and mestizo tlacuiloque (artist-scribes) of the sixteenth century continued to use pre-Hispanic pictorial writing systems to record information about native culture. Three of these manuscripts—Codex Boturini, Codex Azcatitlan, and Codex Aubin—document the origin and migration of the Mexica people, one of several indigenous groups often collectively referred to as “Aztec.”

In Portraying the Aztec Past, Angela Herren Rajagopalan offers a thorough study of these closely linked manuscripts, articulating their narrative and formal connections and examining differences in format, style, and communicative strategies. Through analyses that focus on the materials, stylistic traits, facture, and narrative qualities of the codices, she places these annals in their historical and social contexts. Her work adds to our understanding of the production and function of these manuscripts and explores how Mexica identity is presented and framed after the conquest.

Angela Herren Rajagopalan
Charlotte, North Carolina

Rajagopalan is an associate professor of art history at the University of North Carolina.

This book is a part of the Recovering Languages and Literacies of the Americas publication initiative, funded by a grant from the Andrew W. Mellon Foundation.

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Recently, many critics have questioned the idea of universal citizenship by pointing to the racial, class, and gendered exclusions on which the notion of universality rests. Rather than jettison the idea of universal citizenship, however, R. Andrés Guzmán builds on these critiques to reaffirm it especially within the fields of Latina/o and ethnic studies. Beyond conceptualizing citizenship as an outcome of recognition and admittance by the nation-state—in a negotiation for the right to have rights—he asserts that, insofar as universal citizenship entails a forceful entrance into the political from the latter’s foundational exclusions, it emerges at the limits of legality and illegality via a process that exceeds identitarian capture.

Drawing on Lacanian psychoanalysis and philosopher Alain Badiou’s notion of “generic politics,” Guzmán advances his argument through close analyses of various literary, cultural, and legal texts that foreground contention over the limits of political belonging. These include the French Revolution, responses to Arizona’s H.B. 2281, the 2006 immigrant rights protests in the United States, the writings of Oscar “Zeta” Acosta, Frantz Fanon’s account of Algeria’s anticolonial struggles, and more. In each case, Guzmán traces the advent of the “citizen” as a collective subject, an identity made up of anyone who seeks to radically transform the organizational coordinates of the place in which she or he lives.
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.

EUGENIO DI STEFANO
Omaha, Nebraska

Di Stefano is an associate professor of Spanish at the University of Nebraska at Omaha.

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

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Using sensory ethnobotany to understand people-plant relationships and gardening practices in the Brazilian Cerrado, this multispecies ethnography presents a non-Western approach to environmental conservation and resilience.

Plant Kin
A Multispecies Ethnography in Indigenous Brazil

BY THERESA L. MILLER

The Indigenous Canela is a vibrant multispecies community of nearly 3,000 people and over 300 types of cultivated and wild plants living together in Maranhão State in the Brazilian Cerrado (savannah) a biome threatened with deforestation and climate change. In the face of these environmental threats, Canela women and men work to maintain riverbank and forest gardens and care for their growing crops who they consider to be, literally, children. This nurturing, loving relationship between people and plants—which offers a thought-provoking model for supporting multispecies survival and well-being throughout the world—is the focus of Plant Kin.

Theresa L. Miller shows how kinship develops between Canela people and plants through intimate, multi-sensory, and embodied relationships. Using an approach she calls “sensory ethnobotany,” Miller explores the Canela bio-sociocultural life-world, including Canela landscape aesthetics, ethnobotanical classification, mythic-\-ical storytelling, historical and modern-day gardening practices, transmission of ecological knowledge through an education of affection for plant kin, shamanic engagements with plant friends and lovers, and myriad other human-nonhuman experiences. This multispecies ethnography reveals the transformations of Canela human-environment and human-plant engagements over the past two centuries and envisions possible futures for this Indigenous multispecies community as it reckons with the rapid environmental and climatic changes facing the Brazilian Cerrado as the Anthropocene epoch unfolds.
Analyzing international data regarding food production and social inequality, especially in the NAFTA region, this book convincingly argues that neoliberal regimes, not individuals, have created the global obesity epidemic.

The Neoliberal Diet
Healthy Profits, Unhealthy People

BY GERARDO OTERO

Why are people getting fatter in the United States and beyond? Mainstream explanations argue that people simply eat too much “energy-dense” food while exercising too little. By swapping the chips and sodas for fruits and vegetables and exercising more, the problem would be solved. By contrast, The Neoliberal Diet argues that increased obesity does not result merely from individual food and lifestyle choices. Since the 1980s, the neoliberal turn in policy and practice has promoted trade liberalization and retrenchment of the welfare regime, along with continued agricultural subsidies in rich countries. Neoliberal regulation has enabled agribusiness multinationals to thrive by selling highly processed foods loaded with refined flour and sugars—a diet that originated in the United States—as well as meat. Drawing on extensive empirical data, Gerardo Otero identifies the socioeconomic and political forces that created this diet, which has been exported around the globe, often at the expense of people’s health.

Otero shows how state-level actions, particularly subsidies for big farms and agribusiness, have ensured the dominance of processed foods and made healthful fresh foods inaccessible to many. Comparing agrifood performance across several nations, including the NAFTA region, and correlating food access to class inequality, he convincingly demonstrates the structural character of food production and the effect of inequality on individual food choices. Resolving the global obesity crisis, Otero concludes, lies not in blaming individuals but in creating state-level programs to reduce inequality and make healthier food accessible to all.

GERARDO OTERO
Vancouver, Canada

Otero is a professor of international studies and sociology at Simon Fraser University. He is the author or editor of seven previous books, including Food for the Few: Neoliberal Globalism and Biotechnology in Latin America.

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Reclaiming the notion of literature as an institution essential for reflecting on the violence of culture, history, and politics, Violence and Naming exposes the tension between the irreducible, constitutive violence of language and the reducible, empirical violation of others. Focusing on an array of literary artifacts, from works by journalists such as Elena Poniatowska and Sergio González Rodríguez to the Zapatista communiqués to Roberto Bolaño’s The Savage Detectives and 2666, this examination demonstrates that Mexican culture takes place as a struggle over naming—with severe implications for the rights and lives of women and indigenous persons.

Through rereadings of the Conquest of Mexico, the northern Mexican feminicide, the Zapatista uprising in Chiapas, the disappearance of the forty-three students at Iguala in 2014, and the 1999 abortion-rights scandal centering on “Paulina,” which revealed the tenuousness of women’s constitutionally protected reproductive rights in Mexico, Violence and Naming asks how societies can respond to violence without violating the other. This essential question is relevant not only to contemporary Mexico but to all struggles for democracy that promise equality but instead perpetuate incessant cycles of repression.
This study explores how postconquest Mexican indigenous communities used maps to defend prized lands, to create a visual and social history of life before the Spanish, and to record knowledge of pre-Columbian plants.

Trail of Footprints
A History of Indigenous Maps from Viceregal Mexico

By Alex Hidalgo

In colonial Mexico, maps made by native Mixtec, Nahua, and Zapotec painters played important roles in defining spatial boundaries—helping to assign land for agriculture, ranching, mining, and subsistence farming—and as evidence in legal disputes. Provincial bureaucrats, notaries, and imperial authorities used the maps to assess natural resources, geography, political organization, and regional history, while intellectuals collected and studied them for their historic value. Even a century or two after their making, indigenous maps continued to inform disputes, circulating in town councils, notarial workshops, and judicial archives, and they found their way into the personal papers of prominent indigenous leaders across the region.

In *Trail of Footprints*, Alex Hidalgo investigates how Spanish, Indian, and mixed-race communities in Oaxaca used mapmaking to negotiate the allocation of land. He begins with the patrons who commissioned the maps, analyzing the purposes for which they required mapmaking, and links them to the indigenous mapmakers, who often served as intermediaries between their own communities and the Spanish. Hidalgo then probes the material dimensions of the maps themselves to recover a body of knowledge centered on the transformation of plants and inorganic matter into working components. He concludes by tracing the afterlife of the indigenous maps, many of which were moved and traded until they were acquired for the private collections of scholars and historians, who repurposed them to recount the past rather than negotiate the present.

Alex Hidalgo
Fort Worth, Texas
Hidalgo is an assistant professor of history at Texas Christian University.

This book is a part of the Recovering Languages and Literacies of the Americas publication initiative, funded by a grant from the Andrew W. Mellon Foundation.

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The Beast Between
Deer in Maya Art and Culture

MATTHEW LOOPER

The white-tailed deer had a prominent status in Maya civilization; it was the most important wild-animal food source at many inland Maya sites and also functioned as a major ceremonial symbol. Offering an in-depth semantic analysis of this imagery, The Beast Between considers iconography, hieroglyphic texts, mythological discourses, and ritual narratives to translate the significance and meaning of the vibrant metaphors expressed in a variety of artifacts depicting deer and hunting.

Charting the progression of deer as a key component of the Maya diet, especially for elites, to the coupling of deer and maize in the Maya worldview, The Beast Between reveals a close and long-term interdependence. Not only are deer depicted naturalistically in hunting and ritual scenes, but they are also ascribed with human attributes. This rich imagery reflects the many ways in which deer hunting was linked to status, sexuality, and war as part of a deeper process to ensure the regeneration of both agriculture and ancestry.

Drawing on methodologies of art history, archaeology, and ethnology, this illuminating work is poised to become a key resource for multiple fields.
“This is a significant contribution to the field. . . . Quirigua, although well-studied archaeologically, has not received this kind of single dedicated study of monuments. . . . This is not because the site and its art are unimportant; as this study amply demonstrates, the artwork of the site is of great significance within the gamut of classic Maya art.”

—ROSEMARY A. JOYCE
Professor of Anthropology, University of California, Berkeley

MATTHEW LOOPER
Chico, California
Looper is a professor of art and art history at California State University, Chico. His previous books include To Be Like Gods: Dance in Ancient Maya Civilization, winner of the 2010 Association for Latin American Art Book Award; Gifts of the Moon: Huipil Designs of the Ancient Maya; Lightning Warrior: Maya Art and Kingship at Quirigua; and, most recently, Wearing Culture: Dress, Regalia, and Adornment in Early Mesoamerica and Central America, co-edited with Heather Orr.
Managed Migrations examines the concurrent development of a border agricultural industry and changing methods of border enforcement in the Rio Grande Valley of Texas during the past century.

Needed at one moment, scorned at others, Mexican agricultural workers have moved back and forth across the US–Mexico border for the past century. In South Texas, Anglo growers’ dreams of creating a modern agricultural empire depended on continuous access to Mexican workers. While this access was officially regulated by immigration laws and policy promulgated in Washington, DC, in practice the migration of Mexican labor involved daily, on-the-ground negotiations among growers, workers, and the US Border Patrol. In a very real sense, these groups set the parameters of border enforcement policy.

Managed Migrations examines the relationship between immigration laws and policy and the agricultural labor relations of growers and workers in South Texas and El Paso during the 1940s and 1950s. Cristina Salinas argues that immigration law was mainly enacted not in embassies or the halls of Congress but on the ground, as a result of daily decisions by the Border Patrol that growers and workers negotiated and contested. She describes how the INS devised techniques to facilitate high-volume yearly deportations and shows how the agency used these enforcement practices to manage the seasonal agricultural labor migration across the border. Her pioneering research reveals the great extent to which immigration policy was made at the local level, as well as the agency of Mexican farmworkers who managed to maintain their mobility and kinship networks despite the constraints of grower paternalism and enforcement actions by the Border Patrol.
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

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This unique study of the life and legacy of activist Dolores Huerta explores her integral role as a leader and organizer in the fight for farmworkers’ rights from the 1950s to the present.

¡Sí, Ella Puede!
The Rhetorical Legacy of Dolores Huerta and the United Farm Workers

By Stacey K. Sowards

Since the 1950s, Latina activist Dolores Huerta has been a fervent leader and organizer in the struggle for farmworkers’ rights within the Latina/o community. A cofounder of the United Farm Workers union in the 1960s alongside César Chávez, Huerta was a union vice president for nearly four decades before starting her own foundation in the early 2000s. She continues to act as a dynamic speaker, passionate lobbyist, and dedicated figure for social and political change, but her crucial contributions and commanding presence have often been overshadowed by Chávez and other leaders in the Chicana/o movement. In this new study, Stacey K. Sowards closely examines Huerta’s rhetorical skills both in and out of the public eye and defines Huerta’s vital place within Chicana/o history.

Referencing the theoretical works of Pierre Bourdieu, Chela Sandoval, Gloria Anzaldúa, and others, Sowards closely analyzes Huerta’s speeches, letters, and interviews. She shows how Huerta navigates the complex intersections of race, ethnicity, gender, language, and class, through the myriad challenges faced by women activists of color. Sowards’s approach to studying Huerta’s rhetorical influence offers a unique perspective for understanding the transformative relationship between agency and social justice.
A timely, transnational examination of the institutions in Mexico, Canada, and the United States that engage migrant populations in becoming agents of change for immigrant rights while holding government authorities accountable.

Accountability across Borders
Migrant Rights in North America

EDITED BY XÓCHITL BADA AND SHANNON GLEESON

Collecting the diverse perspectives of scholars, labor organizers, and human-rights advocates, Accountability across Borders is the first edited collection that connects studies of immigrant integration in host countries to accounts of transnational migrant advocacy efforts, including case studies from the United States, Canada, and Mexico.

Covering the role of federal, state, and local governments in both countries of origin and destinations, as well as nongovernmental organizations (NGOs), these essays range from reflections on labor solidarity among members of the United Food and Commercial Workers in Toronto to explorations of indigenous students from the Maya diaspora living in San Francisco. Case studies in Mexico also discuss the enforcement of the citizenship rights of Mexican American children and the struggle to affirm the human rights of Central American migrants in transit. As policies regarding immigration, citizenship, and enforcement are reaching a flashpoint in North America, this volume provides key insights into the new dynamics of migrant civil society as well as the scope and limitations of directives from governmental agencies.

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XÓCHITL BADA
Chicago, Illinois
Bada is an associate professor of Latin American and Latino studies at the University of Illinois at Chicago. She is the author of Mexican Hometown Associations in Chicagoacán: From Local to Transnational Civic Engagement and a coeditor of two forthcoming works: New Migration Patterns in the Americas: Challenges for the 21st Century and Handbook of Latin American Sociology.

SHANNON GLEESON
Ithaca, New York
Gleeson is an associate professor of labor relations, law, and history at the School of Industrial and Labor Relations at Cornell University. She is the author of Precarious Claims: The Promise and Failure of Workplace Protections in the United States and Conflicting Commitments: The Politics of Enforcing Immigrant Worker Rights in San Jose and Houston. She also coedited Building Citizenship from Below: Precarity, Migration, and Agency and The Nation and Its Peoples: Citizens, Denizens, Migrants.
Taking the Land to Make the City
A Bicoastal History of North America

By Mary P. Ryan

The award-winning historian Mary P. Ryan offers a new vision of early American history that focuses on the contributions of cities and of West Coast Hispanic culture to the forging of an American system of democracy and capitalism.

The history of the United States is often told as a movement westward, beginning at the Atlantic coast and following farmers across the continent. But cities played an equally important role in the country’s formation. Towns sprang up along the Pacific as well as the Atlantic, as Spaniards and Englishmen took Indian land and converted it into private property. In this reworking of early American history, Mary P. Ryan shows how cities—specifically San Francisco and Baltimore—were essential parties to the creation of the republics of the United States and Mexico.

Baltimore and San Francisco share common roots as early trading centers whose coastal locations immersed them in an international circulation of goods and ideas. Ryan traces their beginnings back to the first human habitation of each area, showing
how the juggernaut toward capitalism and nation-building could not commence until Europeans had taken the land for city building. She then recounts how Mexican ayuntamientos and Anglo American city councils pioneered a prescient form of municipal sovereignty that served as both a crucible for democracy and a handmaid of capitalism. Moving into the nineteenth century, Ryan shows how the citizens of Baltimore and San Francisco molded landscape forms associated with the modern city: the gridded downtown, rudimentary streetcar suburbs, and outlying great parks. This history culminates in the era of the Civil War when the economic engines of cities helped forged the East and the West into one nation.
MARY P. RYAN
Berkeley, California

A noted historian who has won the Bancroft Prize and the Berkshire Prize, Ryan is the author of several books, including Cradle of the Middle Class: The Family in Oneida County, New York, 1790–1865; Civic Wars: Democracy and Public Life in the American City during the Nineteenth Century; and Mysteries of Sex: Tracing Women and Men through American History. She is an emeritus professor of history at Johns Hopkins University and the University of California, Berkeley.
The Design of Protest
Choreographing Political Demonstrations in Public Space

BY TALI HATUKA

Public protests are a vital tool for asserting grievances and creating temporary, yet tangible, communities as the world becomes more democratic and urban in the twenty-first century. While the political and social aspects of protest have been extensively studied, little attention has been paid to the physical spaces in which protests happen. Yet place is a crucial aspect of protests, influencing the dynamics and engagement patterns among participants. In The Design of Protest, Tali Hatuka offers the first extensive discussion of the act of protest as a design: that is, a planned event in a space whose physical geometry and symbolic meaning are used and appropriated by its organizers, who aim to challenge socio-spatial distance between political institutions and the people they should serve.

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.
The first book to explore the impact of the newest generation of architects—with a call for firms and educators to foster leadership in Millennials, tapping their innovative capacity to shape the twenty-first century

**Millennials in Architecture**

Generations, Disruption, and the Legacy of a Profession

**DARIUS SOLLOHUB**

Much has been written about Millennials, but until now their growing presence in the field of architecture has not been examined in-depth. In an era of significant challenges stemming from explosive population growth, climate change, and the density of cities, *Millennials in Architecture* embraces the digitally savvy disruptors who are joining the field at a crucial time, as it grapples with the best ways to respond to a changing physical world.

Taking a clear-eyed look at the new generation in the context of the design professions, Darius Sollohub begins by situating Millennials in a line of generations stretching back to early Modernism, exploring how each generation negotiates the ones before and after. He then considers the present moment, closely evaluating the significance of Millennial behaviors and characteristics (from civic-mindedness to collaboration, and time management in a 24/7 culture), all underpinned by fluency in the digital world. The book concludes with an assessment of the profound changes and opportunities that Millennial disruption will bring to education, licensure, and firm management. Encouraging new alliances, *Millennials in Architecture* is an essential resource for the architectural community and its stakeholders.

**DARIUS SOLLOHUB**

Newark, New Jersey

Sollohub is an associate professor of architecture at the New Jersey Institute of Technology, where he has served as director of its school of architecture and infrastructure planning program. He has participated in projects at the American Museum of Natural History, the Santa Fe Opera Theater, and in recovery planning for New Orleans after Hurricane Katrina. For his work with Habitat for Humanity, Sollohub won the 2010 NCARB Grand Prize for the Creative Integration of Practice and Education in the Academy.

**RELEASE DATE | JUNE**

6 x 9 inches, 336 pages, 2 b&w photos, 3 b&w graphs


$29.95 paperback


$90.00 hardcover


$29.95 e-book
Combining vivid stories of love affairs with classic anthropological theories of kinship, gift-giving, and honor, this rich ethnography documents how ideals of relationships and respectability clash with the reality of life in modern Cairo.

Love, Sex, and Desire in Modern Egypt
Navigating the Margins of Respectability

BY L. L. WYNN

Cairo is a city obsessed with honor and respectability—and love affairs. Sara, a working-class woman, has an affair with a married man and becomes pregnant, only to be abandoned by him; Ayah and Zeid, a respectably engaged couple, argue over whether Ayah’s friend is a prostitute or a virgin; Malak, a European belly dancer who sometimes gets paid for sex, wants to be loved by a man who won’t treat her like a whore just because she’s a dancer; and Ali, a Christian banker who left her abusive husband, is the mistress of a wealthy Muslim man, Haroun, who encourages business by hosting risqué parties for other men and their mistresses.

Set in transnational Cairo over two decades, Love, Sex, and Desire in Modern Egypt is an ethnography that explores female respectability and male honor and Western theories and fantasies about Arab society. L. L. Wynn uses stories of love affairs to interrogate three areas of classic anthropological theory: mimesis, kinship, and gift. She develops a broad picture of how individuals love and desire within a cultural and political system that structures the possibilities of, and penalties for, going against sexual and gender norms. Wynn demonstrates that love is at once a moral horizon, an attribute that “naturally” inheres in particular social relations, a social phenomenon strengthened through cultural concepts of gift and kinship, and an emotion deeply felt and desired by individuals.
Original essays by leading scholars of diaspora offer the first comparative overview of the worldwide migration of Iranians since the revolution and the challenges they have faced in assimilating into new societies.

The Iranian Diaspora
Challenges, Negotiations, and Transformations

EDITED BY MOHSEN MOSTAFAVI MOBASHER
Foreword by Nestor Rodriguez

The Iranian revolution of 1978–1979 uprooted and globally dispersed an enormous number of Iranians from all walks of life. Bitter political relations between Iran and the West have since caused those immigrants to be stigmatized, marginalized, and politicized, which, in turn, has discredited and distorted Iranian migrants’ social identity; subjected them to various subtle and overt forms of prejudice, discrimination, and social injustice; and pushed them to the edges of their host societies. *The Iranian Diaspora* presents the first global overview of Iranian migrants’ experiences since the revolution, highlighting the similarities and differences in their experiences of adjustment and integration in North America, Europe, Australia, and the Middle East.

Written by leading scholars of the Iranian diaspora, the original essays in this volume seek to understand and describe how Iranians in diaspora (re)define and maintain their ethno-national identity and (re)construct and preserve Iranian culture. They also explore the integration challenges the Iranian immigrants experience in a very negative context of reception. Combining theory and case studies, as well as a variety of methodological strategies and disciplinary perspectives, the essays offer needed insights into some of the most urgent and consequential issues and problem areas of immigration studies, including national, ethnic, and racial identity construction; dual citizenship and nationality maintenance; familial and religious transformation; politics of citizenship; and the link between politics and the integration of immigrants, particularly Muslim immigrants.

MOHSEN MOSTAFAVI MOBASHER
HOUSTON, TEXAS

Mobasher is an associate professor of anthropology and sociology at the University of Houston–Downtown. He is the author of *Iranians in Texas: Migration, Politics, and Ethnic Identity* and coeditor of *Migration, Globalization, and Ethnic Relations: An Interdisciplinary Approach*.

RELEASE DATE | SEPTEMBER
6 x 9 inches, 284 pages
ISBN 978-1-4773-1664-1
$45.00 hardcover
$45.00 e-book
Moving In and Out of Islam

EDITED BY KARIN VAN NIEUWKERK

Embracing a new religion, or leaving one’s faith, usually constitutes a significant milestone in a person’s life. While a number of scholars have examined the reasons why people convert to Islam, few have investigated why people leave the faith and what the consequences are for doing so. Taking a holistic approach to conversion and deconversion, Moving In and Out of Islam explores the experiences of people who have come into the faith along with those who have chosen to leave it—including some individuals who have both moved into and out of Islam over the course of their lives.

Sixteen empirical case studies trace the processes of moving in or out of Islam in Western and Central Europe, the United States, Canada, and the Middle East. Going beyond fixed notions of conversion or apostasy, the contributors focus on the ambiguity, doubts, and nonlinear trajectories of both moving in and out of Islam. They show how people shifting in either direction have to learn or unlearn habits and change their styles of clothing, dietary restrictions, and ways of interacting with their communities. They also look at how communities react to both converts to the religion and converts out of it, including controversies over the death penalty for apostates. The contributors also cover the political aspects of conversion, including debates on radicalization in the era of the “war on terror” and the role of moderate Islam in conversions.
Now revised with two new chapters and additional material throughout, this paradigm-shifting book develops a believer’s reading of the Qur’an that demonstrates the radically egalitarian and antipatriarchal nature of its teachings.

Believing Women in Islam
Unreading Patriarchal Interpretations of the Qur’an | Revised Edition

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 “Secular/Feminism and the Qur’an”—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 nonrepressive 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.

Release Date | December
6 x 9 inches, 340 pages, 4 illustrations

$29.95 paperback

ISBN 978-1-4773-1594-1
$29.95 e-book
Believing Women in Islam: A Brief Introduction

By Asma Barlas and David Raeburn Finn

Believing Women in Islam: A Brief Introduction presents the arguments of Believing Women in Islam: Unreading Patriarchal Interpretations of the Qur’an 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.

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.

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

DAVID RAEBURN FINN
Nanoose Bay, British Columbia
Finn is a Canadian philosopher and student of Islam. He currently writes on Pashtun anthropology, gender and Islam, American foreign policy, and politics, as well as writing fiction for children and adults.

RELEASE DATE | DECEMBER 5½ x 8½ inches, 116 pages
ISBN 978-1-4773-1588-0
$19.95 paperback
$19.95 e-book

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.
Examining patterns of urban settlement and abandonment across several centuries, this book offers the first comprehensive overview of Sicily’s strategic importance to ancient Rome and broader Mediterranean-wide networks.

Urbanism and Empire in Roman Sicily

BY LAURA PFUNTNER

Sicily has been the fulcrum of the Mediterranean throughout history. The island’s central geographical position and its status as ancient Rome’s first overseas province make it key to understanding the development of the Roman Empire. Yet Sicily’s crucial role in the empire has been largely overlooked by scholars of classical antiquity, apart from a small number of specialists in its archaeology and material culture.

Urbanism and Empire in Roman Sicily offers the first comprehensive English-language overview of the history and archaeology of Roman Sicily since R. J. A. Wilson’s Sicily under the Roman Empire (1990). Laura Pfuntner traces the development of cities and settlement networks in Sicily in order to understand the island’s political, economic, social, and cultural role in Rome’s evolving Mediterranean hegemony. She identifies and examines three main processes traceable in the archaeological record of settlement in Roman Sicily: urban disintegration, urban adaptation, and the development of alternatives to urban settlement. By expanding the scope of research on Roman Sicily beyond the bounds of the island itself, through comparative analysis of the settlement landscapes of Greece and southern Italy, and by utilizing exciting evidence from recent excavations and surveys, Pfuntner establishes a new empirical foundation for research on Roman Sicily and demonstrates the necessity of including Sicily in broader historical and archaeological studies of the Roman Empire.

Laura Pfuntner
Belfast, United Kingdom
Pfuntner is a lecturer in ancient history at Queen’s University Belfast.

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LAURELFUNTNER
Belfast, United Kingdom

Pfuntner is a lecturer in ancient history at Queen’s University Belfast.

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RELEASE DATE | NOVEMBER
6 x 9 inches, 320 pages, 34 b&w illustrations, 2 maps
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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

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.

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.
An intriguing study of the methods used by the Father of History, providing a new window into ancient historiography and the interwoven nature of scientific and historical discovery

Herodotus and the Question Why

CHRISTOPHER PELLING

In the 5th century BCE, Herodotus wrote the first known history to break from the tradition of Homeric storytelling, basing his text on empirical observations and arranging them systematically. Herodotus and the Question Why offers a comprehensive examination of the methods behind the Histories and the challenge of documenting human experiences, from the Persian Wars to cultural traditions.

In lively, accessible prose, Christopher Pelling explores such elements as reconstructing the mentalities of storyteller and audience alike; distinctions between the human and the divine; and the evolving concepts of freedom, democracy, and individualism. Pelling traces the similarities between Herodotus’s approach to physical phenomena (Why does the Nile flood?) and landmark events (Why did Xerxes invade Greece? And why did the Greeks win?), delivering a fascinating look at the explanatory process itself. The cultural forces that shaped Herodotus’s thinking left a lasting legacy for us, making Herodotus and the Question Why especially relevant as we try to record and narrate the stories of our time and to fully understand them.

CHRISTOPHER PELLING
OXFORD, ENGLAND

Pelling was Regius Professor of Greek at Oxford University from 2003 to 2015, and is now an Honorary Fellow of University College; he is also a Fellow of the British Academy and a Fellow of the Learned Society of Wales. He has held visiting positions at Utah State University, Washington and Lee University, and the University of North Carolina. His numerous previous books include Literary Texts and the Greek Historian and Plutarch and History. Most recently, he co-authored Twelve Voices from Greece and Rome: Ancient Ideas for Modern Times and a commentary on Herodotus 6.

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Reputed to be the richest city of Etruria, Veii was one of the most important cities in the ancient Mediterranean world. It was located ten miles northwest of Rome, and the two cities were alternately allied and at war for over three hundred years until Veii fell to Rome in 396 BCE, although the city continued to be inhabited until the Middle Ages. Rediscovered in the seventeenth century, Veii has undergone the longest continuous excavation of any of the Etruscan cities.

The most complete volume on the city in English, *Veii* presents the research and interpretations of multiple generations of Etruscan scholars who are at the forefront of the discipline. Their essays are grouped into four parts. The first provides a general overview of archaeological excavation at Veii and discusses the different types of methodologies employed over the years. The second part narrates the history of Etruscan occupation of the city and its role in the greater Mediterranean world. The third section examines the surviving material culture of Veii, including pottery, painting, sculpture, metalworking, and architectural terracottas. Finally, the legacy of Veii is discussed, and a chronology of the site is presented. This pioneering research offers all students of the ancient Mediterranean a new understanding of the development of Veii and its territory from the late Bronze Age to the Roman conquest, as well as of the interactions of Veii with nearby sites and territories in central Tyrrenian Italy.
A book on Veii is long overdue, and this one will make a great deal of valuable information (and references for obtaining more) available to a wide audience. It is written by the current, undisputed experts on Veii, very often the excavators themselves, so the data could not be fresher or more pertinent. The chapters on artifacts and production, construction, and settlement dynamics are excellent and unlike any that most general readers will have read. There is no comparable book on this subject.

—Jean Macintosh Turfa
University of Pennsylvania Museum of Archaeology and Anthropology, editor of The Etruscan World

An outstanding book that presents impressive results from a major project of intensive study and excavation of this very important site, one of the largest in Etruria and—in terms of material culture—one of the most important cities of the Mediterranean of its time.

—Tom Rasmussen
University of Manchester, coauthor of The Etruscans
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