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Front cover photo: Untitled, Nathan Lyons.
Back cover photo: Untitled, Andy Summers.
A glorious tribute to the beloved Mexican markets where James Beard Award–winning author David Sterling found cultural treasures—and the inspiration for more than one hundred delectable recipes

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.
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 Here... Thank You 4 Your Service, which arrived when fans needed them most, in the aftermath of the 2016 election. Poet and essayist Hanif Abdurraqib digs 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.

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.

“[f]irst readers first encounter Hanif Abdurraqib’s Go Ahead in the Rain as a chronicle of fandom and the development of an aesthetic sensibility, when they come to his bereavement letters—addressing each member of A Tribe Called Quest on the breakup of the group—they will realize something far more compelling is going on. This book is about the struggle of the writer to fully connect with something bigger than himself—ultimately, the world at large, as it will present itself for the rest of his life.”

—GREL MARCUS

“This book is a gorgeous love letter that will bury itself in the overjoyed heart of every kid who came of age in the ’90s.”

—SAMANTHA IRBY

From the book
William S. Burroughs and the Cult of Rock ’n’ Roll
BY CASEY RAE

William S. Burroughs’s fiction and essays are legendary, but his influence on music’s counterculture has been less well documented—until now. Examining how one of America’s most controversial literary figures altered the destinies of many notable and varied musicians, William S. Burroughs and the Cult of Rock ‘n’ Roll reveals the transformations in music history that can be traced to Burroughs.

A heroin addict and a gay man, Burroughs rose to notoriety outside the conventional literary world; his masterpiece, Naked Lunch, was banned on the grounds of obscenity, but its nonlinear structure was just as daring as its content. Casey Rae brings to life Burroughs’s parallel rise to fame among daring musicians of the 1960s, ’70s, and ’80s, when it became a rite of passage to hang out with the author or to experiment with his cut-up techniques for producing revolutionary lyrics (as the Beatles and Radiohead did). Whether they tell of him exploring the occult with David Bowie, providing Lou Reed with gritty depictions of street life, or counseling Patti Smith about coping with fame, the stories of Burroughs’s backstage impact will transform the way you see America’s cultural revolution—and the way you hear its music.

From the book
DAVID BOWIE

In the early 1970s, English music fans were hooked on the dayglow decadence of glam rock. As the crown prince of this movement, Bowie already had a well-established reputation in the UK by the time he sat down with Burroughs. He was riding high with his most celebrated of avatars, Ziggy Stardust—an extraterrestrial being packaged and sold to Great Britain’s youth as a vaguely messianic figure of licentious fantasy. Burroughs was the shot Bowie needed to engineer a new rock ‘n’ roll contagion. “I’m definitely under his spell,” he claimed. “That guy messed me up when I first started reading him in the late ’60s, and I’ve never gotten over it. That kind of writing and performance I can really throw myself into.” When they first met in 1974, Bowie had already gone from cheeky crooner to glam innovator. And he still had light-years to go.

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Announcing a New Series

The Michener Center for Writers Chapbook Series

BRET ANTHONY JOHNSTON, SERIES EDITOR

One of the many great gifts of directing The Michener Center for Writers is inviting extraordinary authors to spend time in Austin. We bring in writers whose visions and voices feel most urgent, most original and essential. The list of who has come through the Michener Center in the last twenty years is astonishing—from J. M. Coetzee to Jesmyn Ward to W. S. Merwin to Amy Hempel—and yet, despite the indelible impression their work has left on audiences, there has been no attempt to commemorate their visits. Starting this year, we’d like to turn a page toward the future.

Two of our upcoming visitors—Edward P. Jones, winner of the Pulitzer Prize, and Claire Vaye Watkins, winner of the Dylan Thomas Prize—will be featured in beautiful limited-edition chapbooks handmade by UT’s School of Design and Creative Technologies and published by UT Press. I can think of no better writers to inaugurate this collaboration. Their fiction is arresting, groundbreaking, and profoundly relevant in terms of the racial and environmental struggles our country is facing. Jones and Watkins are writers whose work will withstand the test of time, so to honor them with printmaking techniques that have been passed down over the centuries feels fitting. These writers make fiction that matters, fiction that will continue to matter.

—BRET ANTHONY JOHNSTON

FALL 2018

EDWARD P. JONES

Bad Neighbors

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5 1/2 x 8 1/2 inches, 28 pages
Letterpress limited edition
Paperback

SPRING 2019

CLAIRE VAYE WATKINS

Ghosts, Cowboys

RE RELEASE DATE | FEBRUARY
5 1/2 x 8 1/2 inches, 28 pages
ISBN 978-1-4773-1924-6
Letterpress limited edition
Paperback
Andy Summers, guitarist of the rock band The Police, presents the visual equivalent to his musical work in this career-spanning collection of photographs, accompanied by essays from Summers and prominent French photographer and critic Gilles Mora.

Andy Summers
A Certain Strangeness

By Gilles Mora

Andy Summers, the former guitarist and composer for the legendary band the Police, has built a unique photographic body of work to parallel his musical oeuvre. According to Summers, these photographs constitute a mental and visual counterpart of his music, marked by a complex melodic search and harmonies of rather melancholic and even convulsive colors. Summers compares these autobiographical photographs to tearing the pages of an intimate diary and reconfiguring them according to a new visual syntax. He characterizes these photographs as having a pronounced surrealist sense of what Sigmund Freud called “disturbing strangeness.” Andy Summers has had several photographic books devoted to him.

Designed by Gilles Mora, in close collaboration with the artist, this book presents the most creative visual work of the photographer-musician Andy Summers, including many unpublished images. An autobiographical text by Summers tells of his passion for photography. A text by Gilles Mora situates Summers’s photographic work in American modernist photography.

Gilles Mora
Montpellier, France

Mora has been the editor in chief of the magazine Les Cahiers de la Photographie, an editor with Éditions du Seuil in Paris, and the artistic director of the Rencontres Internationales de la Photographie in Arles. Currently he is the director of the city of Montpellier’s Pavillon Populaire. He was awarded the Nadar Prize for The Last Photographic Heroes: American Photographers of the Sixties and Seventies.

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Recipes for Survival

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Foreword by Michael Taussig

Reminiscent of the work of James Agee and Walker Evans, John Berger and Jean Mohr, this volume presents a searing photo documentary of life in southern Brazil by the award-winning artist and activist Maria Thereza Alves.

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Frida Kahlo
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BY MARÍA HESSE
Translated by Achy Obejas

Now available in English, this internationally acclaimed graphic novel biography of iconic artist Frida Kahlo recounts her life’s journey in a first-person story illustrated with striking reimaginings of her famous paintings.

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e-book

Not for sale in the United Kingdom
In this provocative novel from an award-winning Guatemalan storyteller, a fiction writer dangerously delves into the long-buried National Police archive, exposing the legacies of systematic brutality and resistance.

Human Matter
A Fiction

BY RODRIGO REY ROSA
Translated from the Spanish by Eduardo Aparicio

More than a decade ago, novelist Rodrigo Rey Rosa made his first visit to the Historical Archive of the Guatemala National Police, where millions of previously hidden records were being cataloged, scanned, and eventually published online. Bringing to light detailed evidence of crimes against humanity, the Archive Recovery Project inspired Rey Rosa to craft a meta-novel that weaves the language of arrest records and surveillance reports with the contemporary journal entries of a novelist (named Rodrigo) who is attempting to synthesize the stories of political activists, indigenous people, and other women and men who became ensnared in a deadly web of state-sponsored terrorism.

When Rodrigo’s access to the archive is suspended, he proceeds to the General Archives of Central America and the Library of Congress, also collaborating with the son of the Identification Bureau’s former head in a relentless pursuit of understanding. Reminiscent of Roberto Bolaño’s finely honed masterworks, Human Matter is both a tour de force of fiction and a sobering meditation on the realities of collective memory, raising timely questions about how our history is recorded and retold.


“Rey Rosa has published one of the most unique books in recent Latin American literature: Human Matter.” —EL PAÍS

Latin American Literature in Translation

The Enlightened Army

By David Toscano
Translated by David William Foster

“[Rey Rosa is] an accomplished teacher, the best of my generation.” —ROBERTO BOLAÑO
Author of 2666
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 titles in:

Why Karen Carpenter Matters

BY 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 thirty-two 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 her own trans-Pacific journey between Manila—where imitations of American pop styles flourished—and Karen Carpenter’s home ground of Southern California. Tongson reveals why the Carpenters’ chart-topping, seemingly whitewashed musical fantasies of “normal love” can now have profound significance for her—as well as for other people of color, LGBT+ communities, and anyone outside the mainstream culture usually associated with Karen Carpenter’s legacy. This hybrid of memoir and biography excavates the destructive perfectionism at the root of the Carpenters’ sound, while finding the beauty in the singer’s flawed, all too brief life.

Why Karen Carpenter Matters

KAREN TONGSON
Los Angeles, California

Tongson is associate professor of English, gender & sexuality studies, and American studies & ethnicity at the University of Southern California. She is also the author of Relocations: Queer Suburban Imaginaries. Her cultural commentary has appeared in the Los Angeles Times, the Washington Post, and other publications, and she is a panelist on MaximumFun.org’s “Pop Rocket” podcast. Visit her website at www.karentongson.org.

Why Lhasa de Sela Matters
FRED GOODMAN

Why Rage Against the Machine Matters
MICHELLE THREADGOULD

Why Paul and Linda McCartney Matter
STEPHEN TRASK

Why Dave Brubeck Matters
ALAN GOLDSHER

Why Solange Matters
STEPHANIE PHILLIPS

Why the B-52s Matter
ANNIE ZALESKI

Why Patti Smith Matters
CARYN ROSE

Music Matters

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e-book
Why the Beach Boys Matter

BY TOM SMUCKER

“Smucker’s mix of unabashed fanboy enthusiasm with razor-sharp analysis makes him the perfect teller of this story.”

—MARC RIBOT, guitarist

Why the Ramones Matter

BY DONNA GAINES

“As a seven-year veteran of the Ramones and a lifelong fan, Donna speaks for me and every one of us who found our salvation in the only band that really mattered to the outsider in us all.”

—C. J. RAMONE
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
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
A Feminist Music History from Poly Styrene to Pussy Riot

BY VIVIEN GOLDMAN

Revenge of the She-Punks, a new-wave band and Vantage and The Flying Lizards; the new-wave bands Chantage and publicist. She is a former member of her work, was released in 2016.

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-Danish 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.

Contents: Lineup & Track Listing

1. GIRLY IDENTITY: Who Be Me?

2. MONEY: Are We Our Stuff?
   2. Malaria!, “Geld” (“Money”) (Germany, 1983).

3. LOVE/UNLOVE: Busting Up the Binary

4. PROTEST: Woman the Barricades
   1. Pragaash (India, 2014).
   5. Las Vulves, “Mu Gusta Ser Una Zorra” (“I Like Being a Bitch”) (Spain, 1983).

“No one’s more punk than Vivien Goldman.”
—PITCHFORK.COM
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.


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6 x 9 inches, 456 pages, 16 color and 60 b&w photos
ISBN 978-1-4773-1783-9 $40.00 | £32.00 | C$60.00
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“San Francisco and Baltimore became American cities simultaneously, but only a scholar of Mary Ryan’s creativity could put these stories together so insightfully. Drawing connections that no other historian has seen, Ryan has written a book full of surprises for even the most devoted students of urban history. Unspiring in its attention to colonialism and capitalism as shapers of American civic culture, Taking the Land to Make the City is also an urgent reminder that cities have been—and will again be—our best hope for forging an inclusive and meaningful democracy.”

—Seth Rockman
Brown University, author of Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore

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.
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.
The author of the classic Breaking Out of Beginner’s Spanish—more than 100,000 copies sold—presents an indispensable guide to over 280 phrases used across Latin America.

¡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.

Of related interest

Breaking Out of Beginner’s Spanish

20th Anniversary Edition

JOSEPH J. KEENAN
WITH A NEW PREFACE BY THE AUTHOR

$19.95 paperback

JOSEPH J. KEENAN
México City

During thirty years of living and traveling in Latin America, Joseph J. Keenan has worked as a journalist and conservationist across the countries of the region. His top-selling previous book, Breaking Out of Beginner’s Spanish, is now available in an updated 20th-anniversary edition.
Using the holdings of the Davis Museum at Wellesley College as a case study, this illustrated volume reconsiders the contours of “Latin American Art” and launches a rich, broad collection into the public sphere for the first time.

Art_Latin_America
Against the Survey

BY JAMES OLES

The Davis Museum’s groundbreaking curatorial project, Art_Latin_America: Against the Survey, reconsiders conventional frameworks for understanding, exhibiting, and discussing Latin American and Latinx art. This illustrated volume, published with the exhibition, features 70 essays by leading scholars and specialists from across the Americas on an exceptional selection of art works, many never before seen or published.

The Davis collection includes more than 550 works connected to the region known as “Latin America”—as site of production, place of origin, or point of reference. The exhibition features 150 highlights, in all media, by over 100 artists from across the Americas, including the US. The works are organized into eight compelling themes that reveal particular strengths of the collection: Identity and Territory, City and Country, War and Loss, Protest and Resistance, Workers and Farmers, Models and Mothers, Saints and Rituals, and Geometry and Gesture.

Contrary to familiar museological conventions of the chronological survey or geographic overview, Art_Latin_America includes works from radically different times and places, juxtaposing the familiar and the unknown, the expected and unexpected, generating new visual conversations and challenging viewers and readers to rethink preexisting canons and narratives. In fact, the project proposes an expansive definition of the very term “Latin American.” The result is unlike any other book on the topic.

JAMES OLES
Boston, Massachusetts
A specialist in Latin American art, scholar and curator James Oles focuses on modern Mexican art and architecture. His books include South of the Border and Art and Architecture in Mexico. He is senior lecturer in the art department at Wellesley College, and adjunct curator of Latin American art at the Davis Museum.

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The revolutionary culture critic delivers an edgy, exhilarating tribute to her beloved Chicago, recalling the gritty clubs and ramshackle neighborhoods where she found her voice a decade ago.

Night Moves
BY JESSICA HOPPER

"In this lively and funny collection, [Hopper] bears vivid witness to an industrial punk landscape that is both crumbling and evolving beneath her bare feet.” —KIRKUS

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Shortlisted for “Paris Photo/Aperture” Photobook of the Year

Dawoud Bey
Seeing Deeply

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.

ISBN 978-1-4773-1719-8
$65.00 | £50.00
hardcover
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.

**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* (2005), which complicates the standard biography of Martin Luther King Jr.; Congressman John Lewis’s three-volume memoir, *March* (2013–2016); 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.

**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 an off-screen existence for animated characters, 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.

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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

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 Bala
das 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 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

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.
**Television Rewired**  
**The Rise of the Auteur Series**

**MARTHA P. NOCHIMSON**

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.”
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.

From the book
Serving as a form of architectural correspondent from the eye of this storm, I render here as accurate an assessment as possible, using my professional awareness tempered by an academic’s skepticism, to prompt a long overdue discussion, one that I hope can lead to lasting change. In its most fundamental ambition, this book calls those in architecture to see themselves in a manner that some of us have seldom, if ever, done: as an active participant in a generation. This simple step will cause us to give renewed attention to the remarkable time we live in, to who we are, to the students we teach, to the individuals we employ, and most importantly to the constituents we all serve.
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.

Stacey K. Sowards
El Paso, Texas

Sowards is a professor and chair of the Department of Communication at the University of Texas at El Paso. She has published several articles and other works on Dolores Huerta and the United Farm Workers, as well as on immigration activism in the twenty-first century.

¡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.

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.

Accountability across Borders
Migrant Rights in North America

Edited by Xóchitl Bada and Shannon Gleeson

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 Chicagoland: 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 Hous- ton. She also coedited Building Citizenship from Below: Precarity, Migration, and Agency and The Nation and Its Peoples: Citizens, Denizens, Migrants.
A compelling reassertion of the importance of “literature” (that which names) as a determiner for how we engage in and with the world, paying particular attention to violence against women and Amerindians in Mexico’s recent and formative history

Violence and Naming
On Mexico and the Promise of Literature

DAVID E. JOHNSON

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 irremediable, 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 Bolano’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 feminine, 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 tenousness 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.

DAVID E. JOHNSON

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 Viceroyal Mexico

BY ALEX HIDALGO

Trail of Footprints offers an intimate glimpse into the commission, circulation, and use of indigenous maps from colonial Mexico. A collection of one hundred, largely unpublished, maps from the late sixteenth to the eighteenth centuries made in the southern region of Oaxaca, anchors an analysis of the way ethnically diverse societies produced knowledge in colonial settings. Mapmaking, proposes Hidalgo, formed part of an epistemological shift tied to the negotiation of land and natural resources between the region’s Spanish, Indian, and mixed-race communities. The craft of making maps drew from social memory, indigenous and European conceptions of space and ritual, and Spanish legal practices designed to adjust spatial boundaries in the New World. Indigenous mapmaking brought together a distinct coalition of social actors—Indian leaders, native towns, notaries, surveyors, judges, artisans, merchants, muleteers, collectors, and painters—who participated in the critical observation of the region’s geographic features. Demand for maps reconfigured technologies associated with the making of colorants, adhesives, and paper that drew from Indian botany and experimentation, trans-Atlantic commerce, and Iberian notarial culture. The maps in this study reflect a regional perspective associated with Oaxaca’s decentralized organization, its strategic position amidst a network of important trade routes that linked central Mexico to Central America, and the ruggedness and diversity of its physical landscape.

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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2018 Association for Latin American Art—Arvey Foundation Book Award

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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
Plant Kin
A Multispecies Ethnography in Indigenous Brazil

BY THERESA L. MILLER

The Indigenous Canela inhabit 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, mythical 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 they reckon with the rapid environmental and climatic changes facing the Brazilian Cerrado as the Anthropocene epoch unfolds.
Veii

EDITED BY JACOPO TABOLLI

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 Tyrrhenian Italy.

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.

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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 Historical 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.
A novel for young people told through the correspondence between two Lebanese teens—one in Belgium, one in Lebanon—by the award-winning author Fatima Sharafeddine and Samar Mahfouz Barraj

This anthology of Moroccan poetry by over seventy contemporary poets presents a significant contribution to the field of Moroccan literature in translation and will appeal to readers with an interest in Arabic poetry in general and the Moroccan dialect in particular.

Ghady & Rawan

**Fatima Sharafeddine and Samar Mahfouz Barraj**

translated by Sawad Hussain and M. Lynx Qualey

*Ghady & Rawan* is a heartfelt and timely novel by the award-winning authors Fatima Sharafeddine (*The Servant, Cappuccino*) and Samar Mahfouz Barraj. The novel follows the close-knit friendship of two Lebanese teenagers, Ghady, who lives with his family in Belgium, and Rawan, who lives in Lebanon. Ghady’s family travels every summer to Beirut, where Ghady gets to spend all his time with Rawan and their other friends, enjoying their freedom from school. During the rest of the year, he and Rawan keep in touch by email. Through this correspondence, we learn about the daily ups and downs of their lives in Brussels and Beirut, including Ghady’s homesickness and his struggles with racism at school, as well as Rawan’s changing relationship to her family. The novel offers a glimpse into the lives of Lebanese adolescents while exploring a range of topics relevant to young people everywhere: bullying, parental conflicts, racism, belonging and identity, and peer pressure. Through the connection between the two main characters, Sharafeddine and Mahfouz Barraj show how the love and support of a good friend can help you through difficulties as well as sweeten life’s triumphs and good times.

Poetic Justice

**An Anthology of Contemporary Moroccan Poetry**

Edited and translated by Deborah Kapchan

*Poetic Justice* is the first anthology of contemporary Moroccan poetry in English. The work is primarily composed of poets who began writing after Moroccan independence in 1956 and includes work written in Moroccan Arabic (darija), classical Arabic, French, and Tamazight.

Why *Poetic Justice*? Moroccan poetry (and especially zajal, oral poetry now written in Moroccan Arabic) is often published in newspapers and journals and is thus a vibrant form of social commentary; what’s more, there is a law, a justice, in the aesthetic act that speaks back to the law of the land. *Poetic Justice* because literature has the power to shape the cultural and moral imagination in profound and just ways.

Reading this oeuvre from independence until the new millennium and beyond, it is clear that what poet Driss Mesnaoui calls the “letters of time” have long been in the hands of Moroccan poets, as they write their ethics, their aesthetics, as well as their gendered and political lives into poetic being.
Tadao Ando, Modern Art Museum of Fort Worth, showing the galleries extending into the reflecting pool. Photograph by David Woo.
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.

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The Open-Ended City
David Dillon on Texas Architecture

Edited by Kathryn E. Holliday

This collection gathers key writings 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, combatting 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, historic preservation, and the necessity...
Praise for The Open-Ended City

“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, editor of O’Neil Ford on Architecture
This collection of writings and speeches by Texas’s most renowned architect positions him among the leading midcentury 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 midcentury 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.

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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

University of Texas at Arlington, editor of The Open-Ended City: David Dillon on Texas Architecture
Mushrooms of the Gulf Coast States
A Field Guide to Texas, Louisiana, Mississippi, Alabama, and Florida

ALAN E. BESSETTE, ARLEEN F. BESSETTE, AND DAVID P. LEWIS

The weather patterns and topography of America’s Gulf Coast create favorable growing conditions for thousands of species of mushrooms, but the complete region has generally gone uncharted when it comes to mycology. Mushrooms of the Gulf Coast States at last delivers an in-depth, high-quality, user-friendly field guide, featuring more than 1,000 common and lesser-known species—some of which are being illustrated in color for the first time. Using easily identifiable characteristics and a color key, the authors enable anyone, whether amateur mushroom hunter or professional mycologists, to discern and learn about the numerous species of mushrooms encountered in Texas, Louisiana, Mississippi, Alabama, and Florida. Wild-food enthusiasts will appreciate the information on edibility or toxicity that accompanies each description, and they will also find the book’s detailed instructions for collecting, cleaning, testing, preserving, and cooking wild mushrooms to be of great interest. Providing encyclopedic knowledge in a handy format that fits in a backpack, Mushrooms of the Gulf Coast States is a must-have for any mushroom lover.
Bessette is a mycologist and botanical photographer, winning multiple awards in the North American Mycological Association’s photography competition. She has authored or coauthored eighteen books, including Edible Wild Mushrooms of North America.

Lewis is currently a research associate with the Field Museum of Natural History in Chicago and has served as president of the Gulf States Mycological Society since 1998. In his mycological papers, Lewis has described many species new to science, several of which have been named for him.

ALAN E. BESSETTE  
St. Marys, Georgia

ARLEEN F. BESSETTE  
St. Marys, Georgia

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DAVID P. LEWIS  
Newton, Texas

A retired chemist, Lewis is currently a research associate with the Field Museum of Natural History in Chicago and has served as president of the Gulf States Mycological Society since 1998. In his mycological papers, Lewis has described many species new to science, several of which have been named for him.

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Ascomycete Fungi of North America  
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MICHAEL W. BEUG, ALAN E. BESSETTE, ARLEEN R. BESSETTE

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ALAN E. BESSETTE, ARLEEN R. BESSETTE, WILLIAM C. ROODY, STEVEN A. TRUDELL

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Being Rapoport
Capitalist with a Conscience | Revised Edition

BY BERNARD RAPOPORT AS TOLD TO DON E. CARLETON
Introduction by Bill Moyers
New foreword by Abby Rapoport

Bernard Rapoport lived the American Dream. Born to Russian Jewish immigrant parents in San Antonio, Texas, in 1917, he grew up in poverty and worked his way through the University of Texas during the Great Depression. In 1951, he founded the American Income Life Insurance Company, which he developed into a multi-million-dollar business. Using his wealth to support a host of local, national, and international organizations, Rapoport was unstinting in his support for education, social justice, and liberal political causes.

In this memoir, Rapoport explains how his early experiences of poverty and his youthful acquaintance with Marxists and New Deal economists shaped him into a capitalist with a conscience. Rapoport goes on to describe his liberal activism as a supporter of Democrats from Ralph Yarborough to Tom Daschle to his good friends Bill and Hillary Rodham Clinton, an underwriter of the political journal The Texas Observer, a regent of the University of Texas System, a supporter of the state of Israel, and a champion of at-risk students.

This updated edition includes a new foreword by Rapoport’s granddaughter Abby Rapoport and material Rapoport and Don E. Carleton produced between 2009 and 2011 that addresses Rapoport’s views on political and economic developments since the book was originally published.
From the book

Being a liberal means that I still believe government has a positive role to play in building and maintaining a just and equitable society. As I said, government can’t do everything for us, but that doesn’t mean I’m antigovernment. Government is not evil, government is us. Government is what we have made it. It’s not some foreign thing. Government has a role in our society. It can be a catalytic force for good. For example, one of the most important bills ever passed by the Congress was the G.I. Bill of Rights. It produced more money for the economy, it broadened our talent pool, and it made a lot of people happy. That law helped bring out the latent talent that was hidden among those who had not had an education.
The promotional featurette In Search of Lawrence highlights the extreme desert conditions that the Lawrence of Arabia cast and crew faced in Jordan.
JCMS: Journal of Cinema and Media Studies

EDITOR: CAETLIN BENSON-ALLOTT
Georgetown University

In January 2018, the members of the Society for Cinema and Media Studies voted decisively to change the name of their scholarly publication to JCMS: Journal of Cinema and Media Studies. JCMS will pursue the same mission as Cinema Journal—publishing the best work on audiovisual media by SCMS members—and continue its rich history of conscientious self-examination and cutting-edge scholarship. Indeed, it is precisely because of this history that the journal’s name needed to change.

Asian Music

EDITOR: RICARDO D. TRIMILLOS

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

Diálogo

EDITOR: ELIZABETH C. MARTÍNEZ
DePaul University

Diálogo: an Interdisciplinary Studies Journal is published with support from DePaul University’s College of Liberal Arts and Social Sciences and the Office of the Provost. Diálogo is a refereed journal published since 1996 that seeks research and reflection articles of regional and hemispheric contexts with a focus on diverse Latin American, US Latino, and Indigenous populations and experiences, recent immigration, and places of origin. Diálogo publishes articles that help bridge barriers between academic and local communities, book and film/media reviews, and interviews pertinent to Latino communities in the US, the Caribbean, and Latin America.
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Information & Culture: A Journal of History publishes high-quality, peer-reviewed articles on topics related to the history of information. In keeping with the spirit of information studies, the work is human centered and explores the interactions of people, organizations, and societies with information and technologies. Social and cultural context of information and information technology, viewed from a historical perspective, is at the heart of the journal’s interests.

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The University of Arizona

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

Texas Studies in Literature and Language

EDITORS: DOUGLAS BRUSTER AND JAMES COX
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Texas Studies in Literature and Language is an established journal of literary criticism publishing substantial essays reflecting a variety of critical approaches and covering all periods of literary history.

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

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The Velvet Light Trap offers critical essays on significant issues in film studies while expanding its commitment to television as well as film research. Each issue provokes debate about critical, theoretical, and historical topics relating to a particular theme.

The Velvet Light Trap is edited at the University of Wisconsin at Madison and the University of Texas at Austin, with the support of media scholars at those institutions and throughout the country.
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