



FALL | WINTER 2023

INTERNATIONAL RIGHTS CATALOG

UNIVERSITY OF TEXAS PRESS

*The first book to critically examine the legacy of pop superstar
Mariah Carey*

Why Mariah Carey Matters

ANDREW CHAN

ANDREW CHAN
BROOKLYN, NEW YORK

Chan is a frequent contributor to 4Columns, and his work has been published by the Criterion Collection, Film Comment, NPR, the New Yorker, and Wax Poetics.

MUSIC MATTERS, *Evelyn McDonnell and Oliver Wang, Editors*

RELEASE DATE | **SEPTEMBER**
5 x 8 inches, 160 pages

ISBN 978-1-4773-2507-0
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hardcover

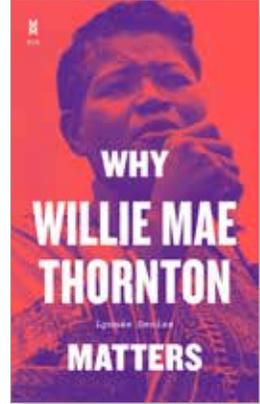
ISBN 978-1-4773-2509-4
\$22.95
e-book

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WHEN IT COMES TO MARIAH CAREY, STAR POWER IS NEVER in doubt. She has sold hundreds of millions of albums and cut more chart-topping hits than any other solo artist—ever. And she has that extraordinary five-octave vocal range. But there is more to Mariah Carey than eye-popping numbers.

Why Mariah Carey Matters examines the creative evolution and complicated biography of a true diva, making the case that, despite her celebrity, Carey’s musicianship and influence are insufficiently appreciated. A pioneering songwriter and producer, Carey pairs her vocal gifts with intimate lyricism and richly layered sonic details. In the mid-1990s, she transformed popular tastes with songs like “Fantasy” and “Honey,” blending hip-hop and R&B, and contributing to the rise of both as dominant genres. Andrew Chan explores Carey’s experience as a biracial woman in show business, her under-explored forays into house music and gospel, her stylistically eclectic recent work, and her appeal to multiple generations of queer audiences. And always there is her singing. Reckoning with the transcendent ideal of the voice that Carey represents, Chan shows how this global icon taught singers around the world what they can achieve with their instrument.

A Black, queer “biography in essays” about the creator of “Hound Dog,” “Ball and Chain,” and other songs that changed the course of American music



Why Willie Mae Thornton Matters

LYNNÉE DENISE

BORN IN ALABAMA IN 1926, RAISED IN THE CHURCH, APPROPRIATED BY white performers, buried in an indigent’s grave—Willie Mae “Big Mama” Thornton’s life events epitomize the blues—but Lynnée Denise pushes past the stereotypes to read Thornton’s life through a Black, queer, feminist lens and reveal an artist who was an innovator across her four-decade-long career.

Why Willie Mae Thornton Matters “samples” elements of Thornton’s art—and, occasionally, the author’s own story—to create “a biography in essays” that explores the life of its subject as a DJ might dig through a crate of records. Denise connects Thornton’s vaudevillesque performances in Sammy Green’s Hot Harlem Revue to the vocal improvisations that made “Hound Dog” a hit for Peacock Records (and later for Elvis Presley), injecting music criticism into what’s often framed as a cautionary tale of record-industry racism. She interprets Thornton’s performing in men’s suits as both a sly, Little Richard–like queering of the Chitlin Circuit and a simple preference for pants over dresses that didn’t have a pocket for her harmonica. Most radical of all, she refers to her subject by her given name rather than “Big Mama,” a nickname bestowed upon her by a white man. It’s a deliberate and crucial act of reclamation, because in the name of Willie Mae Thornton is the sound of Black musical resilience.

LYNNÉE DENISE

LOS ANGELES, CALIFORNIA

Denise is an artist, writer, and DJ. She was the Sterling Brown ’22 Distinguished Visiting Professor of Africana Studies at Williams College, and she is currently a doctoral student in the Department of Visual Culture at Goldsmiths, University of London.

MUSIC MATTERS, Evelyn McDonnell & Oliver Wang, Editors

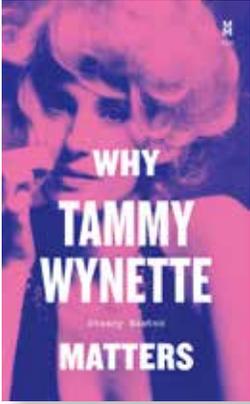
BRAD AND MICHELE MOORE
ROOTS MUSIC ENDOWMENT

RELEASE DATE | SEPTEMBER
5 x 8 inches, 224 pages

ISBN 978-1-4773-2118-8
\$24.95 | £21.99 | C\$30.95
hardcover

ISBN 978-1-4773-2795-1
\$24.95
e-book

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How Tammy Wynette channeled the conflicts of her life into her music and performance

Why Tammy Wynette Matters

STEACY EASTON

STEACY EASTON
HAMILTON, ONTARIO

Easton has written about country music for NPR, Slate, and the Atlantic. They are a PhD candidate in critical disability studies at York University.

MUSIC MATTERS, *Evelyn McDonnell, Editor*

RELEASE DATE | MAY
5 x 8 inches, 184 pages

ISBN 978-1-4773-2464-6
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hardcover

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\$21.95
e-book

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WITH HITS SUCH AS “STAND BY YOUR MAN” AND “GOLDEN Ring,” Tammy Wynette was an icon of American domesticity and femininity. But there were other sides to the first lady of country. Steacy Easton places the complications of Wynette’s music and her biography in sharp-edged relief, exploring how she made her sometimes-tumultuous life into her work, a transformation that was itself art.

Wynette created a persona of high femininity to match the themes she sang about—fawning devotion, redemption in heterosexual romance, the heartbreak of loneliness. Behind the scenes, her life was marked by persistent class anxieties; despite wealth and fame, she kept her beautician’s license. Easton argues that the struggle to meet expectations of southernness, womanhood, and southern womanhood, finds subtle expression in Wynette’s performance of “Apartment No. 9”—and it’s because of these vocal subtleties that it came to be called known as the saddest song ever written. Wynette similarly took on elements of camp and political critique in her artistry, demonstrating an underappreciated genius. *Why Tammy Wynette Matters* reveals a musician who doubled back on herself, her façade of earnestness cracked by a melodrama that weaponized femininity and upended feminist expectations, while scoring twenty number-one hits.

A stirring defense of Sinéad O'Connor's music and activism and an indictment of the culture that canceled her



Why Sinéad O'Connor Matters

ALLYSON MCCABE

IN 1990, SINÉAD O'CONNOR'S VIDEO FOR "NOTHING COMPARES 2 U" turned her into a superstar. Two years later, an appearance on *Saturday Night Live* turned her into a scandal. For many people—including, for years, the author—what they knew of O'Connor stopped there. Allyson McCabe believes it's time to reassess our old judgments about Sinéad O'Connor and to expose the machinery that built her up and knocked her down.

Addressing triumph and struggle, sound and story, *Why Sinéad O'Connor Matters* argues that its subject has been repeatedly manipulated and misunderstood by a culture that is often hostile to women who speak their minds (in O'Connor's case, by shaving her head, championing rappers, and tearing up a picture of the pope on live television). McCabe details O'Connor's childhood abuse, her initial success, and the backlash against her radical politics without shying away from the difficult issues her career raises. She compares O'Connor to Madonna, another superstar who challenged the Catholic Church, and Prince, who wrote her biggest hit and allegedly assaulted her. A journalist herself, McCabe exposes how the media distorts not only how we see O'Connor but how we see ourselves, and she weighs the risks of telling a story that hits close to home.

In an era when popular understanding of mental health has improved and the public eagerly celebrates feminist struggles of the past, it can be easy to forget how O'Connor suffered for being herself. This is the book her admirers and defenders have been waiting for.

ALLYSON MCCABE
HASTINGS ON HUDSON, NEW YORK

McCabe is a writer, reporter, and producer whose work is often broadcast on NPR, and her byline appears in the New York Times, BBC Culture, Wired, and other publications.

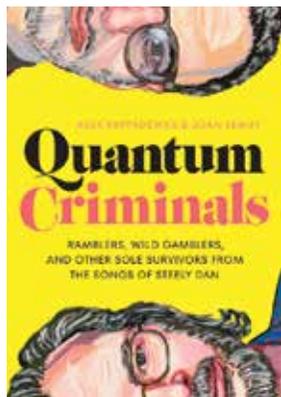
MUSIC MATTERS, Evelyn McDonnell, Editor

RELEASE DATE | MAY
5 x 8 inches, 256 pages

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hardcover

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e-book

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A literary and visual exploration of the songs of Steely Dan

Quantum Criminals

Ramblers, Wild Gamblers, and Other Sole Survivors from the Songs of Steely Dan

ALEX PAPPADEMAS AND JOAN LEMAY

ALEX PAPPADEMAS
LOS ANGELES, CALIFORNIA

Pappademas is the author of Keanu Reeves: Most Triumphant—The Movies & Meaning of an Irrepressible Icon and the writer and host of the acclaimed podcast The Big Hit Show.

JOAN LEMAY
NEW YORK, NEW YORK

LeMay is an artist based in London and New York City. Her work appears in multiple publications and books and has been shown in museums, galleries, and public spaces internationally.

AMERICAN MUSIC SERIES,
Jessica Hopper & Charles Hughes,
Editors

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RELEASE DATE | MAY
7 x 10 inches, 240 pages, 109
illustrations

STEELY DAN'S SONGS ARE EXERCISES IN FICTIONAL world-building. No one else in the classic-rock canon has conjured a more vivid cast of rogues and heroes, creeps and schmucks, lovers and dreamers and cold-blooded operators—or imbued their characters with so much humanity. Donald Fagen and Walter Becker summoned protagonists who seemed like fully formed people with complicated pasts. From Franny from NYU to Dr. Wu, every name is a locked-room mystery, beguiling listeners and earning the band an exceptionally passionate and ever-growing cult fandom.

Quantum Criminals presents the world of Steely Dan as it has never been seen, much less heard. Artist Joan LeMay has crafted lively, color-saturated images from the Daniverse to accompany writer Alex Pappademas's explorations of the famous and obscure songs that inspired each painting, in essays full of cultural context, wild speculation, and the occasional conspiracy theory. All of it is refracted through the perspectives of the characters themselves, making for a musical companion unlike any other. Funny, discerning, and visually stunning, here is a singular celebration of Steely Dan's musical cosmos.

ISBN 978-1-4773-2499-8
\$35.00 | £29.99 | C\$43.95
hardcover

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\$35.00
PDF e-book

Documentation, through photographs and interviews, of those who survived the unique Nazi ghetto/camp located at Terezín, Czech Republic

Borrowed Time

Survivors of Nazi Terezín Remember

DENNIS CARLYLE DARLING

DENNIS CARLYLE DARLING HAS PHOTOGRAPHED AND interviewed hundreds of Holocaust survivors who spent time at the German transit camp and ghetto at Terezín, a former eighteenth-century military garrison located north of Prague. Many of the prisoners were kept there until they could be transported to Auschwitz or other camps, but unlike at other camps, they were allowed a number of opportunities to participate in creative activities that the Nazis used for propaganda purposes to show the world how well they were treating Jews. Although it was not classified as a “death camp,” more than 33,000 prisoners died at Terezín from hunger, disease, and mistreatment.

In *Borrowed Time*, Darling reveals Terezín as a place of painful contradictions through striking and intimate portraits that retrace time and place with his subjects, the last remnants of those who survived the experience. Returning to sites of painful memories with his interview subjects to photograph them, Darling respectfully depicts these survivors and tells their stories.

DENNIS CARLYLE DARLING
AUSTIN, TEXAS

Darling is a retired professor at the University of Texas at Austin's School of Journalism and Media. His work has appeared in numerous publications and has been exhibited internationally at over 150 venues. He has published two previous books, Desperate Pleasures and Chameleon with Camera.

EXPLORING JEWISH ARTS
AND CULTURE, Robert H. Abzug,
Editor

JEWISH HISTORY LIFE AND
CULTURE ENDOWMENT

RELEASE DATE | JANUARY
10 1/2 x 12 1/2 inches, 288 pages,
114 duotone photos

ISBN 978-1-4773-2816-3

\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2817-0

\$55.00
PDF e-book

A twisting path through Austin's underground music scene in the twentieth century's last decade, narrated by the people who were there

A Curious Mix of People

The Underground Scene of '90s Austin

GREG BEETS AND RICHARD WHYMARK

GREG BEETS
AUSTIN, TEXAS

Beets is a music journalist and musician who wrote for the Austin Chronicle and performed as a vocalist with the 1990s Austin bands Cheezus, Noodle, and the Peenbeets.

RICHARD WHYMARK
AUSTIN, TEXAS

Whymark is a documentary filmmaker and the executive producer of the documentary series A Curious Mix of People.

LOWELL H. LEBERMANN JR.
ENDOWMENT FOR UT PRESS

RELEASE DATE | **OCTOBER**
7x 10 inches, 288 pages, 48 b&w photos

ISBN 978-1-4773-2813-2
\$27.95 | £23.99 | C\$34.95
paperback

ISBN 978-1-4773-2815-6
\$27.95
e-book

IT'S 1990 IN AUSTIN, TEXAS. THE NEXT DECADE WILL BE A tipping point in the city's transformation from sleepy college town to major city. Beneath the increasingly slick exterior, though, a group of like-minded contrarians were reimagining an underground music scene. Embracing a do-it-yourself ethos, record labels emerged to release local music, zines cheered and jeered acts beneath the radar of mainstream media outlets, and loads of small clubs opened simply because music-minded people wanted a place to play.

This vibrant scene valued expression over erudition, from the razor-sharp songcraft of Spoon to the fuzzed-out poptones of Sixteen Deluxe, and blurred the boundaries between observer and participant. Evolving in tandem with the city's emergence on the national stage via the film *Slacker* and the SXSW conference and festivals, Austin's musical underground became a spiritual crucible for the uneasy balance between commercial success and cultural authenticity, a tension that still resonates today. The first book about Austin underground music in the '90s, *A Curious Mix of People* is an oral history that tells the story of this transformative decade through the eyes of the musicians, writers, DJs, club owners, record-store employees, and other key figures who were there.

Unheard Witness foregrounds a young woman's experience of domestic abuse, resistance, and survival before the mass shooting at the University of Texas at Austin in 1966

Unheard Witness

The Life and Death of Kathy Leissner Whitman

JO SCOTT-COE

IN 1966, KATHY LEISSNER WHITMAN WAS A TWENTY-three-year-old teacher dreaming of a better future. She was an avid writer of letters, composing hundreds in the years before she was stabbed to death by her husband, Charles Whitman, who went on to commit a mass shooting from the tower at the University of Texas at Austin. Kathy's writing provides a rare glimpse of how one woman expressed, and sought to change, her short life with a coercive, controlling, and violent partner.

Unheard Witness provides a portrait of Kathy's life, doing so at a time when Americans are slowly grasping the link between domestic abuse and mass shooting. Public violence often follows violence in the home, yet such private crimes continue to be treated separately and even erased in the public imagination. Jo Scott-Coe studies Kathy's letters against the grain of the official history, which ignored Kathy's perspective. With its nuanced understanding of abuse and survival, *Unheard Witness* is an intimate, real-time account of trust and vulnerability—in its own way, a prologue for our age of atrocity.

JO SCOTT-COE
RIVERSIDE, CALIFORNIA

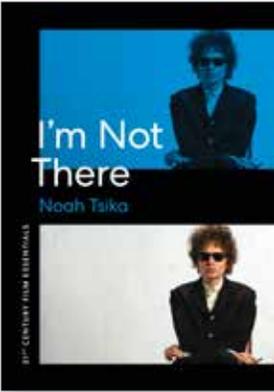
Scott-Coe is a professor of English composition and literature at Riverside City College, and the author of two nonfiction books, Teacher at Point Blank and MASS: A Sniper, a Father, and a Priest.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **OCTOBER**
5 1/2 x 8 1/2 inches, 352 pages, 34
b&w photos

ISBN 978-1-4773-2764-7
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hardcover

ISBN 978-1-4773-2766-1
\$27.95
e-book



An examination of director Todd Haynes and his Bob Dylan biopic

I'm Not There

NOAH TSIKA

NOAH TSIKA
NEW YORK, NEW YORK

Tsika is a professor of media studies at Queens College, CUNY. He is the author of Cinematic Independence: Constructing the Big Screen in Nigeria, Screening the Police: Film and Law Enforcement in the United States, Pink 2.0: Encoding Queer Cinema on the Internet, and other books on film.

21ST CENTURY FILM
ESSENTIALS, *Donna Kornhaber,*
Editor

RELEASE DATE | NOVEMBER
5 x 7 inches, 208 pages, 25 b&w photos

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\$24.95* | £21.99 | C\$30.95
paperback

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\$95.00* | £85.00 |
C\$119.00
paperback

ISBN 978-1-4773-2839-2
\$24.95
e-book

AS THE FIRST AND ONLY BOB DYLAN “BIOPIC,” *I’m Not There* caused a stir when released in 2007. Offering a surreal retelling of moments from Dylan’s life and career, the film is perhaps best known for its distinctive approach to casting, including Cate Blanchett and Marcus Carl Franklin, a Black child actor, as versions of Dylan though none of the characters bear his name. Greenlit by Bob Dylan himself, the film uses Dylan’s music as a score, a triumph for famed queer filmmaker Todd Haynes after encountering issues with copyright in previous projects.

Noah Tsika eloquently characterizes all the ways that Dylan and Haynes harmonize in their methods and sensibilities, interpreting the rule-breaking film as a biography that refuses chronology, disdains factual accuracy, flirts with libel, and cannibalizes Western cinema. Fitting the film’s inspiration, creation, and reception alongside its continuing afterlife, Tsika examines Dylan’s music in the film through the context of intellectual property, raising questions about who owns artistic material and artistic identities and how such material can be reused and repurposed. Tsika’s adventurous analysis touches on gender, race, queerness, celebrity, popular culture, and the law, while offering much to Haynes and Dylan fans alike.

A data-driven deep dive into a legendary comics author's subversion of gender norms within the bestselling comic of its time

The Claremont Run

Subverting Gender in the X-Men

J. ANDREW DEMAN

BY THE TIME CHRIS CLAREMONT'S RUN AS AUTHOR OF *Uncanny X-Men* ended in 1991, he had changed comic books forever. During his sixteen years writing the series, Claremont revitalized a franchise on the verge of collapse, shaping the X-Men who appear in today's Hollywood blockbusters. But, more than that, he told a new kind of story, using his growing platform to articulate transgressive ideas about gender nonconformity, toxic masculinity, and female empowerment.

J. Andrew Deman's investigation pairs close reading and quantitative analysis to examine gender representation, content, characters, and story structure. *The Claremont Run* compares several hundred issues of *Uncanny X-Men* with a thousand other Marvel comics to provide a comprehensive account of Claremont's sophisticated and progressive gender politics. Claremont's X-Men upended gender norms: where female characters historically served as mere eye candy, Claremont's had leading roles and complex, evolving personalities. Perhaps more surprisingly, his male superheroes defied and complicated standards of masculinity. Groundbreaking in their time, Claremont's comics challenged readers to see the real world differently and transformed pop culture in the process.

J. ANDREW DEMAN
AYR, ONTARIO

Deman is on the faculty in the Department of English Language and Literature at St. Jerome's University and the author of The Margins of Comics: The Construction of Women, Minorities, and the Geek in Graphic Narrative.

WORLD COMICS & GRAPHIC NONFICTION SERIES, *Frederick Luis Aldama, Christopher González & Deborah Elizabeth Whaley, Editors*

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6 x 9 inches, 184 pages, 14 b&w illustrations

ISBN 978-1-4773-2545-2
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hardcover

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e-book

A revisionist history of Method acting that connects the popular reception of “methodness” to entrenched understandings of screen performance still dominating American film discourse today

Imagining the Method

Reception, Identity, and American Screen Performance

JUSTIN OWEN RAWLINS

JUSTIN OWEN RAWLINS
TULSA, OKLAHOMA

Rawlins is an assistant professor in the University of Tulsa's Departments of Media Studies and Film Studies.

RELEASE DATE | JANUARY
6 x 9 inches, 272 pages, 27 b&w photos

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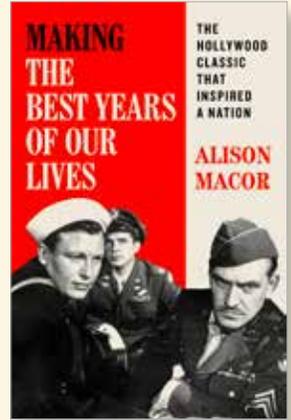
ONLY ONE ACTING STYLE HAS DOMINATED THE LEXICON of the casual moviegoer: “Method acting.” The first reception-based analysis of film acting, *Imagining the Method* investigates how popular understandings of the so-called Method—what its author Justin Rawlins calls “methodness”—created an exclusive brand for white male actors while associating such actors with rebellion and marginalization. Drawing on extensive archival research, the book maps the forces giving shape to methodness and policing its boundaries.

Imagining the Method traces the primordial conditions under which the Method was conceived. It explores John Garfield's tenuous relationship with methodness due to his identity. It considers the links between John Wayne's reliance on “anti-Method” stardom and Marlon Brando and James Dean's ascribed embodiment of Method features. It dissects contemporary emphases on transformation and considers the implications of methodness in the encoding of AI performers. Altogether, Justin Rawlins offers a revisionist history of the Method that shines a light on the cultural politics of methodness and the still-dominant assumptions about race, gender, and screen actors and acting that inform how we talk about performance and performers.

Making *The Best Years of Our Lives*

The Hollywood Classic That Inspired a Nation

ALISON MACOR



“Detailed and often rewarding. . . . Anyone who loves ‘The Best Years of Our Lives’ will appreciate Macor’s efforts.”—*WALL STREET JOURNAL*

“Though the book is full of juicy Hollywood details, this is ultimately the triumphant story of how director William Wyler and lead actor Harold Russell channeled their trauma into a project that brought personal and professional satisfaction to them and a greater awareness of veterans’ issues to the American public. . . . An eloquent testimony to the power of film.”—*LIBRARY JOURNAL*

“An illuminating account of the film’s journey to the screen and its impact on the nation.”—*THE FILM STAGE*

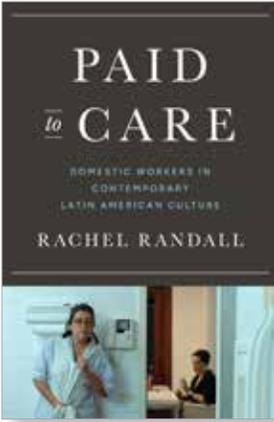
Alison Macor is a freelance writer and former film critic for the Austin Chronicle and the Austin American-Statesman.

WILLIAM AND BETTYE NOWLIN
ENDOWMENT IN ART, HISTORY,
AND CULTURE OF THE
WESTERN HEMISPHERE

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 208 pages, 16 b&w
photos

ISBN 978-1-4773-2833-0
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\$29.95*
e-book



An insight into the struggles of paid domestic workers in Latin America through an exploration of films, texts, and digital media produced since the 1980s in collaboration with them or inspired by their experiences

Paid to Care

Domestic Workers in Contemporary Latin American Culture

RACHEL RANDALL

RACHEL RANDALL
BRISTOL, UNITED KINGDOM

Randall is a senior lecturer in Latin American cultural studies at the University of Bristol. She is the author of Children on the Threshold in Contemporary Latin American Cinema and a coeditor of New Visions of Adolescence in Contemporary Latin American Cinema.

JOE R. AND TERESA LONG
ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | **DECEMBER**
*6 x 9 inches, 312 pages, 10 b&w
photos*

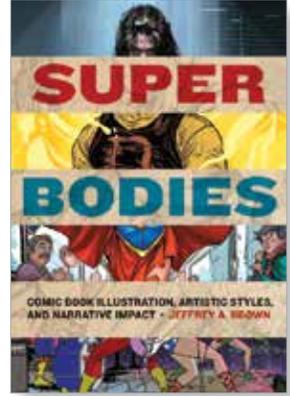
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hardcover

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\$45.00
e-book

PAID DOMESTIC WORK IN LATIN AMERICA IS OFTEN undervalued, underpaid, and underregulated. Exploring a wave of Latin American cultural texts since the 1980s that draw on the personal experiences of paid domestic work or intimate ties to domestic employees, *Paid to Care* offers insights into the struggles domestic workers face through an analysis of literary testimonials, documentary and fiction films, and works of digital media.

From domestic workers' experiences of unionization in the 1980s to calls for their rights to be respected today, the cultural texts analyzed in *Paid to Care* provide additional insight into public debates about paid domestic work. Rachel Randall examines work made in Brazil, Argentina, Chile, Mexico, Peru, and Uruguay. The most recent of these texts respond to the Covid-19 pandemic, which put many domestic workers' health and livelihoods at risk. Engaging with the legal histories of domestic work in multiple distinct national contexts, Randall demonstrates how the legacy of colonialism and slavery shapes the profession even today. Focusing on personal or coproduced cultural representations of domestic workers, *Paid to Care* explores complex ethical issues relating to consent, mediation, and appropriation.

An examination of the art in superhero comics and how style influences comic narratives



Super Bodies

Comic Book Illustration, Artistic Styles, and Narrative Impact

JEFFREY A. BROWN

FOR MANY, THE IDEA OF COMIC BOOK ART IMPLIES SIMPLISTIC four-color renderings of stiff characters slugging it out. In fact, modern superhero comic books showcase a range of complex artistic styles, with diverse connotations. Leading comics scholar Jeffrey A. Brown assesses six distinct approaches to superhero illustration—idealism, realism, cute, retro, grotesque, and noir—examining how each visually represents the superhero as a symbolic construct freighted with meaning.

Whereas comic book studies tend to focus on text and narrative, *Super Bodies* gives overdue credit to the artwork, which is not only a principal source of the appeal of comic books but also central to the values these works embody. Brown argues that superheroes are to be taken not as representations of people but as iconic types, and the art conveys this. Even the most realistic comic illustrations are designed to suggest not persons but ideas—ideas about bodies and societies. Thus the appearance of superheroes both directly and indirectly influences the story being told as well as the opinions readers form concerning justice, authority, gender, puberty, sexuality, ethnicity, violence, and other concepts central to political and cultural life.

JEFFREY A. BROWN
BOWLING GREEN, OHIO

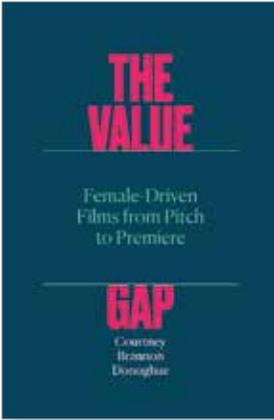
Brown is a professor of popular culture at Bowling Green State University. He is the author of Batman and the Multiplicity of Identity: The Contemporary Comic Book Superhero as Cultural Nexus; Love, Sex, Gender, and Superheroes; and other books on comic books and superheroes.

WORLD COMICS AND GRAPHIC NONFICTION SERIES, *Frederick Luis Aldama, Christopher González & Deborah Elizabeth Whaley, Editors*

RELEASE DATE | AUGUST
7 x 10 inches, 256 pages, 82 illustrations

ISBN 978-1-4773-2736-4
\$55.00* | £49.00 | C\$68.95
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e-book



How female directors, producers, and writers navigate the challenges and barriers facing female-driven projects at each stage of filmmaking in contemporary Hollywood

The Value Gap

Female-Driven Films from Pitch to Premiere

COURTNEY BRANNON DONOGHUE

COURTNEY BRANNON
DONOGHUE
DALLAS, TEXAS

Brannon Donoghue is an assistant professor of media industry studies in the Department of Media Arts at the University of North Texas. She is the author of Localising Hollywood and the coeditor of Digital Media Distribution: Portals, Platforms, Pipelines.

TEXAS FILM & MEDIA STUDIES
SERIES, Tom Schatz, Editor

RELEASE DATE | AUGUST
6 x 9 inches, 368 pages, 20 b&w
images, 4 tables

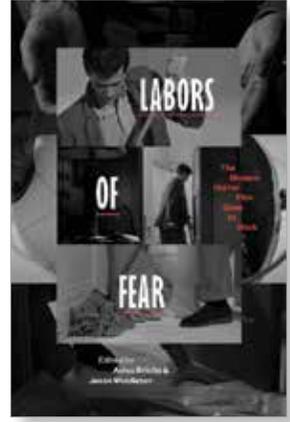
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\$29.95
e-book

CONVERSATIONS ABOUT GENDER EQUITY IN THE WORKPLACE accelerated in the 2010s, with debates inside Hollywood specifically pointing to broader systemic problems of employment disparities and exploitative labor practices. Compounded by the devastating #MeToo revelations, these problems led to a wide-scale call for change. *The Value Gap* traces female-driven filmmaking across development, financing, production, film festivals, marketing, and distribution, examining the realities facing women working in the industry during this transformative moment. Drawing from five years of extensive interviews with female producers, writers, and directors at different stages of their careers, Courtney Brannon Donoghue examines how Hollywood business cultures “value” female-driven projects as risky or not bankable. Industry claims that “movies targeting female audiences don’t make money” or “women can’t direct big-budget blockbusters” have long circulated to rationalize systemic gender inequities and have served to normalize studios prioritizing the white male-driven status quo. Through a critical media industry studies lens, *The Value Gap* challenges this pervasive logic with firsthand accounts of women actively navigating the male-dominated and conglomerate-owned industrial landscape.

How work and capitalism inspire horror in modern film



Labors of Fear

The Modern Horror Film Goes to Work

EDITED BY AVIVA BRIEFEL AND JASON MIDDLETON

AMERICAN IDEALS POSITION WORK AS A SOURCE OF PRIDE, opportunity, and meaning. Yet the ravages of labor are constant grist for horror films. Going back decades to the mad scientists of classic cinema, the menial motel job that prepares Norman Bates for his crimes in *Psycho*, and the unemployed slaughterhouse workers of *The Texas Chain Saw Massacre*, horror movies have made the case that work is not so much a point of pride as a source of monstrosity.

Editors Aviva Briefel and Jason Middleton assemble the first study of horror's critique of labor. In the 1970s and 1980s, films such as *The Shining* and *Dawn of the Dead* responded to deindustrialization, automation, globalization, and union busting. *Labors of Fear* explores these critical frameworks and extends them in discussions of recent works such as *The Autopsy of Jane Doe*, *Midsommar*, *Survival of the Dead*, *It Follows*, *Get Out*, and *Us*. Covering films ranging from the 1970s onward, these essays address novel and newly recognized modes and conditions of labor: reproductive labor, emotion work and emotional labor, social media and self-branding, intellectual labor, service work, precarity, and underemployment. In its singular way, horror continues to make spine-tingling sense of what is most destructive in the wider sociopolitical context of US capitalism.

AVIVA BRIEFEL
YARMOUTH, MAINE

Briefel is the Edward Little Professor of the English Language and Literature and Cinema Studies at Bowdoin College and the coeditor of Horror after 9/11: World of Fear, Cinema of Terror.

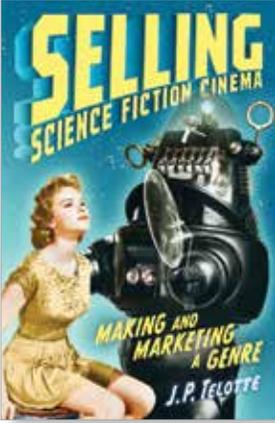
JASON MIDDLETON
FALMOUTH, MAINE

Middleton is an associate professor of English at the University of Rochester and the author of Documentary's Awkward Turn: Cringe Comedy and Media Spectatorship.

RELEASE DATE | JUNE
6 x 9 inches, 256 pages, 9 b&w images

ISBN 978-1-4773-2721-0
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hardcover

ISBN 978-1-4773-2723-4
\$55.00
e-book



How science fiction films in the 1950s were marketed and helped create the broader genre itself

Selling Science Fiction Cinema

Making and Marketing a Genre

J. P. TELOTTE

J. P. TELOTTE
SMYRNA, GA

*Telotte is a professor emeritus of film and media studies at the Georgia Institute of Technology. He is the author of *Animating the Science Fiction Imagination and Movies, Modernism, and the Science Fiction Pulp* and a former coeditor for the film journal *Post Script*.*

RELEASE DATE | JULY
6 x 9 inches, 192 pages, 39 b&w photos

ISBN 978-1-4773-2733-3
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\$45.00
e-book

FOR HOLLYWOOD, THE GOLDEN AGE OF SCIENCE FICTION was also an age of anxiety. Amid rising competition, fluid audience habits, and increasing government regulation, studios of the 1950s struggled to make and sell the kinds of films that once were surefire winners. These conditions, leading media scholar J. P. Telotte argues, catalyzed the incredible rise of science fiction.

Though science fiction films had existed since the earliest days of cinema, the sci-fi genre as a whole continued to resist easy definition through the 1950s. In grappling with this developing genre, the industry began to consider new marketing approaches that viewed films as fluid texts and audiences as ever-changing. Drawing on trade reports, film reviews, press-books, trailers, and other archival materials, *Selling Science Fiction Cinema* reconstructs studio efforts to market a promising new genre and, in the process, shows how salesmanship influenced what that genre would become. Telotte uses such films as *The Thing from Another World*, *Forbidden Planet*, and *The Blob*, as well as the influx of Japanese monster movies, to explore the shifting ways in which the industry reframed the sci-fi genre to market to no-longer static audience expectations. Science fiction transformed the way Hollywood does business, just as Hollywood transformed the meaning of science fiction.

A definitive, bilingual selection of poetry, essays, and letters by one of Puerto Rico's most beloved poets

I Am My Own Path

Selected Writings of Julia de Burgos

EDITED BY VANESSA PÉREZ-ROSARIO

JULIA DE BURGOS (1914–1953) IS BEST KNOWN FOR HER poetry, but she is also an important cultural figure famous for her commitment to social justice, feminist ideas, and the independence of Puerto Rico. Admirers cultivated her legacy to bring to light the real Julia de Burgos, the woman behind the public figure, which this remarkable collection further illuminates by supplying a complex portrait using her own powerful and imaginative words.

Beginning with a critical introduction to Burgos's life and work, Vanessa Pérez-Rosario then presents a selection of poems, essays, and letters that offer a glimpse into this formidable talent and intellect. Burgos left Puerto Rico, spending the 1940s in both New York City and Havana, where she cultivated a new kind of identity refracted through her pathbreaking work as a poet and journalist. Both poetry and prose are alive with politically charged insights into the struggle of national liberation, literary creation, and being a woman in a patriarchal society. *I Am My Own Path* is essential reading for anyone interested in Puerto Rican literature and culture as well as a foundational text of Latinx and Chicanx literature and culture in the United States.

VANESSA PÉREZ-ROSARIO
NEW YORK, NEW YORK

Pérez-Rosario is a translator and a professor at the City University of New York, and the managing editor of Small Axe, a project devoted to Caribbean cultural criticism. She is the author of Becoming Julia de Burgos: The Making of a Puerto Rican Icon, which is also available in Spanish.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | JANUARY
7 x 10 inches, 440 pages, 14 b&w photos

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C\$156.00
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A history of the activism that made public spaces in American cities more accessible to women

Breaking the Gender Code

Women and Urban Public Space in the Twentieth-Century United States

GEORGINA HICKEY

GEORGINA HICKEY
DEARBORN, MICHIGAN

Hickey is a professor of history at the University of Michigan–Dearborn and the author of Hope and Danger in the New South City: Working Class Women and Urban Development in Atlanta, 1890–1940.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **DECEMBER**
6 x 9 inches, 272 pages, 13 b&w photos

ISBN 978-1-4773-2822-4
\$45.00 | £40.00 | C\$55.95
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ISBN 978-1-4773-2824-8
\$45.00
e-book

FROM THE CLOSING YEARS OF THE NINETEENTH CENTURY, women received subtle—and not so subtle—messages that they shouldn't be in public. Or, if they were, that they were not safe. *Breaking the Gender Code* tells the story of both this danger narrative and the resistance to it.

Historian Georgina Hickey investigates challenges to the code of urban gender segregation in the twentieth century, focusing on organized advocacy to make the public spaces of American cities accessible to women. She traces waves of activism from the Progressive Era, with its calls for public restrooms, safe and accessible transportation, and public accommodations, through and beyond second-wave feminism and its focus on the creation of alternative, women-only spaces and extensive antiviolence efforts. In doing so, Hickey explores how gender segregation intertwined with other systems of social control, as well as how class, race, and sexuality shaped activists' agendas and women's experiences of urban space. Drawing connections between the vulnerability of women in public spaces, real and presumed, and contemporary debates surrounding rape culture, bathroom bills, and domestic violence, Hickey unveils both the strikingly successful and the incomplete initiatives of activists who worked to open up public space to women.

How girls of color from eight global communities strategize on questions of identity, social issues, and political policy through spoken word poetry

Quantum Justice

Global Girls Cultivating Disruption through Spoken Word Poetry

CRYSTAL LEIGH ENDSLEY

AROUND THE WORLD, GIRLS KNOW HOW TO PERFORM. Grounded in her experience of “putting a mic in the margins” by facilitating workshops for girls in Ethiopia, South Africa, Tanzania, and the United States, scholar/advocate/artist Crystal Leigh Endsley highlights how girls use spoken word poetry to narrate their experiences, dreams, and strategies for surviving and thriving. By centering the process of creating and performing spoken word poetry, this book examines how girls forecast what is possible for their collective lives.

In this book, Endsley combines poetry, discourse analysis, photovoice, and more to forge the feminist theory of “quantum justice,” which forefronts girls’ relationships with their global counterparts. Using quantum justice theory, Endsley examines how these collaborative efforts produce powerful networks and ultimately map trajectories of social change at the micro level. By inviting transnational dialogue through spoken word poetry, *Quantum Justice* emphasizes how the imaginative energy in hip-hop culture can mobilize girls to connect and motivate each other through spoken word performance and thereby disrupt the status quo.

CRYSTAL LEIGH ENDSLEY
MONTCLAIR, NEW JERSEY

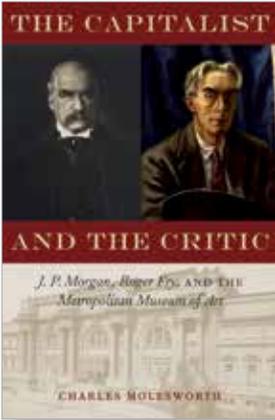
Endsley is an associate professor in the Department of Africana Studies at John Jay College of Criminal Justice, City University of New York. She is the author of The Fifth Element: Social Justice Pedagogy through Spoken Word Poetry and a coauthor of Open Mic Night: Campus Programs That Champion College Student Voice and Engagement.

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 280 pages, 16 b&w photos

ISBN 978-1-4773-2806-4
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C\$119.00
hardcover

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e-book



A skillful and fascinating retelling of the often testy relationship between J. P. Morgan and Roger Fry, two men who did more to establish the preeminence of the Metropolitan Museum of Art than any collector and curator before or since.

The Capitalist and the Critic

J. P. Morgan, Roger Fry, and the Metropolitan Museum of Art

CHARLES MOLESWORTH

CHARLES MOLESWORTH
FOREST HILLS, NEW YORK

Molesworth is the author of biographies of Marianne Moore, Alain Locke, and Countee Cullen, and literary critical monographs on Donald Barthleme and Gary Snyder. The regular art columnist for Salmagundi, and author of many articles on modern literature and the visual arts, he has also edited the modern section of The Heath Anthology of American Literature and the essays of Alain Locke.

RELEASE DATE | AVAILABLE
6 x 9 inches, 256 pages

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ISBN 978-1-4773-0842-4
\$29.95
e-book

SHORTLY AFTER THE TURN OF THE TWENTIETH CENTURY, the Metropolitan Museum of Art began an ambitious program of collection building and physical expansion that transformed it into one of the world's foremost museums, an eminence that it has maintained ever since. Two men of singular qualities and accomplishments played key roles in the Met's transformation—J. P. Morgan, America's leading financier and a prominent art collector, and Roger Fry, the headstrong English expert in art history who served as the Met's curator of painting. Their complicated, often contentious relationship embodies and illuminates the myriad tensions between commerce and art, philanthropists and professional staff, that a great museum must negotiate to define and fulfill its mission.

In this masterful, multidisciplinary narrative, Charles Molesworth offers the first in-depth look at how Morgan and Fry helped to mold the cultural legacy of masterpieces of painting and the development of the "encyclopedic" museum. Structuring the book as a joint biography, Molesworth describes how Morgan used his vast wealth to bring European art to an American citizenry, while Fry brought high standards of art history from the world of connoisseurs to a general public. Their clashes reveal the forces—personal and societal—that helped shape the Metropolitan Museum.

Exploring representations of Latinx people from Scarface to Narcos, this book examines how pop culture has framed Latin America as the villain in America's long and ineffectual War on Drugs

Narcomedia

Latinidad, Popular Culture, and America's War on Drugs

JASON RUIZ

IF THERE IS AN ENEMY IN THE WAR ON DRUGS, IT IS Latinx people. That is the lesson of forty years of cultural production in the United States. From *Scarface* and *Miami Vice* to *Narcos* and *Better Call Saul*, and from social media to gritty memoirs, popular culture continually positions Latinos as an alien people who threaten the US body politic with drugs. Jason Ruiz explores the creation and endurance of this trope, its effects on Latin Americans and Latinx people, and its role in the cultural politics of the War on Drugs.

Even as the focus of drug anxiety has shifted over the years from cocaine to crack and from methamphetamines to opioids, and even as significant strides have been made in representational politics in many areas of pop culture, Latinx people remain an unshakable fixture in stories narrating the production, distribution, and sale of narcotics. *Narcomedia* argues that such representations of Latinx people, regardless of the intentions of their creators, are best understood as a cultural front in the War on Drugs. Latinos and Latin Americans are not actually America's drug problem, yet many Americans think otherwise—and that is in no small part because popular culture has largely refused to imagine the drug trade any other way.

JASON RUIZ
NOTRE DAME, INDIANA

Ruiz is an associate professor in and the chair of the Department of American Studies at the University of Notre Dame. He is the author of Americans in the Treasure House: Travel to Porfirian Mexico and the Cultural Politics of Empire.

LATINX: THE FUTURE IS NOW,
Lorgia García-Peña & Nicole Guidotti-Hernández, Editors

RELEASE DATE | OCTOBER
6 x 9 inches, 288 pages, 20 b&w photos

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e-book

How disenfranchised Black Brazilians create alternative identities through hip-hop culture

Emergent Quilombos

Black Life and Hip-Hop in Brazil

BRYCE HENSON

BRYCE HENSON
COLLEGE STATION, TEXAS

Henson is an assistant professor of media, culture, and identity in the Department of Communication and Journalism and associate faculty in the Africana Studies Program at Texas A&M University.

JOE AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | JANUARY
6 x 9 inches, 280 pages, 9 b&w photos

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e-book

SALVADOR DA BAHIA, BRAZIL, IS KNOWN AS BLACK ROME: the local art, food, and dance are closely linked to their African roots in a city that is predominantly Black. Yet many Black Brazilian residents are politically and economically disenfranchised. Bryce Henson details a culture of resistance and activism that has emerged in response, expressed through hip-hop and the social relations surrounding it.

Based on years of ethnographic research, *Emergent Quilombos* shows how Black hip-hop artists and their circles contest structures of anti-Black racism by creating safe havens and alternative social, cultural, and political systems that serve Black people. These artists valorize and empower marginalized Black youth through song, fashion, media, visual art, and community action focused on diasporic connections, ancestry, and Black identifications that oppose the anti-Black nation. In the process, Henson argues, the Salvador hip-hop scene has reinvigorated and reterritorialized a critical legacy of Black politicocultural resistance: the *quilombo*, maroon communities of Black fugitives who refused slavery as a way of life, gathered away from the spaces of their oppression, protected their security and freedom, and nurtured Black life.

A collection of essays, interviews, and conversations by and between scholars, activists, and artists from Latin America and the Caribbean that paints a portrait of Black women's experiences across the region

Black Feminist Constellations

Dialogue and Translation across the Americas

EDITED BY CHRISTEN A. SMITH AND LORRAINE LEU

BLACK WOMEN IN LATIN AMERICA AND THE CARIBBEAN suffer a triple erasure: as Black people, as women, and as non-English speakers in a global environment dominated by the Anglophone North. *Black Feminist Constellations* is a passionate and necessary corrective. Focused on and written by Black women of the southern Americas, the original works composing this volume make legible the epistemologies that sustain radical scholarship, art, and political organizing by Black women everywhere.

In essays, poems, and dialogues, the writers in *Black Feminist Constellations* reimagine liberation from the perspectives of radical South American and Caribbean Black women thinkers. The volume's methodologically innovative approach reflects how Black women come together to theorize the world and challenges the notion that the university is the only site where knowledge can emerge. A major work of intellectual history, *Black Feminist Constellations* amplifies rarely heard voices, centers the uncanonized, and celebrates the overlooked work of Black women.

CHRISTEN A. SMITH
AUSTIN, TEXAS

Smith is an associate professor of anthropology and African and African Diaspora studies and the director of the Center for Women's and Gender Studies at the University of Texas at Austin.

LORRAINE LEU
AUSTIN, TEXAS

Leu is a professor of Latin American and cultural studies in the Lozano Long Institute of Latin American Studies (LLILAS) and Department of Spanish & Portuguese at the University of Texas at Austin.

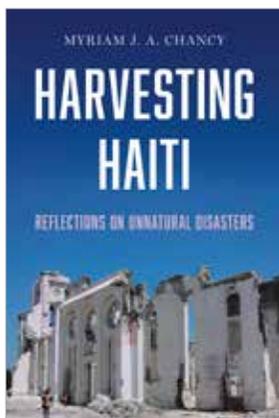
JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | **DECEMBER**
*6 x 9 inches, 336 pages, 35 color
photos, 43 b&w photos*

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e-book



This collection ponders the personal and political implications for Haitians at home and abroad resulting from the devastating 2010 earthquake

Harvesting Haiti

Reflections on Unnatural Disasters

MYRIAM J. A. CHANCY

MYRIAM J. A. CHANCY
CLAREMONT, CALIFORNIA

Chancy is a Guggenheim Fellow and HBA Chair of the Humanities at Scripps College. She is the author of Autochthonomies: Transnationalism, Testimony, and Transmission in the African Diaspora, among other books, including four novels, the latest of which is What Storm, What Thunder.

RELEASE DATE | **OCTOBER**
6 x 9 inches, 304 pages, 14 b&w photos, one 16-page color insert

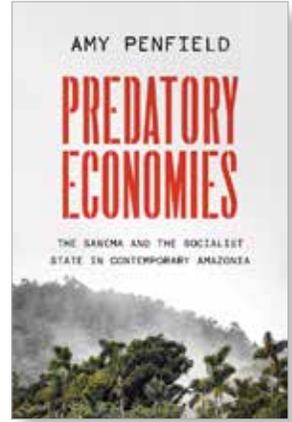
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THE 7.0 MAGNITUDE EARTHQUAKE THAT STRUCK HAITI IN January 2010 was a debilitating event that followed decades of political, social, and financial issues. Leaving over 250,000 people dead, 300,000 injured, and 1.5 million people homeless, the earthquake has had lasting repercussions on a struggling nation. As the post-earthquake political situation unfolded, Myriam Chancy worked to illuminate on-the-ground concerns, from the vulnerable position of Haitian women to the failures of international aid. Originally presented at invited campus talks, published as columns for a newspaper in Trinidad and Tobago, and circulated in other ways, her essays and creative responses preserve the reactions and urgencies of the years following the disaster.

In *Harvesting Haiti*, Chancy examines the structures that have resulted in Haiti's post-earthquake conditions and reflects at key points after the earthquake on its effects on vulnerable communities. Her essays make clear the importance of sustaining and supporting the dignity of Haitian lives and of creating a better, contextualized understanding of the issues that mark Haitians' historical and present realities, from gender parity to the vexed relationship between Haiti and the Dominican Republic.

A study of the modes of predation used by and against the Sanema people of Venezuela



Predatory Economies

The Sanema and the Socialist State in Contemporary Amazonia

AMY PENFIELD

PREDATION IS CENTRAL TO THE COSMOLOGY AND LIFEWAYS of the Sanema-speaking Indigenous people of Venezuelan Amazonia, but it also marks their experience of modernity under the socialist “Bolivarian” regime and its immense oil wealth. Yet predation is not simply violence and plunder. For Sanema people, it means a great deal more: enticement, seduction, persuasion. It suggests an imminent threat but also opportunity and even sanctuary.

Amy Penfield spent two and a half years in the field, living with and learning from Sanema communities. She discovered that while predation is what we think it is—invading enemies, incursions by gold miners, and unscrupulous state interventions—Sanema are not merely prey. Predation, or appropriation without reciprocity, is essential to their own activities. They use predatory techniques of trickery in hunting and shamanism activities; in addition, they employ tactics of manipulation to obtain resources from neighbors and from the state. A richly detailed ethnography, *Predatory Economies* looks beyond well-worn tropes of activism and resistance to tell a new story of agency from an Indigenous perspective.

AMY PENFIELD
BRISTOL, UNITED KINGDOM

Penfield is a lecturer in social anthropology at the University of Bristol.

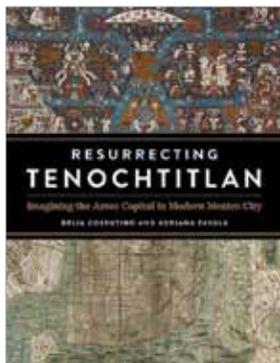
JOE R. AND TERESA LOZANO
LONG SERIES IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | **APRIL**
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images, 1 map

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e-book



How Mexican artists and intellectuals created a new identity for modern Mexico City through its ties to Aztec Tenochtitlan

Resurrecting Tenochtitlan

Imagining the Aztec Capital in Modern Mexico City

DELIA COSENTINO AND ADRIANA ZAVALA

DELIA COSENTINO
CHICAGO, ILLINOIS

Cosentino is an associate professor of Latin American art history at DePaul University. She is the author of Las joyas de Zinacantepec: Arte colonial en el Monasterio de San Miguel and was a guest editor for Artforum's Bulletin's thematic volume "Cartographic Styles and Discourse."

ADRIANA ZAVALA
MEDFORD, MASSACHUSETTS

Zavala is an associate professor of the history of art and architecture and race, colonialism, and diaspora studies at Tufts University. She is the author of Becoming Modern, Becoming Tradition: Women, Gender, and Representation in Mexican Art.

JOE R. AND TERESA LOZANO
LONG SERIES IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | JUNE
8 1/2 x 11 inches, 272 pages, 64
color and 25 b&w illustrations

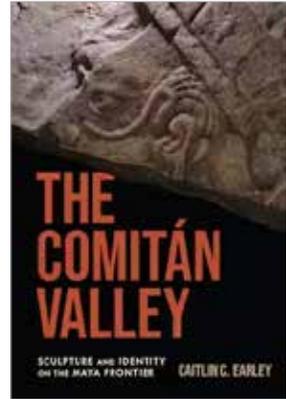
AFTER ARCHAEOLOGISTS REDISCOVERED A CORNER OF the Templo Mayor in 1914, artists, intellectuals, and government officials attempted to revive Tenochtitlan as an instrument for reassessing Mexican national identity in the wake of the Revolution of 1910. What followed was a conceptual excavation of the original Mexica capital in relation to the transforming urban landscape of modern Mexico City.

Revolutionary-era scholars took a renewed interest in sixteenth century maps as they recognized an intersection between Tenochtitlan and the foundation of a Spanish colonial settlement directly over it. Meanwhile, Mexico City developed with modern roads and expanded civic areas as agents of nationalism promoted concepts like *indigenismo*, the embrace of Indigenous cultural expressions. The promotion of artworks and new architectural projects such as Diego Rivera's Anahuacalli Museum helped to make real the notion of a modern Tenochtitlan. Employing archival materials, newspaper reports, and art criticism from 1914 to 1964, *Resurrecting Tenochtitlan* connects art history with urban studies to reveal the construction of a complex physical and cultural layout for Mexico's modern capital.

ISBN 978-1-4773-2699-2
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Hardcover

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\$60.00
PDF e-book

*An exploration of the understudied sculpture
of the Maya frontier*



The Comitán Valley

Sculpture and Identity on the Maya Frontier

CAITLIN C. EARLEY

A THOUSAND YEARS AGO, THE COMITÁN VALLEY, IN THE Mexican state of Chiapas, was the western edge of the Maya world. Far from the famous power centers of the Classic period, the valley has been neglected even by specialists. Here, Caitlin C. Earley offers the first comprehensive study of sculpture excavated from the area, showcasing the sophistication and cultural vigor of a region that has largely been ignored.

Supported by the rulers of the valley's cities, local artists created inventive works that served to construct civic identities. In their depictions of warrior kings, ballgames, rituals, and ancestors, the artists of Comitán made choices that reflected political and spiritual goals and distinguished the artistic production of the Comitán Valley from that of other Maya locales. After the Maya abandoned their powerful lowland centers, those in the Comitán were maintained, a distinction from which Earley draws new insights concerning the Maya collapse. Richly illustrated with never-before-published photographs of sculptures unearthed from key archaeological sites, *The Comitán Valley* is an illuminating work of art historical recovery and interpretation.

CAITLIN C. EARLEY
SEATTLE, WASHINGTON

*Earley is an assistant professor
of art history at the University of
Washington, Seattle.*

THE LINDA SCHELE SERIES IN
MAYA AND PRE-COLUMBIAN
STUDIES

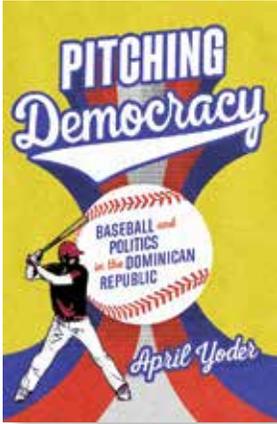
RELEASE DATE | JULY
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How Dominicans contribute to Major League Baseball and what they receive in return

Pitching Democracy

Baseball and Politics in the Dominican Republic

APRIL YODER

APRIL YODER
NORWALK, CONNECTICUT

Yoder is an assistant professor of history at the University of New Haven.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

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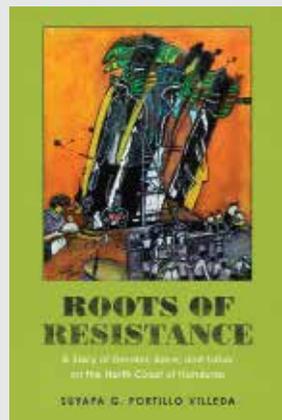
FROM JUAN MARICHAL AND PEDRO MARTÍNEZ TO ALBERT Pujols and Juan Soto, Dominicans have long been among Major League Baseball's best. How did this small Caribbean nation become a hothouse of baseball talent? To many fans, the answer is both obvious and disconcerting: pro teams use their riches to develop talent abroad, creating opportunities for superhuman athletes and corrupt officials, while the rest of the population sees little benefit.

Yet this interpretation of history is incomplete. April Yoder traces how baseball has empowered Dominicans in their struggles for democracy and social justice. While the dictatorship of Rafael Trujillo saw the sport as a means of cementing its power at home and abroad, the Dominican people fashioned an emancipated civic sphere by seeing their potential for democratic success in their compatriots' baseball success. Later, Dominicans articulated demands for democracy, economic opportunity, and civil rights through successful calls for public support of amateur and professional baseball. Today, Dominicans continue to demand that incentives for the baseball industry foster human as well as economic development. A revelatory and innovative history, *Pitching Democracy* restores agency to the Dominican people and honors their true love of the game.

Roots of Resistance

A Story of Gender, Race, and
Labor on the North Coast of
Honduras

SUYAPA G. PORTILLO VILLEDA



Winner of the 2021 Sara A. Whaley Prize of the National Women's Studies Association (NWSA)

“Suyapa Portillo Villeda advances a bold argument about the relationship between the Honduran resistance to the destructive coup of 2009 and its roots in the deep Caribbean capitalist history of this so-called classic banana republic.”—DARÍO A. EURAQUE, TRINITY COLLEGE, AUTHOR OF *REINTERPRETING THE BANANA REPUBLIC: REGION AND STATE IN HONDURAS, 1870–1972*

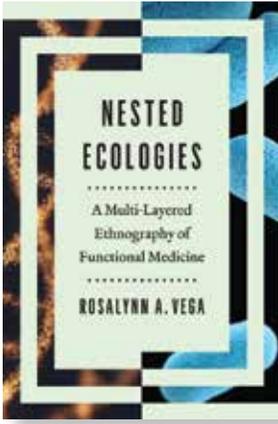
“*Roots of Resistance* offers a much-needed intersectional approach to histories of labor activism in Honduras by integrating race, class, and gender. Suyapa Portillo Villeda relates her stories with an underlying sense of urgency driven not only by her interest in documenting past struggles but also by a desire to show their relevance for the future of Honduras and Hondurans.”—JOHN SOLURI, CARNEGIE MELLON UNIVERSITY, AUTHOR OF *BANANA CULTURES: AGRICULTURE, CONSUMPTION, AND ENVIRONMENTAL CHANGE IN HONDURAS AND THE UNITED STATES*

Suyapa G. Portillo Villeda is an associate professor of Chicana/o-Latina/o transnational studies at Pitzer College and a member of the Intercollegiate Department of Chicanx Latinx Studies at the Claremont Colleges Consortium.

RELEASE DATE | AVAILABLE
6 x 9 inches, 432 pages, 19 b&w
photos, 1 map

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e-book



How functional medicine leverages systems biology and epigenetic science to treat the microbiome and reverse chronic disease

Nested Ecologies

A Multi-Layered Ethnography of Functional Medicine

ROSALYNN A. VEGA

ROSALYNN A. VEGA
EDINBURG, TEXAS

Vega is associate professor of medical anthropology at the University of Texas Rio Grande Valley. She is the author of No Alternative: Childbirth, Citizenship, and Indigenous Culture in Mexico.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | APRIL
6 x 9 inches, 328 pages, 8 b&w
images, 2 tables

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hardcover

ISBN 978-1-4773-2688-6
\$34.95
e-book

EACH BODY IS A SYSTEM WITHIN A SYSTEM—AN ECOLOGY within the larger context of social, political, economic, cultural, and environmental factors. This is one of the lessons of epigenetics, whereby structural inequalities are literally encoded in our genes. But our ecological embeddedness extends beyond DNA, for each body also teems with trillions of bacteria, yeast, and fungi, all of them imprints of our individual milieus. *Nested Ecologies* asks what it would mean to take seriously our microbial being, given that our internal ecologies are shaped by inequalities embedded in our physical and social environments.

Further, Rosalynn Vega argues that health practices focused on patients' unique biology inadvertently reiterate systemic inequities. In particular, functional medicine—which attempts to heal chronic disease by leveraging epigenetic science and treating individual microbiomes—reduces illness to problems of “lifestyle,” principally diet, while neglecting the inability of poor people to access nutrition. Functional medicine thus undermines its own critique of the economics of health care. Drawing on novel digital ethnographies and reflecting on her own experience of chronic illness, Vega challenges us to rethink not only the determinants of well-being but also what it is to be human.

A rich, long-term ethnography of women seafood traders in Mexico

Pink Gold

Women, Shrimp, and Work in Mexico

MARÍA L. CRUZ-TORRES

THE “SHRIMP LADIES,” LOCALLY KNOWN AS CHANGUERAS, of Mazatlán, Mexico, sell seafood in open-air markets, forming an extralegal but key part of the economy built around this “pink gold.” Over time, they struggled to evolve from marginalized peddlers to local icons depicted in popular culture, even as they continue to work at an open-air street market.

Pink Gold documents the shrimp traders’ resilience and resourcefulness, from their early conflicts with the city and forming a union, to carving out a physical space for a seafood market, and even navigating conflicts with the Mexican military. Drawing from her two decades of fieldwork, María L. Cruz-Torres explores the inspiring narrative of this overlooked group of women involving grassroots politics, transborder and familial networking, debt and informal economic practices, personal sacrifices, and simple courage. She argues that, amid intense economic competition, their success relies on group solidarity that creates interlocking networks of mutual trust, or *confianza*, that in turn enable them to cross social and political boundaries that would typically be closed to them. Ultimately, *Pink Gold* offers fresh insights into issues of gender and labor, urban public space, the street economy, commodities, and globalization.

MARÍA L. CRUZ-TORRES
TEMPE, ARIZONA

Cruz-Torres is an anthropologist and associate professor at Arizona State University’s School of Transborder Studies. She is a coeditor of Gender and Sustainability: Lessons from Asia and Latin America and the author of Lives of Dust and Water: An Anthropology of Change and Resistance in Northwestern Mexico.

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **DECEMBER**
6 x 9 inches, 384 pages, 14 b&w
photos, 1 map

ISBN 978-1-4773-2802-6
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paperback

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\$105.00* | £94.00 |
C\$130.95
hardcover

ISBN 978-1-4773-2804-0
\$34.95
e-book

An ethnography of the Ecuadorian Amazon that demonstrates the need for a relational, place-based, contingent understanding of harm and toxicity

Reckoning with Harm

The Toxic Relations of Oil in Amazonia

AMELIA M. FISKE

AMELIA M. FISKE
KIEL, GERMANY

Fiske is a senior research fellow at the Institute for History and Ethics in Medicine at the Technical University of Munich in Germany.

ENVIRONMENTAL STUDIES
ENDOWMENT (NEH)

RELEASE DATE | **OCTOBER**
6 x 9 inches, 280 pages, 20 b&w photos, 4 b&w illustrations, 2 maps

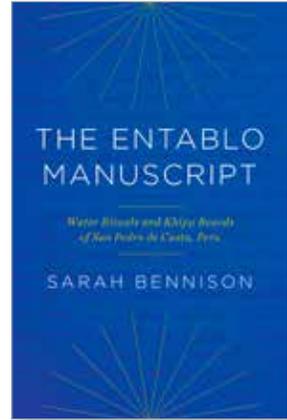
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\$105.00* | £94.00 |
C\$130.95
hardcover

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\$34.95
e-book

RECKONING WITH HARM IS A STRIKING ETHNOGRAPHIC analysis of the harm resulting from oil extraction. Covering fifty years of settler colonization and industrial transformation of the Ecuadorian Amazon, Amelia Fiske interrogates the relations of harm. She moves between forest-courtrooms and oily waste pits, farms and toxic tours, to explore both the ways in which harm from oil is entangled with daily life and the tensions surrounding efforts to verify and redress it in practice. Attempts to address harm from the oil industry in Ecuador have been consistently confounded by narrow, technocratic understandings of evidence, toxicity, and responsibility. Building on collaborators' work to contest state and oil company insistence that harm is controlled and principally chemical in nature, Fiske shows that it is necessary to refigure harm as relational in order to reckon with unremediated contamination of the past while pushing for broad forms of accountability in the present. She theorizes that harm is both a relationship and an animating feature of relationships in this place, a contingent understanding that is needed to contemplate what comes when living in a toxic world.

A unique study of an Andean community's water rituals and the extraordinary document describing how they should be performed



The Entablo Manuscript

Water Rituals and Khipu Boards of San Pedro de Casta, Peru

SARAH BENNISON

IN THE DRY SEASON IN THE ANDES, WATER FROM SPRINGS, lakes, reservoirs and melting glaciers feeds irrigation canals that have sustained communities for thousands of years. Managing and maintaining these water infrastructures is essential, and in 1921, in the village of San Pedro de Casta, Peru, local authorities recorded their ritual canal-cleaning duties in a Spanish-language document called the Entablo. It is only the second book (along with the Huarochirí Manuscript) ever seen by scholars in which an Andean community explains its customs and ritual laws in its own words.

Sarah Bennison offers a critical introduction to the Entablo, a Spanish transcription of the document, and an English translation. Among its other revelations, the Entablo delves into the use of khipu boards, devices that meld the traditional knotted strings known as khipus with a written alphabet. Only in the Entablo do we learn that there were multiple khipu boards associated with a single canal-cleaning ritual, or that there were separate khipu records for men and women. The Entablo manuscript furnishes unparalleled insights into Andean rituals, religion, and community history at a historical moment when rural highland communities were changing rapidly.

SARAH BENNISON
ST. ANDREWS, FIFE,
SCOTLAND

Bennison is an interdisciplinary postdoctoral research fellow and an honorary research fellow in social anthropology at the University of St. Andrews, Scotland.

THE WILLIAM AND BETTYE
NOWLIN SERIES IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

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photos, 1 map

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hardcover

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\$45.00
e-book

An exploration of Colombian maps in New Granada

The History of a Periphery

Spanish Colonial Cartography from Colombia's Pacific Lowlands

JULIET B. WIERSEMA

JULIET B. WIERSEMA
SAN ANTONIO, TEXAS

Wiersema is an associate professor in the Department of Art and Art History at the University of Texas at San Antonio. She is the author of Architectural Vessels of the Moche: Ceramic Diagrams of Sacred Space in Ancient Peru.

JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | **JANUARY**
*8.5 x 11 inches, 256 pages, one
8-page color insert, 66 b&w
illustrations*

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PDF e-book

DURING THE LATE SPANISH COLONIAL PERIOD, THE Pacific Lowlands, also called the Greater Chocó, was famed for its rich placer deposits. Gold mined here was central to New Granada's economy yet this Pacific frontier in today's Colombia was considered the "periphery of the periphery." Infamous for its fierce, unconquered Indigenous inhabitants and its brutal tropical climate, it was rarely visited by Spanish administrators, engineers, or topographers and seldom appeared in detail on printed maps of the period.

In this lavishly illustrated and meticulously researched volume, Juliet Wiersema uncovers little-known manuscript cartography and makes visible an unexamined corner of the Spanish empire. In concert with thousands of archival documents from Colombia, Spain, and the United States, she reveals how a "periphery" was imagined and projected, largely for political or economic reasons. Along the way, she unearths untold narratives about ephemeral settlements, African adaptation and autonomy, Indigenous strategies of resistance, and tenuous colonialisms on the margins of a beleaguered viceroyalty.

Essays on the rise of community-focused art projects and anti-monuments in Mexico since the 1980s



The New Public Art

Collectivity and Activism in Mexico since the 1980s

MARA POLGOVSKY EZCURRA

MEXICO HAS LONG BEEN LAUDED AND STUDIED FOR ITS postrevolutionary public art, but recent artistic practices have raised questions about how public art is created and for whom it is intended. In *The New Public Art*, Mara Polgovsky Ezcurra, together with a number of scholars, artists, and activists, looks at the rise of community-focused art projects, from collective cinema to off-stage dance and theatre, and the creation of anti-monuments that have redefined what public art is and how people have engaged with it across the country since the 1980s.

The New Public Art investigates the reemergence of collective practices in response to privatization, individualism, and alienating violence. Focusing on the intersection of art, politics, and notions of public participation and belonging, contributors argue that a new, non-state-led understanding of “the public” came into being in Mexico between the mid-1980s and the late 2010s. During this period community-based public art bore witness to the human costs of abuses of state and economic power while proposing alternative forms of artistic creation, activism, and cultural organization.

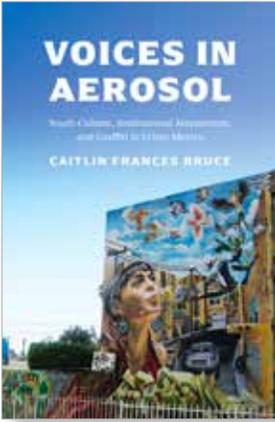
MARA POLGOVSKY
EZCURRA
LONDON, UNITED KINGDOM
Polgovsky Ezcurra is a senior lecturer in contemporary art at Birkbeck, University of London, and the author of Touched Bodies: The Performative Turn in Latin American Art.

JOE AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | **SEPTEMBER**
7 x 10 inches, 304 pages, 46 b&w
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\$45.00
PDF e-book



How a city government in central Mexico evolved from waging war on graffiti in the early 2000s to sanctioning its creation a decade later, and how youth navigated these changing conditions for producing art

Voices in Aerosol

Youth Culture, Institutional Attunement, and Graffiti in Urban Mexico

CAITLIN FRANCES BRUCE

CAITLIN FRANCES BRUCE
PITTSBURGH, PENNSYLVANIA

*Bruce is an associate professor of communication at the University of Pittsburgh. Her first book, *Painting Publics: Transnational Legal Graffiti Scenes as Spaces for Encounter*, won the *Jane Jacobs Urban Communication Foundation Book Award*.*

VISUALIDADES: STUDIES IN
LATIN AMERICAN VISUAL
HISTORY

RELEASE DATE | JANUARY
6 x 9 inches, 304 pages, one 32-
page color insert, 67 b&w photos

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hardcover

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\$55.00
e-book

THE LOCAL GOVERNMENT, RESIDENTS, AND MEDIA OUT-lets in León, Mexico, treated graffiti as a disease until the state began sponsoring artistic graffiti through a program of its own. In *Voices in Aerosol*, the first book-length study of state-sponsored graffiti, Caitlin Frances Bruce considers the changing perceptions and recognition of graffiti artists, their right to the city, and the use of public space over the span of eighteen years (2000–2018). Focusing on the midsized city of León, Bruce offers readers a look at the way negotiations with the neoliberal state unfolded at different levels and across decades.

Issues brought to light in this case study, such as graffiti as a threat and graffiti as a sign of gentrification, resonate powerfully with those germane to other urban landscapes throughout the Western Hemisphere and beyond. Combining archival work, interviews, considerations of urban planning, local politics in Mexico, and insights gained by observing graffiti events and other informal artistic encounters, Bruce offers a new lens through which to understand the interplay between sanctioned and unsanctioned forms of cultural expression. Ultimately, *Voices in Aerosol* builds a strong case for graffiti as a contested tool for “voicing” public demands.

An exploration of the unexpected role that llamas and other Andean camelids played in transoceanic relationships and knowledge exchange

Llamas beyond the Andes

Untold Histories of Camelids in the Global World

MARCIA STEPHENSON

CAMELIDS ARE VITAL TO THE CULTURES AND ECONOMIES of the Andes. The animals have also been at the heart of ecological and social catastrophe: Europeans overhunted wild vicuña and guanaco and imposed husbandry and breeding practices that decimated llama and alpaca flocks that had been successfully tended by Indigenous peoples for generations. Yet the colonial encounter with these animals was not limited to the New World. *Llamas beyond the Andes* tells the five-hundred-year history of animals removed from their native habitats and transported overseas.

Initially Europeans prized camelids for the bezoar stones found in their guts: boluses of ingested matter that were thought to have curative powers. Then the animals themselves were shipped abroad as exotica. As Europeans and US Americans came to recognize the economic value of camelids, new questions emerged: What would these novel sources of protein and fiber mean for the sheep industry? And how best to cultivate herds? Andeans had the expertise, but knowledge sharing was rarely easy. Marcia Stephenson explores the myriad scientific, commercial, and cultural interests that have attended camelids globally, making these animals a critical meeting point for diverse groups from the North and South.

MARCIA STEPHENSON
WEST LAFAYETTE, INDIANA
Stephenson is an associate professor of Spanish at Purdue University. Her book Gender and Modernity in Andean Bolivia received the A. B. Thomas Award for Excellence.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | **DECEMBER**
6 x 9 inches, 448 pages, 23 b&w illustrations, 11 b&w photos, 1 map

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e-book

A history of Argentina that examines how trans bodies were understood, policed, and shaped in a country that banned medically assisted gender affirmation practices and punished trans lives

A Body of One's Own

A Trans History of Argentina

PATRICIO SIMONETTO

PATRICIO SIMONETTO
MANCHESTER, UNITED
KINGDOM

Simonetto is a lecturer in gender and social policy at the University of Leeds. He is the author of Entre la injuria y la revolución: El Frente de Liberación Homosexual en la Argentina and El dinero no es todo: Compra y venta de sexo en la Argentina del siglo XX. In 2021 he was awarded the Carlos Monsivais Award by the Latin American Studies Association.

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6 x 9 inches, 320 pages, 32 b&w
photos

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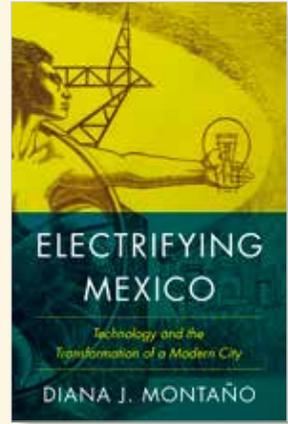
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\$50.00
e-book

AS A TRANS HISTORY OF ARGENTINA, A COUNTRY THAT banned medically assisted gender affirmation practices and punished trans lives, *A Body of One's Own* places the histories of trans bodies at the core of modern Argentinian history. Patricio Simonetto documents the lives of people who crossed the boundaries of gender from the early twentieth century to the present. Based on extensive archival research in public and community-based archives, this book explores the mainstream medical and media portrayals of trans or travesti people, the state policing of gender embodiment, the experiences of those transgressing the boundaries of gender, and the development of homemade technologies from prosthetics to the self-injection of silicone. *A Body of One's Own* explores how trans activists' challenges to the exclusionary effects of Argentina's legal, cultural, social, and political cisgender order led to the passage of the Gender Identity Law in 2012. Analyzing the decisive yet overlooked impact of gender transformation in the formation of the nation-state, gender-belonging, and citizenship, this book ultimately shows that supposedly abstract struggles to define the shifting notions of "sex," citizenship, and nationhood are embodied material experiences.

Electrifying Mexico

Technology and the Transformation of a Modern City

DIANA J. MONTAÑO



Alfred B. Thomas Book Award

SOUTHEASTERN COUNCIL OF LATIN AMERICAN STUDIES

Bolton-Johnson Prize

CONFERENCE ON LATIN AMERICAN HISTORY

Best Book in Non-North American Urban History

URBAN HISTORY ASSOCIATION

MANY VISITORS TO MEXICO CITY'S 1886 ELECTRICITY Exposition were amazed by their experience of the event, which included magnetic devices, electronic printers, and a banquet of light. It was both technological spectacle and political messaging, for speeches at the event lauded President Porfirio Díaz and bound such progress to his vision of a modern order.

Diana Montaña explores the role of electricity in Mexico's economic and political evolution, as the coal-deficient country pioneered large-scale hydroelectricity and sought to face the world as a scientifically enlightened "empire of peace." Complicating historical discourses in which Latin Americans merely use technologies developed elsewhere, *Electrifying Mexico* emphasizes a particular national culture of scientific progress and its contributions to a uniquely Mexican modernist political subjectivity.

Montaña is an assistant professor of history at Washington University in St. Louis.

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 392 pages, 29 b&w photos, 2 maps

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paperback

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\$34.95
e-book

A study of Maya dental modification from archaeological sites spanning three millennia

Ancient Maya Teeth

Dental Modification, Cosmology, and Social Identity in Mesoamerica

VERA TIESLER

VERA TIESLER
MÉRIDA, YUCATAN, MEXICO

Tiesler is a leading bioarchaeologist and research professor at the Autonomous University of Yucatán, where she heads the Laboratory of Bioarchaeology. She is the author of The Bioarchaeology of Artificial Cranial Modifications: New Approaches to Head Shaping and its Meanings in Pre-Columbian Mesoamerica and Beyond.

THE LINDA SCHELE SERIES IN
MAYA AND PRE-COLUMBIAN
STUDIES

RELEASE DATE | FEBRUARY
8 ½ x 11 inches, 256 pages, 95
b&w images, 16-page color insert,
18 tables

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DENTAL MODIFICATION WAS COMMON ACROSS ANCIENT societies, but perhaps none were more avid practitioners than the Maya. They filed their teeth flat or pointy, polished and drilled them, and crafted decorative inlays of jade and pyrite. Unusually, Maya of all social classes, ages, and professions engaged in dental modification. What did it mean to them?

Ancient Maya Teeth is the most comprehensive study of Maya dental modification ever published, based on thousands of teeth recovered from 130 sites spanning three millennia. Esteemed archaeologist Vera Tiesler sifts the evidence, much of it gathered with her own hands and illustrated here with more than a hundred photographs. Exploring the underlying theory and practice of dental modification, Tiesler raises key questions. How did modifications vary across the individual's lifespan? What tools were used? How did the Maya deal with pain—and malpractice? How did they keep their dentitions healthy, functioning, and beautiful? What were the relationships among gender, social identity, and particular dental-modification choices? Addressing these and other issues, *Ancient Maya Teeth* reveals how dental-modification customs shifted over the centuries, indexing other significant developments in Mayan cultural history.

New case studies documenting ten thousand years of cuisines across the cultures of Oaxaca, Mexico, from the earliest gathered plants, such as guajes, to the contemporary production of tejate and its health implications

Mesquite Pods to Mezcal

10,000 Years of Oaxacan Cuisines

EDITED BY VERÓNICA PÉREZ RODRÍGUEZ,
SHANTI MORELL-HART, AND STACIE M. KING

AMONG THE RICHEST CULINARY TRADITIONS IN MEXICO are those of the “eight regions” of the state of Oaxaca. *Mesquite Pods to Mezcal* brings together some of the most prominent scholars in Oaxacan archaeology and related fields to explore the evolution of the area’s world-renowned cuisines. This volume, the first to address food practices across Oaxaca through a long-term historical lens, covers the full spectrum of human occupation in Oaxaca, from the early Holocene to contemporary times. Contributors consider the deep history of agroecological management and large-scale landscape transformation, framing food production as a human-environment relation. They explore how, after the arrival of the Spanish, Oaxacan cuisine adapted, diets changed, and food became a stronger marker of identity. Examining the present, further studies document how traditional foodways persist and what they mean for contemporary Oaxacans, whether they are traveling ancient roads, working outside the region, or rebuilding after an earthquake. Together, the original case studies in this volume demonstrate how new methods and diverse theoretical approaches can come together to trace the development of a rich food tradition, one that is thriving today.

SHANTI MORELL-HART
HAMILTON, ONTARIO

Morell-Hart is an associate professor of anthropology at McMaster University.

STACIE M. KING
BLOOMINGTON, INDIANA

King is a professor of anthropology at Indiana University.

VERÓNICA PÉREZ
RODRÍGUEZ
ALBANY, NEW YORK

Pérez Rodríguez is an associate professor of anthropology at the University of Albany, SUNY.

THE LINDA SCHELE SERIES IN
MAYA AND PRE-COLUMBIAN
STUDIES

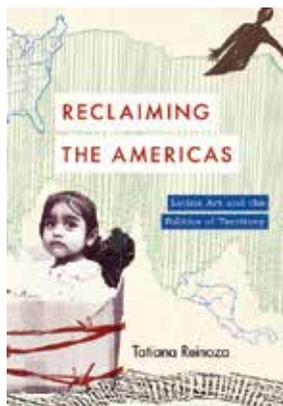
RELEASE DATE | **FEBRUARY**
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hardcover

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\$60.00
e-book



How Latinx artists around the US adopted the medium of printmaking to reclaim the lands of the Americas

Reclaiming the Americas

Latinx Art and the Politics of Territory

TATIANA REINOZA

TATIANA REINOZA
NOTRE DAME, INDIANA

Reinoza is an assistant professor of art history at the University of Notre Dame.

LATINX: THE FUTURE IS NOW,
Lorgia García-Peña & Nicole Guidotti-Hernández, Editors

RELEASE DATE | APRIL
7 x 10 inches, 248 pages, 62 b&w images, 24-page color insert

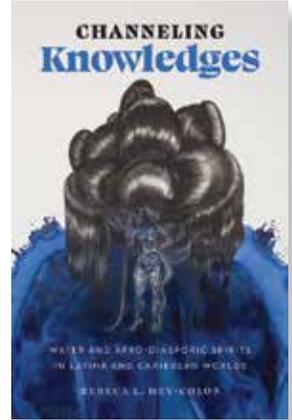
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paperback

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\$34.95
PDF e-book

PRINTMAKERS HAVE CONSPIRED, HISTORICALLY, TO illustrate the maps created by European colonizers that were used to chart and claim their expanding territories. Over the last three decades, Latinx artists and print studios have reclaimed this printed art form for their own spatial discourse. This book examines the limited editions produced at four art studios around the US that span everything from sly critiques of Manifest Destiny to printed portraits of Dreamers in Texas.

Reclaiming the Americas is the visual history of Latinx printmaking in the US. Tatiana Reinoza employs a pan-ethnic comparative model for this interdisciplinary study of graphic art, drawing on art history, Latinx studies, and geography in her discussions. The book contests printmaking's historical complicity in the logics of colonization and restores the art form and the lands it once illustrated to the Indigenous, migrant, mestiza/o, and Afro-descendant people of the Americas.

How water enables Caribbean and Latinx writers to reconnect to their pasts, presents, and futures



Channeling Knowledges

Water and Afro-Diasporic Spirits in Latinx and Caribbean Worlds

REBECA L. HEY-COLÓN

WATER IS OFTEN TASKED WITH UPHOLDING DIVISION through the imposition of geopolitical borders. We saw this in the construction of the Rio Grande/Río Bravo on the US-Mexico border, as well as in how the Caribbean Sea is used to delineate the limits of US territory. By contrast, water is seen by practitioners of Afro-diasporic religions as a place of connection; it is where spiritual entities and ancestors reside, and where knowledge awaits.

Channeling Knowledges fathoms water's depth and breadth in the work of Latinx and Caribbean creators, including Mayra Santos-Febres, Rita Indiana, Gloria Evangelina Anzaldúa, and the Border of Lights collective. Combining methodologies from literary studies, anthropology, history, and religious studies, Rebeca Hey-Colón's interdisciplinary volume traces how Latinx and Caribbean cultural production draws on systems of Afro-diasporic worship—Haitian Vodou, La 21 División (Dominican Vodou), and Santería/Regla de Ocha—to channel the power of water, both salty and sweet, in sustaining connections between our past, our present, and our not-yet-imagined futures.

REBECA L. HEY-COLÓN
PHILADELPHIA, PENNSYLVANIA

Hey-Colón is an assistant professor in the Spanish department at Temple University.

LATINX: THE FUTURE IS NOW,
Lorgia García-Peña & Nicole Guidotti-Hernández, Editors

RELEASE DATE | JULY
6 x 9 inches, 280 pages, 7 b&w images

ISBN 978-1-4773-2725-8
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\$29.95
e-book

A study of Cuban culture and media in the twenty-first century as both a global phenomenon and a local reality, at a time when the declared death of socialism coexists in tension with emerging anticapitalist movements worldwide

Portable Postsocialisms

Cuban Mediascapes after the End of History

PALOMA DUONG

PALOMA DUONG
CAMBRIDGE,
MASSACHUSETTS

Duong is an associate professor of media studies and Latin American studies in the Comparative Media Studies and Writing Program at MIT.

BORDER HISPANISMS,
ALBERTO MOREIRAS, *Gareth Williams* & *Gabriela Méndez Cota*, Editors

RELEASE DATE | JANUARY
6 x 9 inches, 296 pages, 19 b&w
photos

ISBN 978-1-4773-2826-2
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hardcover

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\$45.00
e-book

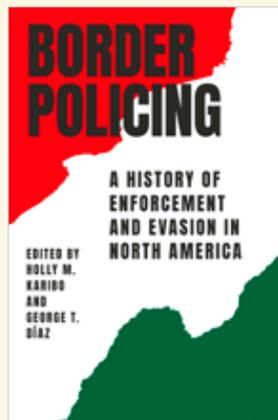
WHY DOES CUBAN SOCIALISM ENDURE AS AN OBJECT OF international political desire, while images of capitalist markets consume Cuba's national imagination? This bold new study argues that Cuba's changing media cultures are key to our understanding of the global postsocialist condition and its competing political imaginaries.

Portable Postsocialisms calls on a vast multimedia archive to offer a groundbreaking cultural interpretation of Cuban postsocialism. Paloma Duong examines songs, artworks, advertisements, memes, literature, jokes, and networks that refuse exceptionalist and exoticizing visions of Cuba. Expanding postsocialist critical theory to read this complex mediascape, Duong argues that a materialist critique of Cuba's revolutionary legacy must account for Cubans' everyday demands for agency and self-representation. This long overdue reassessment of Cuba's place in Latin American and post-Marxist studies shows Cuban postsocialism to be an urgent and indispensable referent for core debates on the politics of participatory cultures in new media studies. *Portable Postsocialisms* performs the crucial task of redefining how we envision imaginaries of social change in Latin America and the Caribbean.

Border Policing

A History of Enforcement and Evasion in North America

EDITED BY HOLLY M. KARIBO AND
GEORGE T. DÍAZ



“A volume such as this one could not be more timely. . . . One cannot read through the fine essays in this collection without encountering fascinating historical examples of contemporary border realities and follies. Everything old is indeed new again along the nation’s frontiers. . . . Highly recommended.”—*CHOICE*

“An intelligent and engaging collection of mostly historical scholarship on the often nettlesome challenges arising along the two international borders that trisect North America . . . despite this volume’s geographic, topical, and chronological range, the essays in *Border Policing* work together nicely. . . . Borderlands scholars across disciplinary boundaries will find this volume rewarding.”—*AMERICAN HISTORICAL REVIEW*

“One of the best of a small but growing number of anthologies that put the histories of US-Mexico and US-Canada borderlands in conversation . . . this is an exceptionally well-organized and thoughtfully arranged anthology.”—*H-NET*

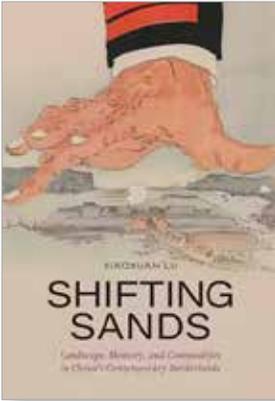
HOLLY M. KARIBO is an
assistant professor of history at
Oklahoma State University.

ISBN 978-1-4773-2128-7
\$29.95* | £25.99 | C\$36.95
paperback

RELEASE DATE | JANUARY
6 x 9 inches, 304 pages, 7 b&w
photos, 6 maps

GEORGE T. DÍAZ is an associate
professor of history at the Univer-
sity of Texas Rio Grande Valley.

ISBN 978-0-292-2069-3
\$29.95
e-book



How China's borderlands transformed politically and culturally throughout the twentieth and twenty-first centuries

Shifting Sands

Landscape, Memory, and Commodities in China's Contemporary Borderlands

XIAOXUAN LU

XIAOXUAN LU
HONG KONG ISLAND, HONG KONG

Lu is an assistant professor in the Division of Landscape Architecture at the University of Hong Kong. She is the coauthor of From Crisis to Crisis, Interstitial Hong Kong, and Critical Landscape Planning during the Belt and Road Initiative.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES,
*Felipe Correa, Bruno Carvalho &
Alison Isenberg, Editors*

RELEASE DATE | AUGUST
*7 x 10 inches, 344 pages, 65 color
and 49 b&w illustrations*

ISBN 978-1-4773-2755-5
\$50.00* | £45.00 | C\$62.95
hardcover

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PDF e-book

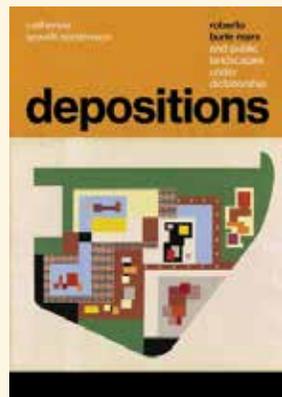
CHINA'S LAND BORDERS, SHARED WITH FOURTEEN OTHER nations, are the world's longest. Like all borders, they are not just lines on a map but also spaces whose histories and futures are defined by their frontier status. An ambitious appraisal of China's borderlands, *Shifting Sands* addresses the full scope and importance of these regions, illustrating their transformation from imperial backwaters to hotbeds of resource exploitation and human development in the age of neoliberal globalization.

Xiaoxuan Lu brings to bear an original combination of archival research, fieldwork, cartography, and landscape analysis, broadening our understanding of the political economy and cultural changes in China's borderlands in the twentieth and twenty-first centuries. While conventional wisdom looks to the era of Deng Xiaoping for China's "opening," Lu shows the integration of China's borderlands into national and international networks from Sun Yat-sen onward. Yet, while the state has left a firm imprint on the borderlands, they were hardly created by China alone. As the Chinese case demonstrates, all borderlands are transnational, their physical and socioeconomic landscapes shaped by multidirectional flows of materials, ideas, and people.

Depositions

Roberto Burle Marx and Public
Landscapes under Dictatorship

CATHERINE SEAVITT NORDENSON



*Winner, 2019 John Brinckerhoff Jackson Book Prize,
Foundation for Landscape Studies*

“This seminal book will enable greater understanding not only of Burle Marx’s position as a designer operating under dictatorial conditions, but also of the convoluted circumstances underlying Brazil’s modern architectural history.”—*JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS*

“Offers an understanding of Burle Marx beyond his gardens and parks; it is a solid introduction to both his work and Brazil’s quest to establish its cultural identity.”—*ARCHITECTURAL RECORD*

“A well-researched, well-written, and laudatory study that substantially adds to, and significantly amends, our view of Burle Marx as a landscape architect and cultural figure.”—*LANDSCAPE JOURNAL*

Catherine Seavitt Nordenson is a professor and director of the Master of Landscape Architecture program at the City College of New York. She coauthored On the Water: Palisade Bay and coedited Waterproofing New York.

RELEASE DATE | MAY
7 x 10 inches, 336 pages, 160
b&w photos, 27 illustrations

ISBN 978-1-4773-2760-9
\$34.95* | £29.99 | C\$43.95
paperback

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\$34.95
PDF e-book

An on-the-ground account of the design and evolution of West Bank settlements, showing how one of the world's most contested landscapes was produced by unexpected conflicts and collaborations among widely divergent actors

In the Land of the Patriarchs

Design and Contestation in West Bank Settlements

NOAM SHOKED

NOAM SHOKED
TEL AVIV, ISRAEL

Shoked is an assistant professor of architecture at Tel Aviv University. Before pursuing a career as a scholar of the built environment, he worked as an architect in Israel and the United States.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES,
*Felipe Correa, Bruno Carvalho &
Alison Isenberg, Editors*

RELEASE DATE | **NOVEMBER**
*6 x 9 inches, 400 pages, 89 b&w
illustrations, 2 maps*

ISBN 978-1-4773-2854-5
\$34.95* | £ 29.99 | C\$43.95
paperback

ISBN 978-1-4773-2784-5
\$105.00* | £ 94.00 |
C\$130.95
hardcover

ISBN 978-1-4773-2786-9
\$34.95
e-book

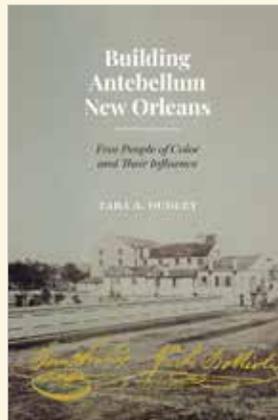
SINCE CAPTURING THE WEST BANK IN 1967, ISRAEL HAS overseen the construction of scores of settlements across the territory's rocky hilltops. The settlements are part of a fierce political conflict. But they are not just hotly contested political ventures. They are also something more everyday: residential architectural projects.

In the Land of the Patriarchs is an on-the-ground account of the design and evolution of West Bank settlements. Noam Shoked shows how settlements have been shaped not only by the decisions of military generals, high-profile politicians, and prominent architects but also by a wide range of actors, including real estate developers, environmental consultants, amateur archeologists, and Israelis who felt unserved by the country's housing system. The patterns of design and construction they have inspired reflect competing worldviews and aesthetic visions, as well as everyday practices not typically associated with the politics of the Israeli occupation. Revealing the role played by pragmatic choices and contingent circumstances in the formation of what appears to be a deliberately ideological landscape, Shoked demonstrates how unpredictable the transformation of political passion into brick and mortar can be.

Building Antebellum New Orleans

Free People of Color and Their
Influence

TARA DUDLEY



On the Brinck Book Award

UNIVERSITY OF NEW MEXICO SCHOOL OF ARCHITECTURE + PLANNING

Best Book Prize

SOUTHEAST CHAPTER OF THE SOCIETY OF ARCHITECTURAL
HISTORIANS

Summerlee Book Prize in Nonfiction

CENTER FOR HISTORY AND CULTURE OF SOUTHEAST TEXAS AND THE
UPPER GULF COAST

PROSE Award in Architecture and Urban Planning

BETWEEN 1820 AND 1850 NEW ORLEANS BECAME AN urban metropolis and industrialized shipping center with a growing population. Amidst dramatic economic and cultural change in the mid-antebellum period, *gens de couleur libres*—free people of color—thrived as property owners, developers, building artisans, and patrons. In *Building Antebellum New Orleans* Tara A. Dudley writes an intimate microhistory of two prominent families of black developers, the Dollioles and Souliés, to explore how *gens de couleur libres* used ownership, engagement, and entrepreneurship to construct individual and group identity and stability. With deep archival research, Dudley recreates in fine detail the material culture, business and social history, and politics of the built environment for free people of color and adds new, revelatory information to the canon on New Orleans architecture.

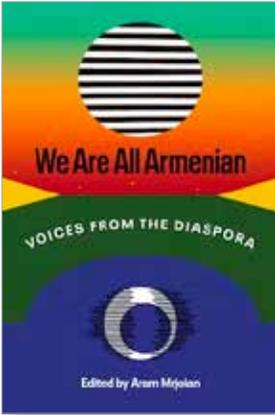
Dudley is an assistant professor in the School of Architecture at the University of Texas at Austin.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES

RELEASE DATE | FEBRUARY
6 x 9 inches, 336 pages, 22 color
photos, 94 b&w photos

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paperback

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\$34.95
e-book



A collection of essays about Armenian identity and belonging in the diaspora

We Are All Armenian

Voices from the Diaspora

EDITED BY ARAM MRJOIAN

IN THE CENTURY SINCE THE ARMENIAN GENOCIDE, Armenian survivors and their descendants living in North America have written of a vast range of experiences using storytelling and activism, two important aspects of Armenian culture. Wrestling with questions of home and self, diasporan Armenian writers bear the burden of repeatedly telling their history, as it remains widely erased and obfuscated. Telling this history requires a tangled balance of contextualizing the past and reporting on the present, of respecting a culture even while feeling lost within it.

We Are All Armenian brings together established and emerging Armenian authors to reflect on the complications of Armenian ethnic identity today. These personal essays elevate diasporic voices that have been historically silenced inside and outside of their communities, including queer, multiracial, and multi-ethnic writers. The eighteen contributors to this contemporary anthology explore issues of displacement, assimilation, inheritance, and broader definitions of home. Many of them question what it is to be Armenian enough through engaging creative nonfiction writing that expresses the muffled perspectives inside an often unacknowledged community.

ARAM MRJOIAN
ANN ARBOR, MICHIGAN

Mrjoian is an editor-at-large at the Chicago Review of Books, an associate fiction editor at Guernica, and a 2022 Creative Armenia-AGBU Fellow.

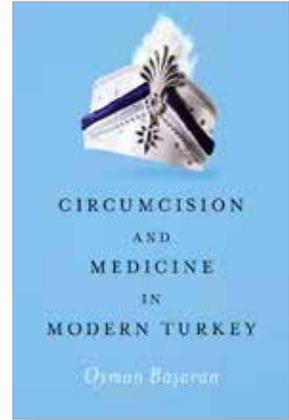
RELEASE DATE | MARCH
6 x 9 inches, 240 pages, 1 b&w image

ISBN 978-1-4773-2679-4
\$35.00* | £29.99 | C\$43.95
hardcover

ISBN 978-1-4773-2681-7
\$35.00
e-book

All rights except audio rights

Investigates how the expansion of modern medicine in Turkey transformed young boys' experiences of circumcision



Circumcision and Medicine in Modern Turkey

OYMAN BAŞARAN

IN TURKEY, CIRCUMCISION IS VIEWED AS BOTH A RELIGIOUS obligation and a rite of passage for young boys, as communities celebrate the ritual through gatherings, gifts, and special outfits. Yet the procedure is a potentially painful and traumatic ordeal. With the expansion of modern medicine, the social position of *sünnetçi* (male circumcisers) became subject to the institutional arrangements of Turkey's evolving health care and welfare system. In the transition from traditional itinerant circumcisers to low-ranking health officers in the 1960s and hospital doctors in the 1990s, the medicalization of male circumcision has become entangled with state formation, market fetishism, and class inequalities.

Based on Oyman Başaran's extensive ethnographic and historical research, *Circumcision and Medicine in Modern Turkey* is a close examination of the socioreligious practice of circumcision in twenty-five cities and their outlying towns and villages in Turkey. By analyzing the changing subjectivity of medical actors who seek to alleviate suffering in male circumcision, Başaran offers a psychoanalytically informed alternate approach to the standard sociological arguments surrounding medicalization and male circumcision.

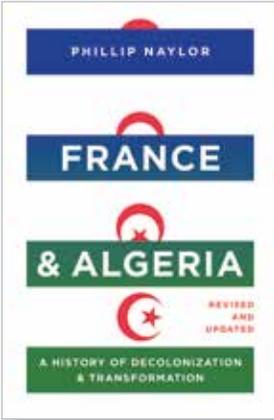
OYMAN BAŞARAN
PORTLAND, MAINE

Başaran is an assistant professor of sociology at Bowdoin College.

RELEASE DATE | MARCH
6 x 9 inches, 208 pages, 1 b&w image

ISBN 978-1-4773-2702-9
\$55.00* | £49.00 | C\$68.95
hardcover

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\$55.00
e-book



An examination of the complicated history between France and Algeria since the latter's independence

France and Algeria

A History of Decolonization and Transformation Revised and Updated

PHILLIP NAYLOR

PHILLIP NAYLOR
MILWAUKEE, WISCONSIN

Naylor is an emeritus professor of history at Marquette University and a coeditor of the Journal of North African Studies. He is the author of North Africa: A History from Antiquity to the Present and Historical Dictionary of Algeria and a coeditor of State and Society in Algeria.

RELEASE DATE | FEBRUARY
6 x 9 inches, 488 pages, 2 maps

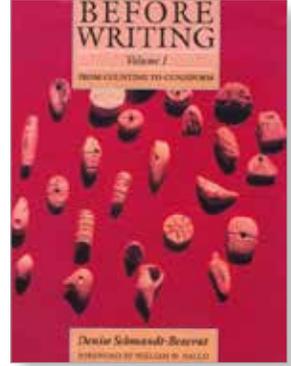
ISBN 978-1-4773-2843-9
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2845-3
\$55.00
e-book

WHILE MOST RELATED STUDIES CONCENTRATE ON THE colonial era and Algeria's War of Independence, *France and Algeria* details the nations' postcolonial relationship. Phillip Naylor provides a philosophical approach, contending that France reformulated, rather than repudiated, "essential" strategic values during decolonization. It thus continued to pursue grandeur and independence, especially with regard to the Third World and Algeria, an essentialism that expedited France's postcolonial transformation. But as a new nation, Algeria needed to pursue the "existential" project of self-definition. It became involved in state-building while also promulgating socialism, and it recognized how French oil concessions in the Sahara impeded its independence, leading to the industry's post-colonial decolonization. Finally, the postcolonial relationship has featured a human dimension involving immigrants, *pieds-noirs* (colonial settlers), and *harkis* (Algerian soldiers loyal to France), all of them central to bilateral relations.

In this revised and updated edition of his seminal work, first published over twenty years ago, Naylor expands his coverage of the decolonization era, drawing on new information while continuing to study the ever-evolving relationship between the two countries. These new additions expose the continually shifting relations of power, perception, and identity between the two states.

A fascinating book on the origins of writing



Before Writing, Vol. 1

From Counting to Cuneiform

DENISE SCHMANDT-BESSERAT

BEFORE WRITING GIVES A NEW PERSPECTIVE ON THE EVOLUTION of communication. It points out that when writing began in Mesopotamia it was not, as previously thought, a sudden and spontaneous invention. Instead, it was the outgrowth of many thousands of years' worth of experience at manipulating symbols.

In *Volume I: From Counting to Cuneiform*, Denise Schmandt-Besserat describes how in about 8000 B.C., coinciding with the rise of agriculture, a system of counters, or tokens, appeared in the Near East. These tokens—small, geometrically shaped objects made of clay—represented various units of goods and were used to count and account for them. The token system was a breakthrough in data processing and communication that ultimately led to the invention of writing about 3100 B.C. Through a study of archaeological and epigraphic evidence, Schmandt-Besserat traces how the Sumerian cuneiform script, the first writing system, emerged from a counting device.

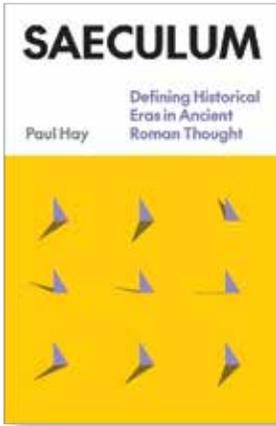
DENISE
SCHMANDT-BESSERAT
AUSTIN, TEXAS

Denise Schmandt-Besserat is Professor of Middle Eastern Studies at the University of Texas at Austin.

RELEASE DATE | AVAILABLE
284 pages, 8.50 x 11.00 in, 162
b&w, 311d, 6 tables, 16 charts

ISBN 978-1-4773-2576-6

\$50.00* | £45.00 | C\$62.95
paperback



How the notion of unique eras influenced the Roman view of time and the narration of history from various perspectives

Saeculum

Defining Historical Eras in Ancient Roman Thought

PAUL HAY

PAUL HAY
HAMPDEN-SYDNEY, VIRGINIA
Hay is a visiting assistant professor in classics at Hampden-Sydney College. He has published articles in Classical Journal, New England Classical Journal, and Syllecta Classica.

CLASSICS AND THE ANCIENT
WORLD ENDOWMENT (NEH)

RELEASE DATE | AUGUST
6 x 9 inches, 280 pages

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hardcover

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\$55.00
e-book

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THE VICTORIAN ERA. THE AGE OF ENLIGHTENMENT. THE post-9/11 years. We are accustomed to demarcating history, fencing off one period from the next. But societies have not always operated in this way. Paul Hay returns to Rome in the first century BCE to glimpse the beginnings of periodization as it is still commonly practiced, exploring how the ancient Romans developed a novel sense of time and used it to construct their views of the past and of the possibilities of the future.

It was the Roman general Sulla who first sought to portray himself as the inaugurator of a new age of prosperity, and through him Romans adopted the Etruscan term *saeculum* to refer to a unique era of history. Romans went on to deepen their investment in periodization by linking notions of time to moments of catastrophe, allowing them to conceptualize their own epoch and its conclusion, as in the literature of Vergil and Horace. Periodization further introduced the idea of specific agents of change into Roman thought—agents that were foundational to narratives of progress and decline. An eye-opening account, *Saeculum* describes nothing less than an intellectual and cognitive revolution that fundamentally reorganized the meanings of history and time.

Managed Migrations

Growers, Farmworkers, and Border Enforcement in the Twentieth Century

CRISTINA SALINAS



2020 National Association for Chicana and Chicano Studies (NACCS) Book Award Winner

“An engaging addition to the literature on labor and immigration at the Texas-Mexico border.”—*SOUTHWESTERN HISTORICAL QUARTERLY*

“Makes deep analytical arguments about the connections between the South’s system of labor immobility that derives from plantation agriculture and the West’s free labor ideology rooted in mobility.”
—*JOURNAL OF AMERICAN ETHNIC HISTORY*

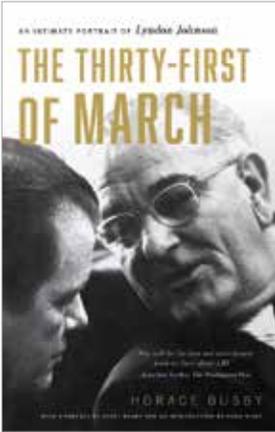
“*Managed Migrations* addresses the central question of how, against all the evidence of this dysfunctional and racialized migration and labor system, the blame has historically been placed on undocumented migrants rather than on those who created it, maintain it, and continue to benefit from the exploitation of migrants’ precarious status.”—*AMERICAN HISTORICAL REVIEW*

Cristina Salinas is an associate professor of history and a faculty affiliate of the Center for Mexican American Studies at the University of Texas at Arlington.

RELEASE DATE | MARCH
6 x 9 inches, 286 pages, 7 b&w
images, 1 map, 1 table

ISBN 978-1-4773-1615-3
\$29.95* | £25.99 | C\$36.95
paperback

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\$29.95
e-book



An intimate retelling of Lyndon B. Johnson's politics and presidency by one of his closest advisors

The Thirty-First of March

An Intimate Portrait of Lyndon Johnson

HORACE BUSBY

HORACE BUSBY
(1924–2000)

Busby served as a speechwriter and advisor to Lyndon Johnson during LBJ's time in the House, the Senate, and the White House, where he was secretary of the cabinet from 1963 to 1965. Busby was born in Fort Worth and attended the University of Texas.

BRIDWELL TEXAS HISTORY
ENDOWMENT

RELEASE DATE | APRIL
5 1/2 x 8 1/2 inches, 296 pages, 16
photos

ISBN 978-1-4773-2747-0
\$19.95 | £16.99 | C\$24.95
paperback

ISBN 978-1-4773-2749-4
\$19.95
e-book

HORACE BUSBY WAS ONE OF LBJ'S MOST TRUSTED advisors; their close working and personal relationship spanned twenty years. In *The Thirty-First of March* he offers an indelible portrait of a president and a presidency at a time of crisis. From the aftereffects of the Kennedy assassination, when Busby was asked by the newly sworn-in president to sit by his bedside during his first troubled nights in office, to the concerns that defined the Great Society—civil rights, the economy, social legislation, housing, and the Vietnam War—Busby not only articulated and refined Johnson's political thinking, he also helped shape the most ambitious, far-reaching legislative agenda since FDR's New Deal.

Here is Johnson the politician, Johnson the schemer, Johnson who advised against JFK's choice of an open limousine that fateful day in Dallas, and Johnson the father, sickened by the deaths of young men fighting and dying in Vietnam on his orders. *The Thirty-First of March* is a rare glimpse into the inner sanctum of Johnson's presidency, as seen through the eyes of one of the people who understood him best.

A history of racism and segregation in twentieth-century Houston and beyond

Houston and the Permanence of Segregation

An Afropessimist Approach to Urban History

DAVID PONTON III

THROUGH THE 1950S AND BEYOND, THE SUPREME COURT issued decisions that appeared to provide immediate civil rights protections to racial minorities as it relegated Jim Crow to the past. For black Houstonians who had been hoping and actively fighting for what they called a “raceless democracy,” these post-war decades were often seen as decades of promise. In *Houston and the Permanence of Segregation*, David Ponton argues that these were instead “decades of capture”: times in which people were captured and constrained by gender and race, by faith in the law, by antiblack violence, and even by the narrative structures of conventional histories. Bringing the insights of Black studies and Afropessimism to the field of urban history, Ponton explores how gender roles constrained thought in black freedom movements, how the “rule of law” compelled black Houstonians to view injustice as a sign of progress, and how antiblack terror undermined Houston’s narrative of itself as a “heavenly” place.

Today, Houston is one of the most racially diverse cities in the United States, and at the same time it remains one of the most starkly segregated. Ponton’s study demonstrates how and why segregation has become a permanent feature in our cities and offers powerful tools for imagining the world otherwise.

DAVID PONTON III
TAMPA, FLORIDA

Ponton is an assistant professor in the School of Interdisciplinary Global Studies at the University of South Florida.

JACK AND DORIS SMOTHERS
ENDOWMENT IN TEXAS
HISTORY, LIFE, AND CULTURE

RELEASE DATE | FEBRUARY
6 x 9 inches, 368 pages, 9 maps, 1 b&w photo

ISBN 978-1-4773-2847-7
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2849-1
\$45.00
e-book

A history of San Francisco that studies change in the postwar urban landscape in relation to the city's queer culture

The City Aroused

Queer Places and Urban Redevelopment in Postwar San Francisco

DAMON SCOTT

DAMON SCOTT
NEW YORK, NEW YORK

Scott is an assistant professor of geography and American studies at Miami University of Ohio.

THE WILLIAM AND BETTYE
NOWLIN ENDOWMENT IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | **JANUARY**
*6 x 9 inches, 336 pages, 36 b&w
photos*

ISBN 978-1-4773-2834-7
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2836-1
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e-book

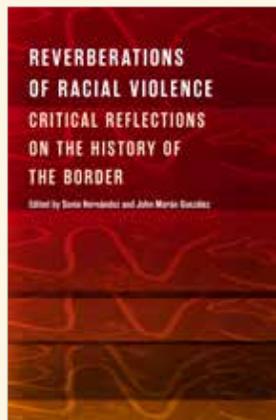
THE CITY AROUSED IS A LIVELY HISTORY OF URBAN DEVELOPMENT and its influence on queer political identity in postwar San Francisco. By reconstructing the planning and queer history of waterfront drinking establishments, Damon Scott shows that urban renewal was a catalyst for community organizing among racially diverse operators and patrons with far-reaching implications for the national gay rights movement.

Following the exclusion of suspected homosexuals from the maritime trades in West Coast ports in the early 1950s, seamen's hangouts in the city came to resemble gay bars. Local officials responded by containing the influx of gay men to a strip of bars on the central waterfront while also making plans to raze and rebuild the area. This practice ended when city redevelopment officials began acquiring land in the early 1960s. Aided by law enforcement, they put these queer social clubs out of business, replacing them with heteronormative, desexualized land uses that served larger postwar urban development goals. Scott argues that this shift from queer containment to displacement aroused a collective response among gay and transgender drinking publics who united in solidarity to secure a place in the rapidly changing urban landscape.

Reverberations of Racial Violence

Critical Reflections on the History of the Border

EDITED BY SONIA HERNÁNDEZ AND
JOHN MORÁN GONZÁLEZ



“An excellent collection that can be easily adopted in undergraduate and graduate courses focusing on Texas history; Chicana, and Latina Studies; U.S.-Mexico borderlands studies, and more specialized courses that focus on topics such as violence, memory, and public history. . . . As the debates around ethnic studies education continue to intensify across the country, books like *Reverberations of Racial Violence* are more than ever a compelling reminder of the importance of critical public scholarship”—*WESTERN HISTORICAL QUARTERLY*

“By refusing to acknowledge and recognize others’ perspectives and sufferings, we increase the likelihood of not recognizing and, thus, resisting and stopping the repetition of past horrors. That’s why it’s important we refuse to forget. One way to start is by reading this collection.”—*SAN ANTONIO REVIEW*

Sonia Hernández is an associate professor of history and the former director of the Latino/a and Mexican American Studies Program at Texas A&M University.

John Morán González is the J. Frank Dobie Regents Professor of American and English Literature and a former director of the Center for Mexican American Studies at the University of Texas at Austin.

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A collection of essays that offers an intimate view of Larry McMurtry, America's preeminent western novelist, through the eyes of a pantheon of writers he helped shape through his work over the course of his unparalleled literary life

Pastures of the Empty Page

Fellow Writers on the Life and Legacy of Larry McMurtry

EDITED BY GEORGE GETSCHOW

GEORGE GETSCHOW
DENTON, TEXAS

Getschow is a Pulitzer Prize finalist for National Reporting and winner of the Robert F. Kennedy Award for distinguished writing about the underprivileged. He has earned numerous other awards for his writing and was inducted into the Texas Institute of Letters in 2012 for "distinctive literary achievement."

CHARLES N. PROTHRO TEXANA
ENDOWMENT

RELEASE DATE | SEPTEMBER
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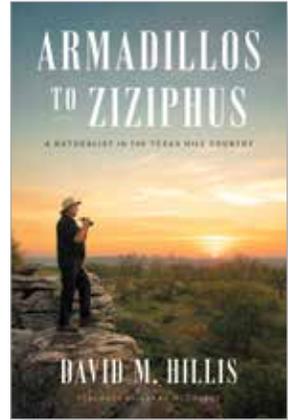
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WHEN HE DIED IN 2021, LARRY MCMURTRY WAS ONE OF America's most revered writers. The author of treasured novels such as *Lonesome Dove* and *The Last Picture Show*, and coauthor of the screenplays for *Brokeback Mountain* and *Streets of Laredo*, McMurtry created unforgettable characters and landscapes largely drawn from his life growing up on the family's hardscrabble ranch outside his hometown of Archer City, Texas. *Pastures of the Empty Page* brings together fellow writers to honor the man and his impact on American letters.

Paulette Jiles, Stephen Harrigan, Stephanie Elizondo Griest, and Lawrence Wright take up McMurtry's piercing and poetic vision—an elegiac literature of place that demolished old myths of cowboy culture and created new ones. Screenwriting partner Diana Ossana reflects on their thirty-year book and screenwriting partnership; other contributors explore McMurtry's reading habits and his passion for bookselling. And brother Charlie McMurtry shares memories of childhood on the ranch. In contrast to his curmudgeonly persona, Larry McMurtry emerges as a trustworthy friend and supportive mentor. McMurtry was famously self-deprecating, but as his admirers attest, this self-described "minor regional writer" was an artist for the ages.

A collection of essays on the ecology, biodiversity, and restoration of the Texas Hill Country by the director of the University of Texas Biodiversity Center



Armadillos to Ziziphus

A Naturalist in the Texas Hill Country

DAVID M. HILLIS; FOREWORD BY HARRY W. GREENE

FOR MOST OF FIVE DECADES, EVOLUTIONARY BIOLOGIST David Hillis has studied the biodiversity of the Texas Hill Country. Since the 1990s, he has worked to restore the natural beauty and diversity of his Mason County ranch, the Double Helix. In his excursions around his ranch and across the Edwards Plateau, Hillis came to realize how little most people know about the plants and animals around them or their importance to our everyday lives. He began thinking about how natural history is connected to our enjoyment of life, especially in a place as beautiful and beloved as the Hill Country, which, not coincidentally, happens to be one of the most biodiverse parts of Texas.

Featuring short nontechnical essays accompanied by vivid color photos, *Armadillos to Ziziphus* is a charming and casual introduction to the environment of the region. Whether walking the pasture with his Longhorn cattle, explaining the ecological significance of microscopic organisms in springtime mud puddles, or marveling at the local *Ziziphus* (aka Lotebush, a spiny shrub), Hillis guides first-time visitors and long-term residents alike in an appreciation for the Hill Country's natural beauty and diversity.

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DAVID M. HILLIS
PONTOTOC, TEXAS

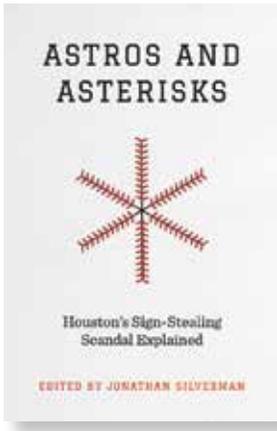
Hillis is the director of the Biodiversity Center at the University of Texas at Austin's College of Natural Sciences. He was awarded a MacArthur Fellowship in 1999 and was elected to the US National Academy of Sciences in 2008. He is also known for his discovery of numerous new species, including Austin's iconic Barton Springs Salamander.

HARRY W. GREENE
ITHACA, NEW YORK

Greene is a professor of ecology and evolutionary biology at Cornell University and the author of Tracks and Shadows: Field Biology as Art, among other books.

THE CORRIE HERRING HOOKS
SERIES

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An in-depth and multiperspectival look at the Astros' sign-stealing scandal and its roots in the culture of baseball fandom

Astros and Asterisks

Houston's Sign-Stealing Scandal Explained

EDITED BY JONATHAN SILVERMAN

JONATHAN SILVERMAN
ARLINGTON, MASSACHUSETTS
Silverman is a professor of English at UMass Lowell. He is the coauthor of Johnny Cash International: How and Why the World Loves the Man in Black and author of Nine Choices: Johnny Cash and American Culture.

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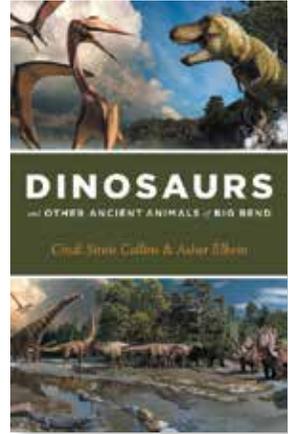
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IN 2017 THE HOUSTON ASTROS WON THEIR FIRST World Series title, a particularly uplifting victory for the city following Hurricane Harvey. But two years later, the feel-good energy was gone after *The Athletic* revealed that the Astros had stolen signs from opposing catchers during their championship season, perhaps even during the playoffs and World Series. Their methods were at once high-tech and crude: staff took video of opponents' pitching signals and transmitted the footage in real time to the Astros' dugout, where players banged on trash cans to signal to their teammates at bat which pitches were coming their way. Wry observers labeled them the Asterisks, pointing to the title that no longer seemed so earned.

Astros and Asterisks examines the scandal from historical, journalistic, legal, ethical, and cultural perspectives. Authors delve into the Astros' winning-above-all attitude, cultivated by a former McKinsey consultant; the significance of hiring a pitcher recently suspended for domestic abuse; the career-ending effects of the Astros' transgression on opposing players; and the ethically fraught choices necessary to participate in sign-stealing. Ultimately, it links the Astros' choices to the sporting world's obsession with analytics. What emerges is a sobering tale about the impact of new technology on a game whose romanticized image feels increasingly incongruous with its reality in the era of big data and video.

A time-traveling field guide to the ancient version of Big Bend National Park



Dinosaurs and Other Ancient Animals of Big Bend

CINDI SIROIS COLLINS AND ASHER ELBEIN

THE SHEER BEAUTY OF BIG BEND NATIONAL PARK, ALONG the shores of the Rio Grande in west Texas, never fails to astonish. Yet what lies beneath this natural treasure may be even more extraordinary than what meets the eye. Hidden in the rocks of Big Bend are the remains of giants: toothy sea lizards, enormous flying reptiles, and dinosaurs.

Dinosaurs and Other Ancient Animals of Big Bend is a field guide to what once was. Inspired by the latest research, Cindi Sirois Collins and Asher Elbein imagine what it was like to walk among the plants and animals whose fossil remains tell the story of evolution and geological transformation in this singular landscape. We glimpse the drama of Big Bend's rugged landscape in creation—the desert's emergence from retreating oceans and volcanic eruptions. Immersive vignettes introduce dinosaurs, giant fish, and saber-toothed cats. And the history of discovery in the park proves a gripping tale, as paleontologists sifted major scientific insights from the soils, rocks, and riverbeds. Complete with vivid illustrations, this is a wholly original sensory and narrative experience that will deepen any reader's knowledge and sense of wonder.

CINDI SIROIS COLLINS
TOMBALL, TEXAS

Collins is a retired Texas science teacher whose love of geology and Big Bend's Fossil Discovery Exhibit led her to research the park's paleontological past and inspired her passion for dinosaurs and other ancient animals.

ASHER ELBEIN
AUSTIN, TEXAS

Elbein is a freelance writer whose work has appeared in the New York Times, Texas Monthly, and Audubon magazine among other publications

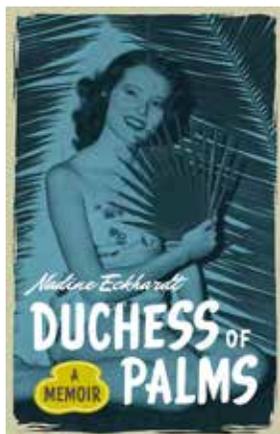
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Duchess of Palms

A Memoir

NADINE ECKHARDT

CHILD OF THE GREAT DEPRESSION, TEENAGE “DUCHESS of Palms” beauty queen, wife of an acclaimed novelist and later of a brilliant U.S. congressman, and ultimately a successful single working woman and mother, Nadine Eckhardt has lived a fascinating life. In this unique, funny, and honest memoir, she recounts her journey from being a “fifties girl” who lived through the men in her life to becoming a woman in her own right, working toward her own goals.

Eckhardt’s first marriage to writer Billy Lee Brammer gave her entrée to liberal political and literary circles in Austin and Washington, where she and Brammer both worked for Senator Lyndon B. Johnson. She describes the heady excitement of LBJ’s world—a milieu that Brammer vividly captured in his novel *The Gay Place*. She next recalls her second marriage to Bob Eckhardt, whom she helped get elected to the U.S. House of Representatives, as well as her growing involvement with the counterculture of social protest, sexual revolution, and drug use. Eckhardt honestly recounts how the changing times changed her perception of herself, recalling that “I didn’t know how to achieve for myself, only for others, and I felt ripped off and empty.” This painful realization opened the door to a new life for Eckhardt. Her memoir concludes with a joyful description of her multifaceted later life as a restaurateur, assistant to Molly Ivins, writer, and center of a wide circle of friends.

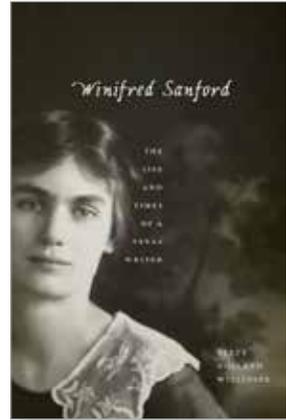
NADINE ECKHARDT
(1931-2018)

Eckhardt worked in politics and journalism, lobbied, sold real estate, and ran restaurants. Duchess of Palms was her first book.

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Winifred Sanford

BETTY HOLLAND WIESEPEPE

WINIFRED SANFORD IS GENERALLY REGARDED BY CRITICS as one of the best and most important early twentieth-century Texas women writers, despite publishing only a handful of short stories before slipping into relative obscurity. First championed by her mentor, H. L. Mencken, and published in his magazine, *The American Mercury*, many of Sanford's stories were set during the Texas oil boom of the 1920s and 1930s and offer a unique perspective on life in the boomtowns during that period. Four of her stories were included in *The Best American Short Stories of 1926*.

Questioning the sudden end to Sanford's writing career, Wiesepepe, a leading literary historian of Texas women writers, delved into the author's previously unexamined private papers and emerged with an insightful and revealing study that sheds light on both Sanford's abbreviated career and the domestic lives of women at the time. The first in-depth account of Sanford's life and work, Wiesepepe's biography discusses Sanford's fiction through the lens of the sociohistorical contexts that shaped and inspired it. In addition, Wiesepepe has included two previously unpublished stories as well as eighteen previously unpublished letters to Sanford from Mencken.

Winifred Sanford is an illuminating biography of one of the state's unsung literary jewels and an important and much-needed addition to the often overlooked field of Texas women's writing.

BETTY HOLLAND
WIESEPEPE
RICHARDSON, TEXAS

A native Texan, Betty Holland Wiesepepe taught creative writing and literature at the University of Texas at Dallas for twenty years, retiring in 2020. She is the author of Lone Star Chapters: The Story of Texas Literary Clubs, and contributed the title story to Let's Hear It: Stories by Texas Women Writers.

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