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UNIVERSITY OF TEXAS PRESS



A comprehensive and compassionate guide to navigating loss

Grief is a Sneaky Bitch

An Uncensored Guide to Navigating Loss

LISA KEEFAUVER

WHEN SOCIAL WORKER LISA KEEFAUVER BECAME A WIDOW in 2011, she was alarmed to discover that even though 100 percent of us experience loss, we're living in a grief illiterate world. In her work as a therapist, and in her search for help in the wake of her own loss, Keefauver began to see how the misguided stories we consume about grief lead to unnecessary suffering. Responding to the problematic narratives that grief is something to move on from after completing the five stages like some sort of to-do list, Keefauver became a grief activist. Through this book and her hit podcast of the same title, she creates a safe place to be inside the messiness of it all, to discover the full spectrum of grief, and the tools that help grievers move forward, not on. *Grief is a Sneaky Bitch* is a comprehensive guide—serving as both a manual full of insights and skills, and more importantly, as a thoughtful companion that helps readers feel seen and held.

Keefauver shares her personal and professional wisdom alongside the lessons she's learned from clinicians, authors, poets, and friends. In place of rigid instructions and must-do checklists, *Grief is a Sneaky Bitch* invites reflection, encourages self-compassion, and explores the therapeutic power of humor with, yes, a bit of profanity.

LISA KEEFAUVER
SAN DIEGO, CALIFORNIA

Keefauver is a social worker, grief activist and founder of Reimagining Grief. She is an adjunct professor of loss and grief at the University of Texas at Austin, an organizational consultant, and a keynote speaker (including TEDx). In 2019, she created the popular podcast, Grief is a Sneaky Bitch.

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An arresting memoir of love and unbending religion, toxicity and disease, and one family's desperate wait for a miracle that never came

Loose of Earth

A Memoir

KATHLEEN DOROTHY BLACKBURN

KATHLEEN DOROTHY
BLACKBURN
CHICAGO, ILLINOIS

Blackburn is a lecturer at the University of Chicago Creative Writing program. She is a Pushcart Prize nominee whose work has appeared in Bellingham Review, Crazyhorse, Colorado Review, DIAGRAM, River Teeth, and listed as notable in Best American Essays.

RELEASE DATE | **APRIL**
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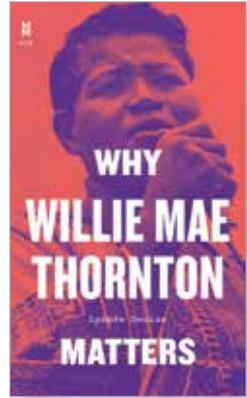
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e-book

English-language rights only.

KATHLEEN DOROTHY BLACKBURN WAS THE OLDEST OF five children, a twelve-year-old from Lubbock, Texas, whose evangelical family eschewed public education for homeschooling, and science for literal interpretations of the bible. Then her father, a former air force pilot, was diagnosed with stage IV cancer at the age of thirty-eight, and, “it was like pouring gasoline on the Holy Spirit.” Stirred by her mother, the family committed to an extreme diet and sought deliverance from equally extreme sources: a traveling tent preacher, a Malaysian holy man, a local faith-healer who led services called “Miracles on 34th Street.”

What they didn't know at the time was that their lives were entangled with a larger, less visible environmental catastrophe. Fire-fighting foams containing carcinogenic compounds had contaminated the drinking water of every military site where her father worked. Commonly referred to as “forever chemicals,” the presence of PFAS in West Texas besieged a landscape already burdened with vanishing water, taking up residence in wells and in the bloodstreams of people who lived there. An arresting portrait of the pernicious creep of decline, and a powerful cry for environmental justice, *Loose of Earth* captures the desperate futility and unbending religious faith that devastated a family, leaving them waiting for a miracle that would never come.

A Black, queer “biography in essays” about the the performer who gave us “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

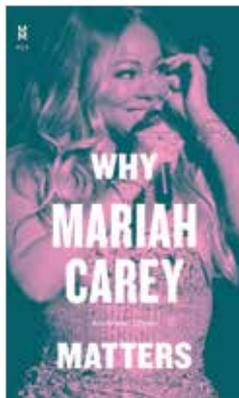
BRAD AND MICHELE MOORE
ROOTS MUSIC ENDOWMENT

RELEASE DATE | SEPTEMBER
5 x 8 inches, 224 pages

ISBN 978-1-4773-2118-8
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hardcover

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\$24.95
e-book

English-language rights only.



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 writes regularly about music, film, and books for 4Columns. His work has also been published by the Criterion Collection, Film Comment, NPR, the New Yorker, and Reverse Shot.

MUSIC MATTERS, Evelyn
McDonnell and Oliver Wang,
Editors

RELEASE DATE | SEPTEMBER
5 x 8 inches, 160 pages

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hardcover

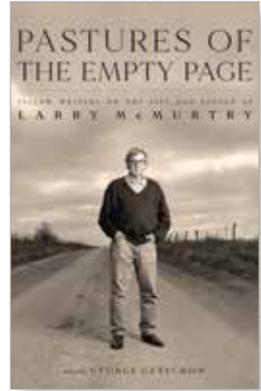
ISBN 978-1-4773-2509-4
\$22.95
e-book

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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 her legacy 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 lyrics and richly layered sonic details. In the mid-1990s, she perfected a blend of pop, hip-hop, and R&B with songs such as “Fantasy” and “Honey” and drew from her turbulent life to create the introspective masterpiece *Butterfly*. Andrew Chan looks beyond Carey’s glamorous persona to explore her experience as a mixed-race woman in show business, her adventurous forays into house music and gospel, and her appeal to multiple generations of queer audiences. He also reckons with the transcendent ideal of the voice that Carey represents, showing how this international icon taught artists around the world to sing with soul-shaking intensity and a spirit of innovation.

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

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.

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**
6 x 9 inches, 288 pages, 10 b&w
photos

ISBN 978-1-4773-2787-6
\$29.95 | £25.99 | C\$36.95
hardcover

ISBN 978-1-4773-2789-0
\$29.95
e-book

An immersive study of the influential and predominantly Chicana punk rock scene in El Paso, Texas

Chuco Punk

Sonic Insurgency in El Paso

TARA LÓPEZ

TARA LÓPEZ
WINONA, MINNESOTA

Lopez is an assistant professor of ethnic studies at Winona State University and the author of The Winter of Discontent: Myth, Memory, and History.

AMERICAN MUSIC SERIES,
Jessica Hopper & Charles Hughes,
Editors

RELEASE DATE | JUNE
6 x 9 inches, 208 pages, 17 b&w photos

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e-book

PUNK ROCK IS KNOWN FOR ITS DARING SUBVERSION, AND so is the West Texas city of El Paso. In *Chuco Punk*, Tara López dives into the rebellious sonic history of the city, drawing on more than seventy interviews with punks, as well as unarchived flyers, photos, and other punk memorabilia. Connecting the scene to El Paso's own history as a borderland, a site of segregation, and as a city with a long lineage of cultural and musical resistance, López throws readers into the heat of backyard punx shows, the chaos of riots in derelict mechanic shops, and the thrill of skateboarding on the roofs of local middle schools. She reveals how, in this predominantly Chicana punk rock scene, women forged their own space, sound, and community. Covering the first roots of Chuco punk in the late 1970s through the early 2000s, López moves beyond the breakout bands to shed light on how the scene influenced not only the contours of sound and El Paso, but the entire topography of punk rock.

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 trace 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

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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

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**
5½ x 8½ inches, 352 pages, 34
b&w photos

ISBN 978-1-4773-2764-7
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e-book

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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.

More than 100 powerful images by noted photographer Russell Lee that document the working conditions and lives of coal mining communities in the postwar United States, published to coincide with an exhibition at the National Archives in Washington, DC

American Coal

Russell Lee Portraits

MARY JANE APPEL AND DOUGLAS BRINKLEY

IN 1946 THE TRUMAN ADMINISTRATION MADE A PROMISE to striking coal miners: as part of a deal to resume work, the government would sponsor a nationwide survey of health and labor conditions in mining camps. One instrumental member of the survey team was photographer Russell Lee. Lee had made his name during the Depression, when, alongside Dorothea Lange and Walker Evans, he used his camera to document agrarian life for the Farm Security Administration (FSA). Now he trained his lens on miners and their families to show their difficult circumstances despite their essential contributions to the nation's first wave of postwar growth.

American Coal draws from the thousands of photographs that Lee made for the survey—also on view in the US National Archives and Records Administration's exhibition *Power & Light*—and includes his original, detailed captions as well as an essay by biographer Mary Jane Appel and historian Douglas Brinkley. They place his work in context and illuminate how Lee helped win improved conditions for his subjects through vivid images that captured an array of miners and their communities at work and at play, at church and in beauty pageants, in moments of joy and struggle, ultimately revealing to their fellow Americans the humanity and resilience of these underrecognized workers.

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PDF e-book

RUSSELL LEE
(1903–1986)

Lee was a prominent American photojournalist, best known for his work for the Farm Security Administration.

MARY JANE APPEL
WASHINGTON, DC

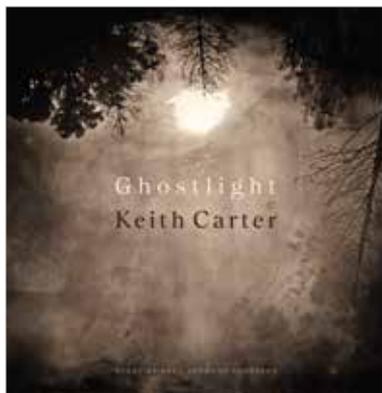
Appel is a historian of American social documentary photography and the author of Russell Lee: A Photographer's Life and Legacy.

DOUGLAS BRINKLEY
AUSTIN, TEXAS

Brinkley is the Katherine Tsanoff Brown Chair in Humanities and Professor of History at Rice University, trustee of the Franklin D. Roosevelt Presidential Library, and a contributing editor at Vanity Fair. His most recent book is Silent Spring Revolution.

BILL AND ALICE WRIGHT
PHOTOGRAPHY ENDOWMENT

RELEASE DATE | MARCH
9^{12/16} 6 x 9^{12/16} inches, 160 pages,
140 b&w photos



*A collection of otherworldly
photographs of Southern wetlands
featuring an original ghost story by
Bret Anthony Johnston*

Ghostlight

KEITH CARTER; STORY BY BRET ANTHONY JOHNSTON

KEITH CARTER
BEAUMONT, TEXAS

Carter teaches photography at Lamar University, where he is a Regents Professor and holds the Endowed Wallis Chair of Visual and Performing Arts. He is the author of twelve previous books, including several with UT Press: From Uncertain to Blue, Ezekiel's Horse, Fireflies, and a retrospective, Keith Carter: Fifty Years.

BRET ANTHONY JOHNSTON
AUSTIN, TEXAS

Johnston is the internationally bestselling author of Remember Me Like This and Corpus Christi: Stories. He is the director of the Michener Center for Writers at the University of Texas.

BILL AND ALICE WRIGHT
PHOTOGRAPHY ENDOWMENT

RELEASE DATE | **SEPTEMBER**
12 x 12 inches, 184 pages, 134
color photos

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SOUTHERN WETLANDS, WITH THEIR MOSS-DRAPED TREES and dark water obscuring mysteries below, are eerily beautiful places, home to ghost stories and haunting, ethereal light. The newest collection from award-winning photographer Keith Carter, *Ghostlight* captures the otherworldly spirits of swamps, marshes, bogs, baygalls, bayous, and fens in more than a hundred photographs.

From Ossabaw Island, Georgia, to his home ground of East Texas, Carter seeks “the secretive and mysterious” of this often-overlooked landscape: wisps of fog sifting between tree branches; faceless figures contemplating a bog; owls staring directly at the camera lens; infinite paths leading to unknown parts. Similarly, spectral images are evoked in the original short story that opens this book. *Ghostlight*, writes bestselling author Bret Anthony Johnston, “hovers, darts, disappears. It can be as mean as a cottonmouth, as mischievous as a child. The closer you get, the farther the light recedes.” A masterpiece of “Bayou Gothic,” *Ghostlight* challenges our perceptions and invites us to experience the beauty of this elusive world.

A collection of essays that provides advice and strategies for BIPOC scholars on how to survive, thrive, and resist in academic institutions

Conditionally Accepted

Navigating Higher Education from the Margins

EDITED BY ERIC JOY DENISE AND BERTIN M. LOUIS JR.

CONDITIONALLY ACCEPTED BUILDS UPON AN EONYMOUS blog on InsideHigherEd.com, which is now a decade-old national platform for BIPOC academics in the United States. Bringing together perspectives from academics of color on navigating intersecting forms of injustice in the academy, each chapter offers situated knowledge about experiencing—and resisting—marginalization in academia. Contextualized within existing scholarship, these personal narratives speak to institutional betrayals while highlighting agency and sharing stories of surviving on treacherous terrain. Covering topics from professional development to the emptiness of diversity, equity, and inclusion efforts, and redefining what it means to be an academic in our contemporary moment, this edited collection directly confronts issues of systemic exclusion, discrimination, harassment, micro-aggressions, tokenism, and surveillance. Letting marginalized scholars know they are not alone, *Conditionally Accepted* offers concrete wisdom for readers seeking to navigate and transform oppressive academic institutions.

ERIC JOY DENISE
RICHMOND, VIRGINIA

Denise is the owner of Speak Truth, LLC, founder of Conditionally Accepted, and coeditor of Counter-narratives from Women of Color Academics.

BERTIN M. LOUIS JR.
LEXINGTON, KENTUCKY

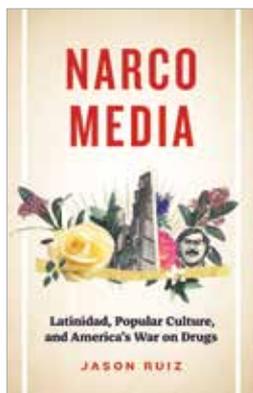
Louis Jr. is an associate professor of anthropology and African American & Africana Studies at the University of Kentucky, author of My Soul Is in Haiti, former editor of Conditionally Accepted, and owner/founder of Navigating Higher Education.

RELEASE DATE | APRIL
6 x 9 inches, 256 pages

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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

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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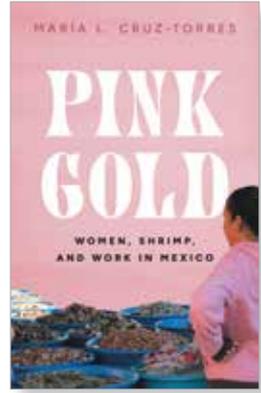
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e-book

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.

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

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\$34.95
e-book

The first scholarly exploration of the forums, practice, and economics of functional medicine

Physicians of the Future

Doctor-Influencers, Patient-Consumers, and the Business of Functional Medicine

ROSALYNN A. VEGA

ROSALYNN A. VEGA
MCALLEN, TEXAS

*Vega is an associate professor of medical anthropology at the University of Texas Rio Grande Valley and the author of *Nested Ecologies: A Multilayered Ethnography of Functional Medicine and 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 | MAY
6 x 9 inches, 336 pages, 3 b&w
illustrations

ISBN 978-1-4773-2868-2
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e-book

PHYSICIANS OF THE FUTURE INTERROGATES THE HIDDEN logics of inclusion and exclusion in functional medicine (FM), a holistic form of personalized medicine that targets chronic disease. Rosalynn Vega uncovers how, as “wounded healers,” some FM practitioners who are former chronic disease sufferers turn their illness narratives into a form of social capital, leveraging social media to relate to patients and build practices as “doctor-influencers.” Arguing that power and authority operate distinctly in FM when compared to conventional medicine, largely because FM services are paid for out of pocket by socioeconomically privileged “clients,” Vega studies how FM practitioners engage in entrepreneurship of their own while critiquing the profit motives of the existing healthcare system, pharmaceutical industry, and insurance industry. Using data culled from online support groups, conferences, docuseries, blogs, podcasts, YouTube, and TED Talks, as well as her own battles with chronic illness, Vega argues that FM practices prioritize the individual while inadvertently reinscribing inequities based on race and class. Ultimately, she opens avenues of possibility for FM interlocutors wrestling with their responsibility for making functional medicine accessible to all.

How the international war on poverty shapes identities, relationships, politics, and urban space in Peru

Unruly Domestication

Poverty, Family, and Statecraft in Urban Peru

KRISTIN SKRABUT

UNRULY DOMESTICATION INVESTIGATES HOW PERU'S ongoing, internationally endorsed "war on poverty" shapes politics, intimate identities, and urban space in Lima. Drawing on a decade of embedded, ethnographic research in Lima's largest and most recently founded "extreme poverty zone," Kristin Skrabut demonstrates how Peru's efforts to fight poverty by formalizing property, identity, and family status perpetuate environmentally unsustainable urban sprawl, deepen discrimination against single mothers, and undermine Peruvians' faith in public officials and in one another. In the process, Skrabut reveals myriad entanglements of poverty, statecraft, and private life, exploring how families are made and unmade through political practices, how gender inequalities are perpetuated through policy, and how Peruvians' everyday pursuits of state-sanctioned domestic ideals reproduce informality and landscapes of poverty in the urban periphery.

The only full-length ethnography written about Lima's iconic and policy-inspiring shantytowns in thirty years, *Unruly Domestication* provides valuable insight into the dynamics of housing and urban development in the Global South, elucidating the most intimate and profound effects of global efforts to do good.

KRISTIN SKRABUT
BOSTON, MASSACHUSETTS

Skrabut is a cultural anthropologist and assistant professor of urban and environmental policy at Tufts University.

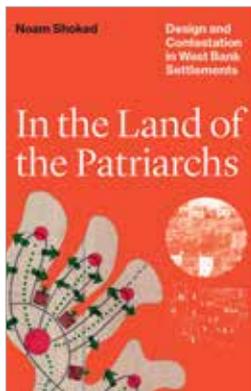
LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | MAY
6 x 9 inches, 312 pages, 12 b&w photos, 2 maps

ISBN 978-1-4773-2910-8
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e-book



| ARCHITECTURE |

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*

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illustrations, 2 maps*

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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.

Examines the role of architecture in the history of global development and decolonization

Modernism's Magic Hat

Architecture and the Illusion of Development without Capital

IJLAL MUZAFFAR

IN *MODERNISM'S MAGIC HAT*, IJLAL MUZAFFAR EXAMINES how modern architects and planners help resolve one of the central dilemmas of the mid-twentieth century world order: how to make decolonization plausible without accounting for centuries of capital drain under colonial rule. In the years after World War II, architects and planners found extensive opportunities in new international institutions—such as the World Bank, the UN, and the Ford Foundation—and helped shape new models of global intervention that displaced the burden of change onto the inhabitants. Muzaffar argues that architecture in this domain didn't just symbolically represent power, but formed the material domain through which new modes of power acquired sense. Looking at a series of architectural projects across the world, from housing in Ghana to village planning in Nigeria and urban planning in Venezuela and Pakistan, Muzaffar explores how architects and planners shaped new ideas of time, land, climate, and the decolonizing body, making them appear as sources of untapped value. What resulted, Muzaffar argues, is a widespread belief in spontaneous Third World “development” without capital, which continues to foreclose any global discussion of colonial theft.

IJLAL MUZAFFAR
PROVIDENCE, RHODE ISLAND
Muzaffar is a professor of modern architectural history at the Rhode Island School of Design and is the coeditor of Architecture in Development: Systems and the Emergence of the Global South.

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

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photos, 1 map*

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e-book

An in-depth look at the diverging paths of Vietnamese American communities, or “Little Saigons,” in America’s built environment

Building Little Saigon

Refugee Urbanism in American Cities and Suburbs

ERICA ALLEN-KIM

ERICA ALLEN-KIM
TORONTO, ONTARIO

Erica Allen-Kim is an assistant professor of architectural history at the University of Toronto.

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

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e-book

IN THE FINAL DAYS BEFORE THE FALL OF SAIGON IN 1975, 125,000 Vietnamese who were evacuated or who made their own way out of the country resettled in the United States. Finding themselves in unfamiliar places yet still connected in exile, these refugees began building their own communities as memorials to a lost homeland. Known both officially and unofficially as Little Saigons, these built landscapes offer space for everyday activities as well as the staging of cultural heritage and political events.

Building Little Saigon examines nearly fifty years of city building by Vietnamese-Americans—who number over 2.2 million today. Author Erica Allen-Kim highlights architecture and planning ideas adapted by the Vietnamese communities who, in turn, have influenced planning policies and mainstream practices. Allen-Kim traveled to ten Little Saigons in the United States to visit archives, buildings, and public art, and to converse with developers, community planners, artists, business owners, and Vietnam veterans. By examining everyday buildings—who made them and what they mean for those who know them—*Building Little Saigon* shows us the complexities of migration unfolding across lifetimes and generations.

Thematically-focused analysis of modern architecture throughout Texas with gorgeous photographs illustrating works by famous and lesser-known architects

Home, Heat, Money, God

Texas and Modern Architecture

TEXT BY KATHRYN E. O'ROURKE

PHOTOGRAPHS BY BEN KOUSH

IN THE MID-TWENTIETH CENTURY, DRAMATIC SOCIAL AND political change coincided with the ascendance and evolution of architectural modernism in Texas. Between the 1930s and 1980s, a state known for cowboys and cotton fields rapidly urbanized and became a hub of global trade and a heavyweight in national politics. Relentless ambition and a strong sense of place combined to make Texans particularly receptive to modern architecture's implication of newness, forward-looking attitude, and capacity to reinterpret historical forms in novel ways. As money and people poured in, architects and their clients used modern buildings to define themselves and the state.

Illustrated with stunning photographs by architect Ben Koush, *Home, Heat, Money, God* analyzes buildings in big cities and small towns by world-famous architects, Texas titans, and lesser-known designers. Architectural historian Kathryn E. O'Rourke describes the forces that influenced architects as they addressed basic needs—such as staying cool in a warming climate and living in up-to-date housing—and responded to a culture driven by potent religiosity, by the countervailing pressures of pluralism and homogenization, and by the myth of Texan exceptionalism.

KATHRYN E. O'ROURKE
SAN ANTONIO, TEXAS

*O'Rourke is an architectural historian and professor of art history at Trinity University. She is the author of *Modern Architecture in Mexico City* and editor of *O'Neil Ford on Architecture*.*

BEN KOUSH
HOUSTON, TEXAS

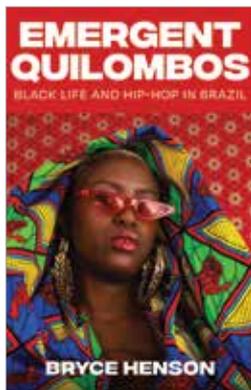
*Koush is an architect and historian. He has written for Architects' Newspaper, Cite Magazine, Texas Architect, and *HoustonMod.org*.*

ROGER FULLINGTON
ENDOWMENT IN ARCHITECTURE

RELEASE DATE | MAY
6 3/4 x 9 1/2 inches, 280 pages, 264
color photos

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PDF 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

ISBN 978-1-4773-2810-1
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paperback

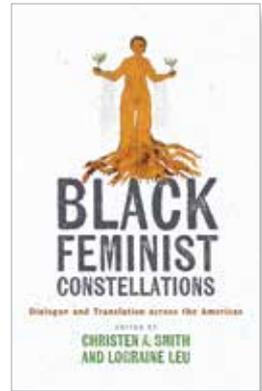
ISBN 978-1-4773-2809-5
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C\$119.00
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ISBN 978-1-4773-2812-5
\$29.95
e-book

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 uncanceled, 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.

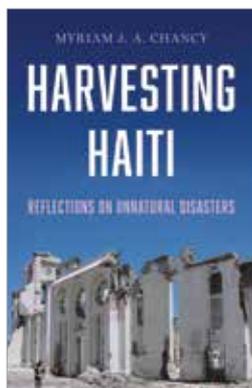
JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

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paperback



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 Autochthonies: 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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hardcover

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e-book

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.

An examination of the career of Texas Ranger and immigration official William Hanson illustrating the intersections of corruption, state-building, and racial violence in early twentieth-century Texas

William Hanson and the Texas-Mexico Border

Violence, Corruption, and the Making of the Gatekeeper State

JOHN WEBER

AT THE TEXAS-MEXICO BORDER IN THE 1910S AND 1920S, William Hanson was a witness to, and an active agent of, history. As a Texas Ranger captain and then a top official in the Immigration Service, he helped shape how US policymakers understood the border, its residents, and the movement of goods and people across the international boundary. An associate of powerful politicians and oil company executives, he also used his positions to further his and his patrons' personal interests, financial and political, often through threats and extralegal methods.

Hanson's career illustrates the ways in which legal exclusion, white-supremacist violence, and official corruption overlapped and were essential building blocks of a growing state presence along the border in the early twentieth century. In this book, John Weber reveals Hanson's cynical efforts to use state and federal power to proclaim the border region inherently dangerous and traces the origins of current nativist politics that seek to demonize the border population. In doing so, he provides insight into how a minor political appointee, motivated by his own ambitions, had lasting impacts on how the border was experienced by immigrants and seen by the nation.

JOHN WEBER
NORFOLK, VIRGINIA

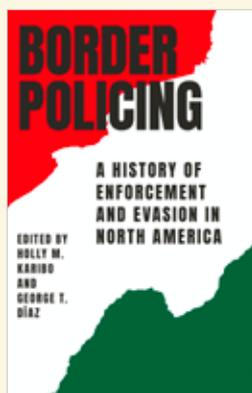
Weber is an associate professor of history at Old Dominion University in Norfolk, Virginia, and the author of From South Texas to the Nation: The Exploitation of Mexican Labor in the Twentieth Century.

JESS AND BETTY JO HAY
ENDOWMENT

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e-book



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 associate professor of history at Oklahoma State University.

George T. Díaz is an associate professor of history at the University of Texas Rio Grande Valley.

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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

New Cuban Mediascapes after the End of History

PALOMA DUONG

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.

PALOMA DUONG
CAMBRIDGE,
MASSACHUSETTS

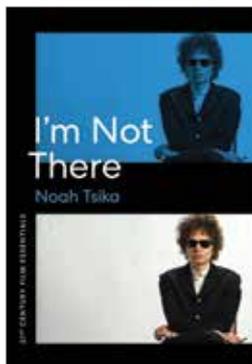
Duong is an associate professor of media studies and Latin American studies in the Comparative Media Studies and Writing Program at MIT.

BORDER HISPANISMS, Alberto Moreiras, Gareth Williams & Gabriela Méndez Cota, Editors

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6 x 9 inches, 296 pages, 19 b&w photos

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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

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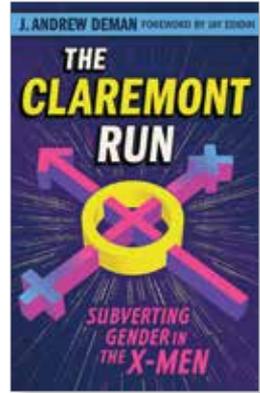
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ISBN 978-1-4773-2839-2
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e-book

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

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e-book

How twenty-first-century Latin American comics transgress social, political, and cultural frontiers

Latin American Comics in the Twenty-First Century

Transgressing the Frame

JAMES SCORER

JAMES SCORER
MANCHESTER, UK

Scorer is a senior lecturer in Latin American cultural studies at the University of Manchester. He is the author of City in Common: Culture and Community in Buenos Aires, the editor of Comics Beyond the Page in Latin America, and the coeditor of Cultures of Anti-Racism in Latin America and the Caribbean and Comics and Memory in Latin America.

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

RELEASE DATE | JUNE
6 x 9 inches, 272 pages, 25 b&w
illustrations

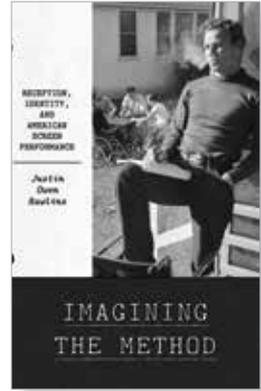
ISBN 978-1-4773-2902-3
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hardcover

ISBN 978-1-4773-2905-4
\$45.00
e-book

GIVEN COMICS' ABILITY TO CROSS BORDERS, LATIN AMERICAN creators have used the form to transgress the political, social, spatial, and cultural borders that shape the region. A groundbreaking and comprehensive study of twenty-first-century Latin American comics, *Latin American Comics in the Twenty-First Century* documents how these works move beyond national boundaries and explores new aspects of the form, its subjects, and its creators.

Latin American comics production is arguably more interconnected and more networked across national borders than ever before. Analyzing works from Argentina, Chile, Colombia, Mexico, Peru, and Uruguay, James Scorer organizes his study around forms of "transgression," such as transnationalism, border crossings, transfeminisms, punk bodies, and encounters in the neoliberal city. Scorer examines the feminist comics collective Chicks on Comics; the DIY comics zine world; nonfiction and journalistic comics; contagion and zombie narratives; and more. Drawing from archives across the United States, Europe, and Latin America, *Latin American Comics in the Twenty-First Century* posits that these comics produce micronarratives of everyday life that speak to sites of social struggle shared across nation states.

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

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.

JUSTIN OWEN RAWLINS
TULSA, OKLAHOMA

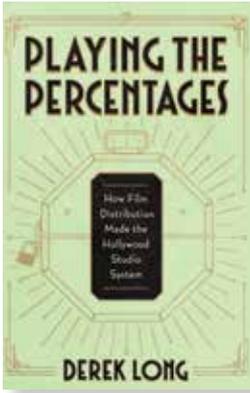
Rawlins is an assistant professor in the University of Tulsa’s Departments of Media Studies and Film Studies.

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A history of film distribution in the United States from the 1910s to the 1930s, concentrating on booking, circuiting, and packaging marketing practices

Playing the Percentages

How Film Distribution Made the Hollywood Studio System

DEREK LONG

DEREK LONG
CHAMPAIGN, ILLINOIS

Long is an assistant professor of media and cinema studies at the University of Illinois Urbana-Champaign. He is the creator and developer of Early Cinema History Online (ECHO), a filmographic database of credits for over 35,000 early American films.

RELEASE DATE | APRIL
6 x 9 inches, 296 pages, 11 b&w
photos

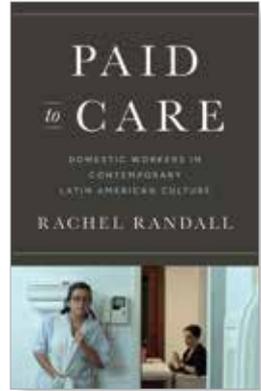
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TOLD NOT AS A “GOLDEN AGE” NARRATIVE OF FILMS, STARS, or individual studios but as an economic history of the industry’s film distribution practices, *Playing the Percentages* is the story of how Hollywood’s vertically integrated studio system came to be. Studying the history of distribution during the growth of Hollywood, Derek Long makes a case for the domination of the studio system as the result of struggles over distribution practices.

Through a combination of archival research, critical surveys of the film industry trade press, and economic analysis, Long uncovers a complex and ever-shifting system of wrangling between distributors and exhibitors. Challenging the overemphasis within scholarship on “block booking” as a monolithic distribution mode, and attending to distribution practices beyond simple circulation, Long highlights the crucial changes in film distribution brought about by live theater, the rise of features, and the transition to sound. *Playing the Percentages* is a comprehensive history of film distribution in the United States during the silent era that illustrates the importance of power struggles between distributors and exhibitors over booking, pricing, and playing time.

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

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.

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 | JANUARY
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photos

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\$45.00
e-book

A study of the largely hidden world of primary media market research and the different methods used to understand how the viewer is pictured in the industry

Creating the Viewer

Market Research and the Evolving Media Ecosystem

JUSTIN WYATT

JUSTIN WYATT
EAST GREENWICH, RHODE ISLAND

Wyatt is an associate professor of Communication Studies, Film/Media, and Journalism at the University of Rhode Island and the author of multiple books, including High Concept: Movies and Marketing in Hollywood.

RELEASE DATE | **APRIL**
6 x 9 inches, 288 pages, 17 b&w photos

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e-book

THE FIRST BOOK ON THE INTERSECTION BETWEEN MARKET research and media, *Creating the Viewer* takes a critical look at media companies' studies of television viewers, the assumptions behind these studies, and the images of the viewer that are constructed through them. Justin Wyatt examines various types of market research, including talent testing, pilot testing, series maintenance, brand studies, and new show "ideation," providing examples from a range of programming including news, sitcoms, reality shows, and dramas. He looks at brand studies for networks such as E!, and examines how the brands of individuals such as showrunner Ryan Murphy can be tested. Both an analytical and practical work, the book includes sample questionnaires and paths for study moderators and research analysts to follow. Drawn from over fifteen years of experience in research departments at various media companies, *Creating the Viewer* looks toward the future of media viewership, discussing how the concept of the viewer has changed in the age of streaming, how services such as Netflix view market research, and how viewers themselves can shift the industry through their media choices, behaviors, and activities.

How midcentury television anthologies reflected and shaped US values and identities

Gold Dust on the Air

Television Anthology Drama and Midcentury American Culture

MOLLY A. SCHNEIDER

FROM THE LATE 1940S TO THE EARLY 1960S, ANTHOLOGY dramas presented “quality” television programming in weekly stand-alone television plays meant to entertain and provide cultural uplift to American society. Programs such as *Playhouse 90*, *Studio One*, and *The Twilight Zone* became important emblems of American creative potential on television. But their propensity for addressing matters of major social concern also meant that they often courted controversy. Although the anthology’s tenure would be brief, its importance in the television landscape would be great, and the ways the format negotiated ideas about “Americanness” at midcentury would be a crucial facet of its significance.

In *Gold Dust on the Air*, Molly Schneider traces a cultural history of the “Golden Age” anthology, addressing topics such as the format’s association with Method acting and debates about “authentic” American experience, its engagement with ideas about “conformity” in the context of Cold War pressures, and its depictions of war in a medium sponsored by defense contractors. Drawing on archival research, deep textual examination, and scholarship on both television history and broader American culture, Schneider posits the anthology series as a site of struggle over national meaning.

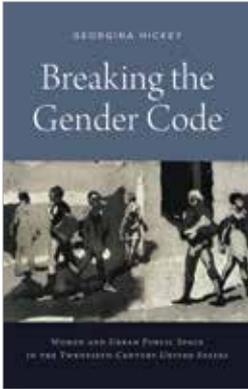
MOLLY A. SCHNEIDER
CHICAGO, ILLINOIS

Schneider is an assistant professor of cinema and television arts at Columbia College Chicago.

RELEASE DATE | JULY
6 x 9 inches, 280 pages, 5 b&w photos

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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

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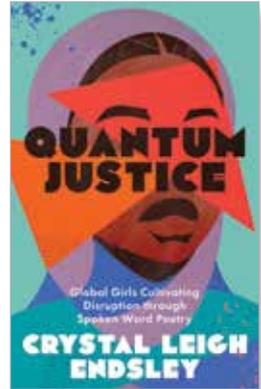
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e-book

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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

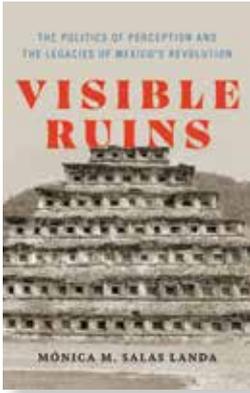
Endsley is an associate professor in the Department of Africana Studies at John Jay College of Criminal Justice, City University of New York. She is the author of The Fifth Element: Social Justice Pedagogy through Spoken Word Poetry and a coauthor of Open Mic Night: Campus Programs That Champion College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

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An examination of the failures of the Mexican Revolution through visual and material records

Visible Ruins

The Politics of Perception and the Legacies of Mexico's Revolution

MÓNICA M. SALAS LANDA

MÓNICA M. SALAS LANDA
EASTON, PENNSYLVANIA

Salas Landa is an assistant professor of anthropology and sociology at Lafayette College.

VISUALIDADES: STUDIES IN
LATIN AMERICAN VISUAL
HISTORY,
*Jessica Stites Mor & Ernesto
Capello, Editors*

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photos, 1 map

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e-book

THE MEXICAN REVOLUTION (1910–1920) INTRODUCED A series of state-led initiatives promising modernity, progress, national grandeur, and stability; state surveyors assessed land for agrarian reform, engineers used nationalized oil for industrialization, archaeologists reconstructed pre-Hispanic monuments for tourism, and anthropologists studied and photographed Indigenous populations to achieve their acculturation. Far from accomplishing their stated goals, however, these initiatives concealed violence, and permitted land invasions, forced displacement, environmental damage, loss of democratic freedom, and mass killings. Mónica Salas Landa uses the history of northern Veracruz to demonstrate how these state-led efforts reshaped the region's social and material landscapes, affecting what was and is visible. Relying on archival sources and ethnography, she uncovers a visual order of ongoing significance that was established through postrevolutionary projects and that perpetuates inequality based on imperceptibility.

How international oil companies navigated the local, segregated landscape of north Louisiana in the first decades of the twentieth century

Oil Cities

The Making of North Louisiana's Boomtowns, 1901–1930

HENRY ALEXANDER WIENCEK

IN 1904, PROSPECTORS DISCOVERED OIL IN THE RURAL parishes of North Louisiana just outside Shreveport. As rural cotton fields gave way to dense, industrial centers of energy extraction, migrants from across the US—and the world—rushed to take a share of the boom. The resulting boomtowns, most notoriously Oil City, quickly gained a reputation for violence, drinking, and rough living. Meanwhile, North Louisiana's large Black population endured virulent white supremacy in the oil fields and the courtrooms to earn their own piece of the boom, including one Black woman who stood to become the wealthiest oil heiress in America.

In *Oil Cities*, Henry Wienczek uncovers what life was like amidst the tent cities, saloons, and oil derricks of North Louisiana's oil boomtowns, tracing the local experiences of migrants, farmers, sex workers, and politicians as they navigated dizzying changes to their communities. This first historical monograph on the region's dramatic oil boom reveals a contested history, in which the oil industry had to adapt its labor, tools, and investments to meet North Louisiana's unique economic, social, political, and environmental dynamics.

HENRY ALEXANDER
WIENCEK
LOS ANGELES, CALIFORNIA

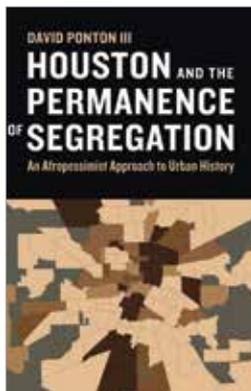
Wienczek, who received his PhD in history in 2017 from the University of Texas at Austin, was a post-doctoral fellow at UT's Institute for Historical Studies.

PETER T. FLAWN ENDOWMENT
IN NATURAL RESOURCE
MANAGEMENT AND
CONSERVATION

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6 x 9 inches, 216 pages, 15 b&w
photos

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\$45.00
e-book



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

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

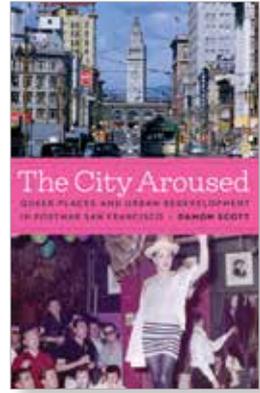
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e-book

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.

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

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.

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
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A history of two centuries of interactions among the areas bordering the western Indian Ocean, including India, Iran, and Africa

Across the Green Sea

Histories from the Western Indian Ocean,
1440–1640

SANJAY SUBRAHMANYAM

SANJAY SUBRAHMANYAM
WEST HOLLYWOOD,
CALIFORNIA

Subrahmanyam is a Distinguished Professor of History and the Irving & Jean Stone Chair in Social Sciences at UCLA. He is the author of Europe's India: Words, People, Empires, 1500–1800 and Empires between Islam and Christianity, 1500–1800.

CONNECTED HISTORIES OF
THE MIDDLE EAST AND GLOBAL
SOUTH,
*Afshin Marashi & Hourii
Berberian, Editors*

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*6 x 9 inches, 288 pages, 10 b&w
illustrations, 5 maps*

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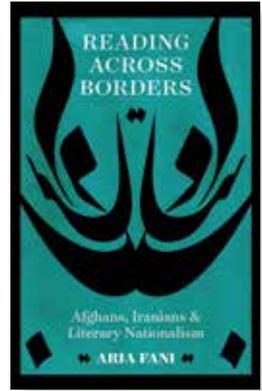
ISBN 978-1-4773-2879-8
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e-book

Not for sale in South Asia.

BEGINNING IN THE MID-FIFTEENTH CENTURY, THE REGIONS bordering the western Indian Ocean—“the green sea,” as it was known to Arabic speakers—had increasing contact through commerce, including a slave trade, and underwent cultural exchange and transformation. Using a variety of texts and documents in multiple Asian and European languages, *Across the Green Sea* looks at the history of the ocean from a variety of shifting viewpoints: western India; the Red Sea and Mecca; the Persian Gulf; East Africa; and Kerala.

Sanjay Subrahmanyam sets the scene for this region starting with the withdrawal of China's Ming Dynasty and explores how the western Indian Ocean was transformed by the growth and increasing prominence of the Ottoman Empire and the continued spread of Islam into East Africa. He examines how several cities, including Mecca and the vital Indian port of Surat, grew and changed during these centuries, when various powers interacted until famines and other disturbances upended the region in the seventeenth century. Rather than proposing an artificial model of a dominant center and its dominated peripheries, *Across the Green Sea* demonstrates the complexity of a truly dynamic and polycentric system through the use of connected histories, a method pioneered by Subrahmanyam himself.

*The dynamic and interconnected ways
Afghans and Iranians invented their modern
selves through literature*



Reading across Borders

Afghans, Iranians, and Literary Nationalism

ARIA FANI

CONTRARY TO THE PRESUMPTION THAT LITERARY NATIONALISM in the Global South emerged through contact with Europe alone, *Reading across Borders* demonstrates how the cultural forms of Iran and Afghanistan as nation-states arose from their shared Persian heritage and cross-cultural exchange in the twentieth century. In this book, Aria Fani charts the individuals, institutions, and conversations that made this exchange possible, detailing the dynamic and interconnected ways Afghans and Iranians invented their modern selves through new ideas about literature.

Fani illustrates how voluntary and state-funded associations of readers helped formulate and propagate “literature” as a recognizable notion, adapting and changing Persian concepts to fit this modern idea. Focusing on early twentieth-century periodicals with readers in Afghan and Iranian cities and their diaspora, Fani exposes how nationalism intensified—rather than severed—cultural contact among two Persian-speaking societies amidst the diverging and competing demands of their respective nation-states. This interconnected history was ultimately forgotten, shaping many of the cultural disputes between Iran and Afghanistan today.

ARIA FANI
LAKE FOREST PARK,
WASHINGTON

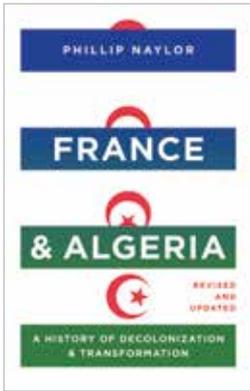
Fani is an assistant professor and director of Persian and Iranian Studies at the University of Washington in Seattle. He serves as the current deputy editor of Iranian Studies and is a co-investigator of the Translation Studies Hub at UW.

CONNECTED HISTORIES OF
THE MIDDLE EAST AND GLOBAL
SOUTH,
*Afshin Marashi & Hourii
Berberian, Editors*

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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.

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6 x 9 inches, 488 pages, 2 maps

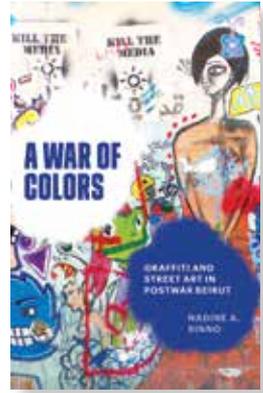
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hardcover

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\$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 postcolonial 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.

Demonstrates the role of Beirut's postwar graffiti and street art in transforming the cityscape and animating resistance



A War of Colors

Graffiti and Street Art in Postwar Beirut

NADINE A. SINNO

OVER THE LAST TWO DECADES IN BEIRUT, GRAFFITI MAKERS have engaged in a fierce “war of colors,” seeking to disrupt and transform the city’s physical and social spaces. In *A War of Colors*, Nadine Sinno examines how graffiti and street art have been used in postwar Beirut to comment on the rapidly changing social dynamics of the country and region. Analyzing how graffiti makers can reclaim and transform cityscapes that were damaged or monopolized by militias during the war, Sinno explores graffiti’s other roles, including forging civic engagement, commemorating cultural icons, protesting political corruption and environmental violence, and animating resistance. In addition, she argues that graffiti making can offer voices to those who are often marginalized, especially women and LGBTQ people. Copiously illustrated with images of graffiti and street art, *A War of Colors* is a visually captivating and thought-provoking journey through Beirut, where local and global discourses intersect on both scarred and polished walls in the city.

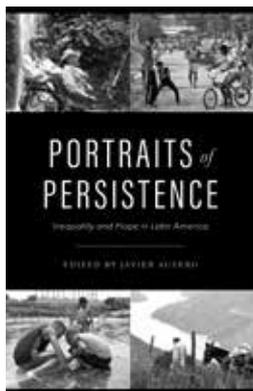
NADINE A. SINNO
BLACKSBURG, VIRGINIA

*Sinno is an associate professor of Arabic and director of the Arabic Program at Virginia Tech, as well as a literary translator. She is the coauthor of *Constructions of Masculinity in the Middle East and North Africa*.*

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6 x 9 inches, 320 pages, 16-page
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An edited collection of stories about triumphs and hardships amid massive inequality in Latin America

Portraits of Persistence

Inequality and Hope in Latin America

EDITED BY JAVIER AUYERO

JAVIER AUYERO
AUSTIN, TEXAS

Auyero is the author or coauthor of many books, including The Ambivalent State: Police-Criminal Collusion at the Urban Margins. He is the Joe R. and Teresa Lozano Long Professor in Latin American Sociology at the University of Texas at Austin and an Ikerbasque Research Professor at the University of the Basque Country UPV-EHU, Bilbao.

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

RELEASE DATE | MARCH
6 x 9 inches, 304 pages, 20 b&w
photos

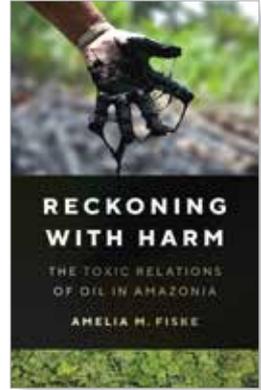
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EACH CHAPTER OF *PORTRAITS OF PERSISTENCE*, A PROJECT of the University of Texas Urban Ethnography Lab, offers an intimate portrait of one or two individual lives. The subjects are a diverse group of individuals from across the continent: grassroots activists and political brokers, service industry workers and private security entrepreneurs, female drug dealers, shantytown dwellers, and rural farmers, as well as migrants finding routes into and out of the region. Through these stories, the writers explore issues that are common throughout today's world: precarious work situations, gender oppression, housing displacement, experiences navigating the bureaucracy for asylum seekers, state violence, environmental devastation, and access to good and affordable health care. Carefully situating these experiences within the sociohistorical context of their specific local regions or countries, editor Javier Auyero and his colleagues consider how people make sense of the paths their lives have taken, the triumphs and hardships they have experienced, and the aspirations they hold for the future. Ultimately, these twelve stories offer unique and personal windows into the region's complex and multilayered reality.

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

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.

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.

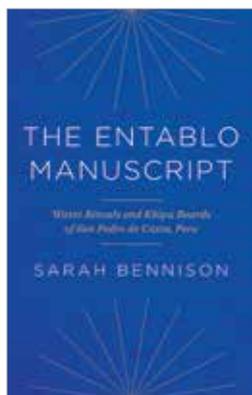
ENVIRONMENTAL STUDIES
ENDOWMENT (NEH)

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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

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,
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THE WESTERN HEMISPHERE

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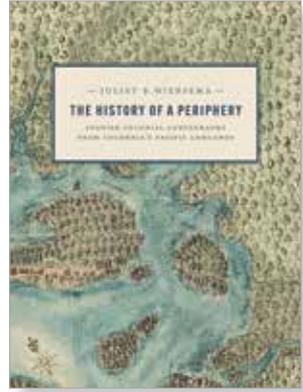
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IN THE DRY SEASON IN THE ANDES, WATER FROM SPRINGS, lakes, reservoirs and melting glaciers feeds irrigation canals that have sustained communities for thousands of years. Managing and maintaining these water infrastructures is essential, and in 1921, 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 Huarochiri 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.

An exploration of Colombian maps in New Granada



The History of a Periphery

Spanish Colonial Cartography from Colombia's Pacific Lowlands

JULIET B. WIERSEMA

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 vicerealty.

JULIET B. WIERSEMA
SAN ANTONIO, TEXAS

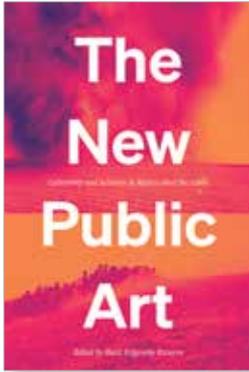
Wiersema is an associate professor in the Department of Art and Art History at the University of Texas at San Antonio. She is the author of Architectural Vessels of the Moche: Ceramic Diagrams of Sacred Space in Ancient Peru.

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

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| LATIN AMERICAN STUDIES |
Art And Visual Studies |

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

EDITED BY MARA POLGOVSKY EZCURRA

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
photos, 7 b&w illustrations*

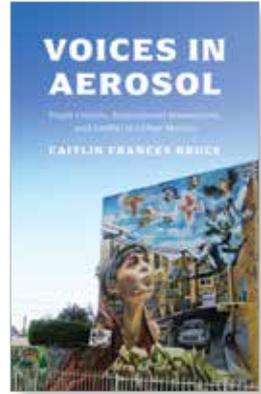
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MEXICO HAS LONG BEEN LAUDED AND STUDIED FOR ITS postrevolutionary public art, but recent artistic practices have raised questions about how public art is created and for whom it is intended. In *The New Public Art*, Mara Polgovsky Ezcurra, together 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.

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

THE LOCAL GOVERNMENT, RESIDENTS, AND MEDIA OUTLETS 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.

CAITLIN FRANCES BRUCE
PITTSBURGH, PENNSYLVANIA

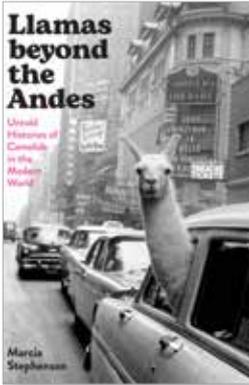
*Bruce is an associate professor of communication at the University of Pittsburgh. Her first book, *Painting Publics: Transnational Legal Graffiti Scenes as Spaces for Encounter*, won the Jane Jacobs Urban Communication Foundation Book Award.*

VISUALIDADES: STUDIES IN
LATIN AMERICAN VISUAL
HISTORY

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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 Modern World

MARCIA STEPHENSON

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,
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map

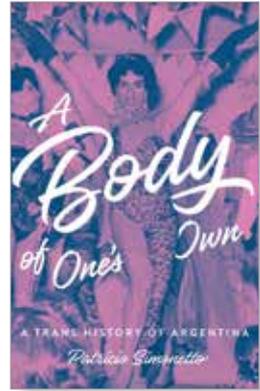
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CAMELIDS ARE VITAL TO THE CULTURES AND ECONOMIES of the Andes. The animals have also been at the heart of ecological and social catastrophe: Europeans overhunted wild vicuña and guanaco and imposed husbandry and breeding practices that decimated llama 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.

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

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.

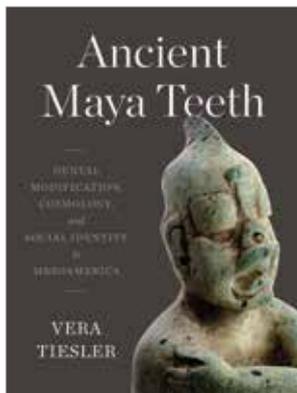
PATRICIO SIMONETTO
MANCHESTER, UNITED
KINGDOM

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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| LATIN AMERICAN STUDIES |
Pre-Columbian Archaeology

*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
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insert, 256 pages, 95 b&w images,
18 tables

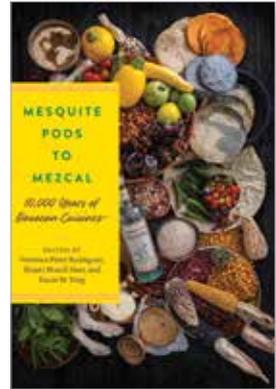
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DENTAL MODIFICATION WAS COMMON ACROSS ANCIENT societies, but perhaps none were more avid practitioners than the Maya. They filed their teeth flat or pointy, polished and drilled them, and crafted decorative inlays of jade and pyrite. Unusually, Maya 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.

VERÓNICA PÉREZ
RODRÍGUEZ
ALBANY, NEW YORK

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

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.

THE LINDA SCHELE SERIES IN
MAYA AND PRE-COLUMBIAN
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An exploration of how the ancient Maya engaged with their history by using, altering, and burying stone sculptures

Memory in Fragments

The Lives of Ancient Maya Sculptures

MEGAN E. O'NEIL

MEGAN E. O'NEIL
ATLANTA, GEORGIA

O'Neil is an assistant professor of art history at Emory University; the author of Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala and The Maya; and coauthor of a revised edition of Maya Art and Architecture.

THE LINDA SCHELE
ENDOWMENT IN MAYA AND
PRE-COLUMBIAN STUDIES

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FOR THE ANCIENT MAYA, MONUMENTAL STONE SCULPTURES were infused with agency. As they were used, reused, altered, and buried, such sculptures retained ceremonial meaning. In *Memory in Fragments*, Megan E. O'Neil explores how ancient Maya people engaged with history through these sculptures, as well as how they interacted with the stones themselves over the course of the sculptures' long "lives." Considering Maya religious practices, historiography, and conceptions of materials and things, O'Neil explores how Maya viewers perceived sculptures that were fragmented, scarred, burned, damaged by enemies, or set in unusual locations. In each case, she demonstrates how different human interactions, amid dynamic religious, political, and historical contexts, led to new episodes in the sculptures' lives.

A rare example of cross-temporal and geographical work in this field, *Memory in Fragments* both compares sculptures within ancient Maya culture across Honduras, Guatemala, Mexico, and Belize, over hundreds of years and also reveals how memory may accrue around and be evoked in material remains.

How Latina/o/x gang literature and film represent women and gay gang members' challenges to gendered, sexual, racial, and class oppression

Clicas

Gender, Sexuality, and Struggle in Latina/o/x Gang Literature and Film

FRANK GARCÍA

CLICAS EXAMINES LATINIA/O/X LITERATURE AND FILM BY and/or about gay and women gang members. Through close readings of literature and film, Frank García reimagines the typical narratives describing gang membership and culture, amplifying and complicating critical gang studies in the social sciences and humanities and looking at gangs across racial, ethnic, and national identities. Analyzing how the autobiographical poetry of Ana Castillo presents gang fashion, culture, and violence to the outside world, the effects of women performing female masculinity in the novel *Locas*, and gay gang members' experiences of community in the documentary *Homeboy*, García complicates the dialogue regarding hypermasculine gang cultures. He shows how they are accessible not only to straight men, but also the complicated ways that women and gay members can appropriate these qualities, which can be harming and also, at times, emancipating. Reading gang members as (de)colonial agents who contest the power relations, inequalities, oppressions, and hierarchies of the United States, *Clicas* considers how women and gay gang members resist materially and psychologically within a milieu shaped by the intersection of race, gender, sexuality, and class.

FRANK GARCÍA
RIDGEFIELD, NEW JERSEY

García is an assistant professor of English and an affiliate of the department of Africana studies and the program in American studies at Rutgers University, Newark.

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

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e-book

A multiracial history of civil rights coalitions beyond the farm worker movement in twentieth-century Bakersfield, California

Civil Rights in Bakersfield

Segregation and Multiracial Activism in the Central Valley

OLIVER A. ROSALES

OLIVER A. ROSALES
BAKERSFIELD, CALIFORNIA

Rosales is a professor of history at Bakersfield College.

HISTORIA USA,
Luis Alvarez, Carlos Blanton & Lorrin Thomas, Editors

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IN *CIVIL RIGHTS IN BAKERSFIELD*, OLIVER ROSALES UNCOVERS the role of the multiracial west in shaping the course of US civil rights history. Focusing on Bakersfield, what was one of the few sizable cities within California's Central Valley for much of the twentieth century and a region most commonly known as a bastion of political conservatism, oil, and industrial agriculture, Rosales documents how multiracial coalitions emerged to challenge histories of racial segregation and discrimination. He recounts how the region was home to both the historic farm worker movement led by César Chávez, Dolores Huerta, and Larry Itliong, and also a robust multiracial civil rights movement beyond the fields. This multiracial push for civil rights reform included struggles for fair housing, school integration, public health, media representation, and greater political representation for Black and Brown communities. In expanding on this history of multiracial activism, Rosales further explores the challenges activists faced in community organizing and how the legacies of coalition building contribute to ongoing activist efforts in the Central Valley of today.

A rich literary study of AfroLatinx life writing, this book traces how AfroLatinxs have challenged their erasure in the United States and Latin America over the last century

Invisibility and Influence

A Literary History of AfroLatinidades

REGINA MARIE MILLS

INVISIBILITY AND INFLUENCE DEMONSTRATES HOW A CENTURY of AfroLatinx writers in the United States shaped life writing, including memoir, collective autobiography, and other formats, through depictions of a wide range of “AfroLatinidades.” Using a woman-of-color feminist approach, Regina Marie Mills examines the work of writers and creators often excluded from Latinx literary criticism. She explores the tensions writers experienced in being viewed by others as only either Latinx or Black, rather than as part of their own distinctive communities. Beginning with Arturo (Arthur) Schomburg, who contributed to wider conversations about autobiographical technique, *Invisibility and Influence* examines a breadth of writers, including Jesús Colón; members of the Young Lords; Piri Thomas; Lukumi santera and scholar Marta Moreno Vega; and Black Mexican poet Ariana Brown. Mills traces how these writers confront the distorted visions of AfroLatinxs in the United States, Latin America, and the Caribbean, and how they created and expressed AfroLatinx spirituality, politics, and self-identity, often amidst violence. Mapping how AfroLatinx writers create their own literary history, Mills reveals how AfroLatinx life writing shapes and complicates discourses on race and colorism in the western hemisphere.

REGINA MARIE MILLS
COLLEGE STATION, TEXAS

Mills is an assistant professor of Latinx and multi-ethnic literature in the department of English at Texas A&M University, and was the guest coeditor of the 2022 special issue, “Post-Soul Afro-Latinidades,” in The Black Scholar.

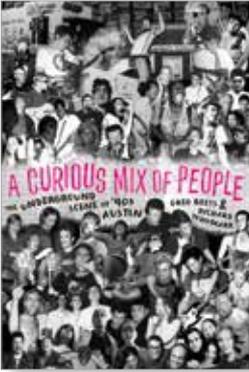
LATINX: THE FUTURE IS NOW,
Lorgia García Peña & Nicole
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A twisting path through Austin's underground music scene in the twentieth century's last decade, narrated by the people who were there

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 Penbeets.

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

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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.

Timeless photos offer a rare portrait of the jubilant, vibrant, vital, nearly hidden, and now all-but-vanished world of small-town Black rodeos

Juneteenth Rodeo

PHOTOS AND ESSAY BY SARAH BIRD;
AFTERWORD BY DEMETRIUS PEARSON

LONG BEFORE AMERICANS BEGAN TO OFFICIALLY commemorate Juneteenth, in the heat of East Texas, saddles were being cinched, buckles shined, and lassoes adjusted for a day on the Black rodeo circuit in honor of the holiday. In the late 1970s, as they had been doing for generations, Black communities across the region held local rodeos for the talented cowboys and cowgirls who were segregated from the mainstream circuit. It was to these vibrant community events that bestselling Texas writer Sarah Bird, then a young photojournalist, found herself drawn.

In *Juneteenth Rodeo*, Bird's lens celebrates a world that was undervalued at the time, capturing everything, from the moment the pit master fired up his smoker, through the death-defying rides, to the last celebratory dance at a nearby honky-tonk. Essays by Bird and sport historian Demetrius Pearson reclaim the crucial role of Black Americans in the Western US and show modern rodeo riders—who still compete on today's circuit—as “descendants” in a more than two-hundred-year lineage of Black cowboys. A gorgeous tribute to the ropers and riders—legends like Willie Thomas, Myrtis Dightman, Rufus Green, Bailey's Prairie Kid, Archie Wycoff, and Calvin Greeley—as well as the secretaries, judges, and pick-up men and even the audience members who were as much family as fans, *Juneteenth Rodeo* ultimately seeks to put Black cowboys and cowgirls where they have always belonged: in the center of the frame.

SARAH BIRD
AUSTIN, TEXAS

Bird is the author of eleven novels and three books of essays, including Last Dance on the Starlight Pier and Recent Studies Indicate: The Best of Sarah Bird. She is also a journalist, Texas Institute of Letters award winner, Dobie Paisano Fellow, and member of the Texas Literary Hall of Fame.

DEMETRIUS PEARSON
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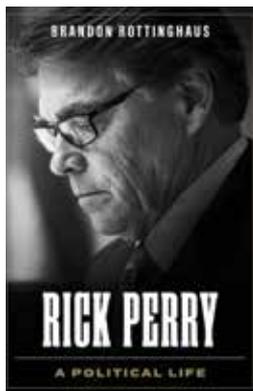
Pearson is an associate professor of health and human performance at the University of Houston. His research focuses on sports history, and he is the author of Black Rodeo in the Texas Gulf Coast Region.

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Rick Perry

A Political Life

BRANDON ROTTINGHAUS

BRANDON ROTTINGHAUS
HOUSTON, TEXAS

Rottinghaus is a professor in the Department of Political Science at the University of Houston.

His most recent books are Inside Texas Politics, Current Debates in the Lone Star State, and Inside American Government. He is also the co-host of Party Politics, a TV8 show, a radio program on KUHF, and a podcast on Houston Public Media.

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RICK PERRY, THE CHARMING RANCHER, PILOT, AND POLITICIAN from West Texas who was governor from 2000 to 2015, is one of the most important but polarizing figures in the state's history. Over the nearly forty years he spent in the political arena, his political instincts served as a radar primed to sense future political opportunities. Hugging the arc of Texas political change, he shifted from a rural, "blue dog" Democrat to one of the most conservative politicians the state had elected up to that time, overseeing the enactment of controversial redistricting, voting, and abortion measures. Yet his evolution was complicated and incomplete, as his stands on such topics as immigration, vaccine requirements, and the use of state funds to attract business ran into opposition from a growing and ever-more conservative wing of the Republican Party in Texas—and the nation.

Rick Perry is both a biography of Perry as a politician and a study of the shifts in state politics that took place during his time in office. Demonstrating that Perry ranks among the most consequential governors in Texas history, Brandon Rottinghaus chronicles the profound ways he accumulated power and shaped the governorship.

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