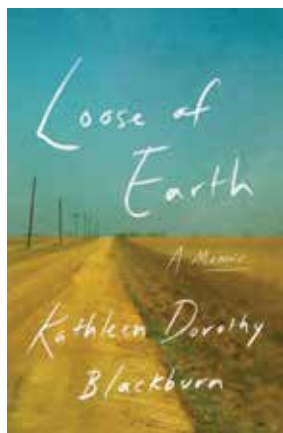


INTERNATIONAL RIGHTS CATALOG

UNIVERSITY OF
TEXAS PRESS



FALL | WINTER 2024



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, and River Teeth, and was listed as notable in Best American Essays.

RELEASE DATE | **APRIL**
5 1/2 x 8 1/2 inches, 216 pages

ISBN 978-1-4773-2962-7
\$26.95 | £22.99 | C\$33.95
hardcover

ISBN 978-1-4773-2964-1
\$26.95
e-book

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 cancer at the age of thirty-eight, and, “it was like throwing 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 stirring defense of Sinéad O'Connor's music and activism, and an indictment of the culture that cancelled her



Why Sinéad O'Connor Matters

ALLYSON MCCABE

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

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

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

ALLYSON MCCABE
HUDSON, NEW YORK

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

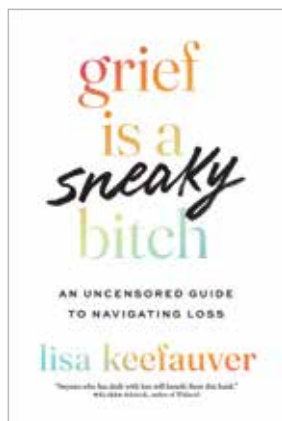
MUSIC MATTERS,
Evelyn McDonnell and Oliver Wang Editors

5 x 8 inches, 224 pages

ISBN 978-1-4773-2570-4
\$24.95 | £21.99 | C\$30.95
hardcover

ISBN 978-1-4773-2572-8
\$24.95
e-book

Polish-language rights not available.



A comprehensive and compassionate guide to navigating loss

Grief is a Sneaky Bitch

An Uncensored Guide to Navigating Loss

LISA KEEFAUVER

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 at TEDx). In 2019, she created the popular podcast Grief is a Sneaky Bitch.

RELEASE DATE | JUNE
6 x 9 inches, 272 pages, 1 b&w photo

ISBN 978-1-4773-2930-6
\$21.95 | £18.99 | C\$26.95
paperback

ISBN 978-1-4773-2970-2
\$105.00 | £94.00 | C\$131.00
hardcover

ISBN 978-1-4773-2932-0
\$21.95
e-book

Spanish-language rights not available.

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 to find 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.

*A handbook for what to expect the first year of
beekeeping and beyond*

COVER TO COME

For the Bees

A Handbook for Happy Beekeeping

TARA DAWN CHAPMAN

ILLUSTRATIONS BY CAROLINE BROWN

THE PATH TO BECOMING A SUCCESSFUL BEEKEEPER begins with a deep understanding of the bees themselves. Taking both a holistic and practical approach, Tara Dawn Chapman, founder and operator of Austin's beloved Two Hives Honey, begins with a primer on honey bee biology and nutrition as well as beehive architecture. (Did you ever wonder why honey combs are composed of tiny hexagons?) A little scientific knowledge goes a long way: a beekeeper who understands how these fascinating creatures work will be better equipped to recognize a particular colony's needs, make sound decisions when the unexpected happens, and adapt their care regimen to changing conditions. Moving beyond the basics, Chapman shows potential beekeepers how to spot pests and diseases; manage swarms (those bees aren't angry; they're just looking for a good home); and, of course, how to harvest delicious homegrown honey.

Imbued with the joy of the beekeeping journey, *For the Bees* provides practical visual explanations through appealing illustrations, that, alongside Chapman's own stories from the bee yard, share the charms of these essential insects.

TARA DAWN CHAPMAN
MANOR, TEXAS

Chapman spent ten years working for the CIA and federal government in Washington, DC, focusing on foreign policy and intelligence gathering in Pakistan and Afghanistan. After quitting her government job, she launched Two Hives Honey and welcomes thousands of bee-curious folks to the Honey Ranch, just outside of Austin, Texas, each year. You can learn more and follow along @twohives on Instagram.

CAROLINE BROWN
ST. AUGUSTINE, FLORIDA

Brown is a freelance illustrator and muralist based in St. Augustine, FL.

MILDRED WYATT-
WOLD ENDOWMENT IN
ORNITHOLOGY AND THE
NATURAL WORLD

ISBN 978-1-4773-2951-1

\$26.95 | £22.99 | C\$33.95
paperback

ISBN 978-1-4773-2953-5

\$26.95
e-book

RELEASE DATE | **SEPTEMBER**
7 x 10 inches, 272 pages, 103 color
illustrations

*A close look at the lives of working musicians
who aren't the center of their stage*

COVER TO COME

Band People

Life and Work in Popular Music

FRANZ NICOLAY

FRANZ NICOLAY
TIVOLI, NEW YORK

Nicolay is a writer, musician, and faculty member in music and written arts at Bard College. In addition to records under his own name, he has been a member of World/Inferno Friendship Society and the Hold Steady. He is the author of The Humorless Ladies of Border Control: Touring the Punk Underground from Belgrade to Ulaanbaatar and the novel Someone Should Pay for Your Pain.

AMERICAN MUSIC SERIES,
Jessica Hopper & Charles Hughes,
Editors

RELEASE DATE | SEPTEMBER
6 x 9 inches, 296 pages

ISBN 978-1-4773-2353-3
\$29.95 | £25.99 | C\$36.95
paperback

ISBN 978-1-4773-3023-4
\$29.95
e-book

SECRET (AND NOT-SO-SECRET) WEAPONS, SIDE-OF-THE-STAGERS, rhythm and horn sections, backup singers, accompanists—these and other “band people” are the anonymous but irreplaceable character actors of popular music. Through interviews and incisive cultural critique, writer and musician Franz Nicolay provides a portrait of the musical middle class. Artists talk frankly about their careers and attitudes toward their craft, work environment, and group dynamics, and shed light on how support musicians make sense of the weird combination of friend group, gang, small business consortium, long-term creative collaboration, and chosen family that constitutes a band. Is it more important to be a good hang or a virtuoso player? Do bands work best as democracies or autocracies? How do musicians with children balance their personal and professional lives? How much money is too little? And how does it feel to play on hundreds of records, with none released under your name? In exploring these and other questions, *Band People* gives voice to those who collaborate to create and dissects what it means to be a laborer in the culture industry.

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

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 a city with a long lineage of cultural and musical resistance, López throws readers into the heat of backyard punk 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.

TARA LÓPEZ
WINONA, MINNESOTA

López 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

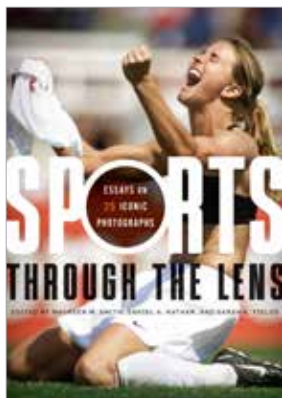
RELEASE DATE | JUNE
6 x 9 inches, 208 pages, 17 b&w
photos

ISBN 978-1-4773-2481-3
\$21.95 | £18.99 | C\$26.95
paperback

ISBN 978-1-4773-2967-2
\$105.00* £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2958-0
\$21.95
e-book

The stories behind and legacies of important sports photos from the last 130 years



Sports Through the Lens

Essays on 25 Iconic Photographs

EDITED BY MAUREEN M. SMITH, DANIEL A. NATHAN, AND SARAH K. FIELDS

MAUREEN M. SMITH
CARMICHAEL, CALIFORNIA

Smith is a professor in the Department of Kinesiology at California State University, Sacramento.

DANIEL A. NATHAN
SARATOGA SPRINGS, NEW YORK

Nathan is a professor of American studies at Skidmore College, where he holds the Douglas Family Chair in American Culture, History, and Literary and Interdisciplinary Studies.

SARAH K. FIELDS
DENVER, COLORADO

Fields is a professor of communication at the University of Colorado Denver and a fellow in the National Academy of Kinesiology.

TERRY AND JAN TODD SERIES
ON PHYSICAL CULTURE AND SPORTS,
Thomas Hunt, Patricia Vertinsky, Sarah Fields & Daniel Nathan, Editors

TERRY AND JAN TODD
ENDOWMENT

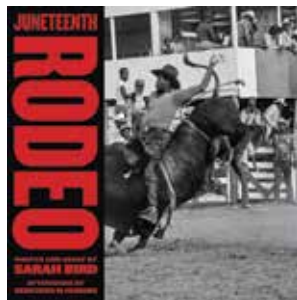
EVER SINCE PHOTOGRAPHY AND PROFESSIONAL SPORTS originated in the nineteenth century, photographers have shaped how we perceive sports. *Sports through the Lens* collects essays by twenty-five historians that consider what it means to capture and revisit an ephemeral moment in sports. Each essay examines a specific photo that had cultural significance, looking at its creation, contexts, and how its meaning has shifted over time. The chapters provide fresh perspective on iconic images like Muhammad Ali standing over Sonny Liston at their 1965 rematch; Tommie Smith and John Carlos's Black power salute at the 1968 Summer Olympics; and Michael Jordan soaring at the 1988 NBA All-Star Game slam dunk competition. Other essays introduce readers to the lesser-known stories of the first woman to officially run the Boston Marathon or the inaugural World Indigenous Games. The authors dig into why these shots matter, examining their legacies alongside the artistry of both the athletes and the photographers.

Reflecting on images of athletes from around the world engaged in sports from baseball to horse-racing to hockey, *Sports through the Lens* provides a wide-ranging meditation on the visual, historical, and cultural meaning of sports photographs.

RELEASE DATE | JANUARY
7 x 10 inches, 264 pages, 25 color photos

ISBN 978-1-4773-3009-8
\$45.00 | £40.00 | C\$55.95
hardcover

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



Juneteenth Rodeo

PHOTOS AND ESSAY BY SARAH BIRD
AFTERWORD BY DEMETRIUS W. PEARSON

LONG BEFORE AMERICANS BEGAN TO OFFICIALLY commemorate Juneteenth, in the heat of East Texas, saddles were being cinched, buckles shined, and lassoes limbered up 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 sports historian Demetrius W. 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 Myrtis Dightman, Rufus Green, Bailey's Prairie Kid, Archie Wycoff, and Calvin Greeley—as well as the secretaries, judges, and pick-up men, and especially the audience members who were as much family as fans, *Juneteenth Rodeo* fills a void in the historical record and puts Black cowboys and cowgirls where they always belonged: at 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 A Love Letter to Texas Women. She is also a journalist, two-time Texas Institute of Letters award winner, Dobie Paisano Fellow, and member of the Texas Literary Hall of Fame.

DEMETRIUS W. PEARSON
HOUSTON, TEXAS

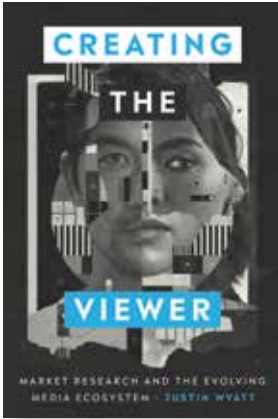
Pearson is an associate professor of health and human performance at the University of Houston. His research focuses on sports history, and he is the author of Black Rodeo in the Texas Gulf Coast Region.

THE M.K. BROWN RANGE LIFE
ENDOWMENT

RELEASE DATE | JUNE
10 x 10 inches, 128 pages, 80 b&w
photos

ISBN 978-1-4773-2954-2
\$45.00 | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2955-9
\$45.00
PDF 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, 328 pages, 17 b&w photos

ISBN 978-1-4773-2906-1
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-1651-1
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2908-5
\$34.95
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 changing depictions of pregnancy in comedy from the start of the twentieth century to the present show an evolution in attitudes toward women's reproductive roles and rights

COVER TO COME

It's All in the Delivery

Pregnancy in American Film and Television Comedy

VICTORIA STURTEVANT

PREGNANCY AND THE POLITICS SURROUNDING IT ARE serious matters, but humor has been a revealing and transformative means of engaging the subject. Victoria Sturtevant examines productions from *I Love Lucy* to *Junior*, *Jane the Virgin* to *Murphy Brown*, finding that comedic films and television programs have articulated and altered public anxieties, expectations, and hypocrisies concerning reproduction. Evolving—and sometimes stubborn—attitudes toward pregnancy owe much to representational strategies that turn the social discomforts of childbirth into something we can laugh at.

On-screen comedy offers a fascinating lens on the role of pregnancy in defining American womanhood, as studio-era censorship gave way to fetishization of sentimental childbirth in the 1950s; the pill and legalized abortion spiked media interest in nonmarital pregnancy; the patriarchal entrenchment of the 1980s and '90s turned attention to biological clocks; and more recent film and television shows have moved toward medically and socially candid depictions of pregnancy. *It's All in the Delivery* argues that representational breakthroughs were enabled by comedy's capacity to violate restrictive norms, introducing greater candor, courage, and critique into popular notions of the embodiment of pregnancy on-screen.

VICTORIA STURTEVANT
NORMAN, OKLAHOMA

Sturtevant is an associate professor of film and media studies at the University of Oklahoma. She is the author of A Great Big Girl Like Me: The Films of Marie Dressler and co-editor of Hysterical! Women in American Comedy.

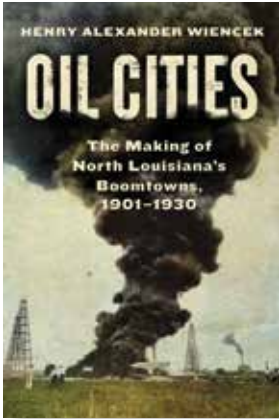
THE WILLIAM AND BETTYE
NOWLIN SERIES IN ART,
HISTORY, AND CULTURE OF
THE WESTERN HEMISPHERE

RELEASE DATE | **DECEMBER**
6 x 9 inches, 248 pages, 50 b&w
photos

ISBN 978-1-4773-3044-9
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-3034-2
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-3046-3
\$34.95
e-book



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

HENRY ALEXANDER
WIENCEK
LOS ANGELES, CALIFORNIA

Wiencek, 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

RELEASE DATE | MAY
6 x 9 inches, 200 pages, 15 b&w
photos

ISBN 978-1-4773-2917-7
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2919-1
\$45.00
e-book

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 Wiencek 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.

The first study of Christian murals created by indigenous artists in sixteenth- and seventeenth-century Yucatán

COVER TO COME

Maya Christian Murals of Early Modern Yucatán

AMARA SOLARI AND LINDA K. WILLIAMS

IN THE SIXTEENTH AND SEVENTEENTH CENTURIES, MAYA artists painted murals in churches and *conventos* of Yucatán using traditional techniques to depict iconography brought from Europe by Franciscan friars. The fragmentary visual remains and their placement within religious structures embed Maya conceptions of sacredness beyond the didactic imagery. Mobilizing both cutting-edge technology and tried-and-true analytical methods, art historians Amara Solari and Linda K. Williams reexamine the Maya Christian murals, centering the agency of the people who created them.

The first volume to comprehensively document the paintings, *Maya Christian Murals of Early Modern Yucatán* collects new research on the material composition of the works, made possible by cutting-edge imaging methods. Solari and Williams investigate pigments and other material resources, as well as the artists and historical contexts of the murals. The authors uncover numerous local innovations in form and content, including images celebrating New World saints, celestial timekeeping, and ritual processions. Solari and Williams argue that these murals were not simply vehicles of coercion, but of cultural “grafting” that allowed Maya artists to shape a distinctive and polyvocal legacy in their communities.

AMARA SOLARI
UNIVERSITY PARK,
PENNSYLVANIA

Solari is a professor of art history at Pennsylvania State. She is the author of Maya Ideologies of the Sacred: The Transfiguration of Space in Colonial Yucatan.

LINDA K. WILLIAMS
TACOMA, WASHINGTON

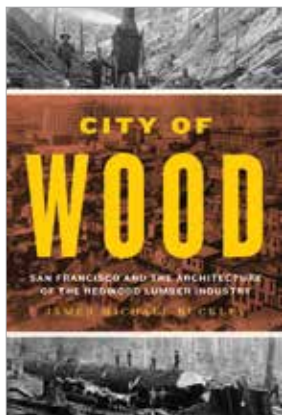
Williams is professor emerita of art history at the University of Puget Sound.

PACHITA TENNANT PIKE
EXCELLENCE ENDOWMENT

RELEASE DATE | **NOVEMBER**
8.5 x 11 inches, 256 pages, 120
color illustrations

ISBN 978-1-4773-2968-9
\$60.00* | £54.00 | C\$74.95
hardcover

ISBN 978-1-4773-2969-6
\$60.00
PDF e-book



How San Franciscans exploited natural resources such as redwood lumber to produce the first major metropolis of the American West

City of Wood

San Francisco and the Architecture of the Redwood Lumber Industry

JAMES MICHAEL BUCKLEY

JAMES MICHAEL BUCKLEY
SAN FRANCISCO, CALIFORNIA

*Buckley is an urban planner
and historian in San Francisco,
California.*

PETER T. FLAWN ENDOWMENT
IN NATURAL RESOURCE
MANAGEMENT AND
CONSERVATION

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 360 pages, 63 b&w
photos, 19 maps, 6 tables

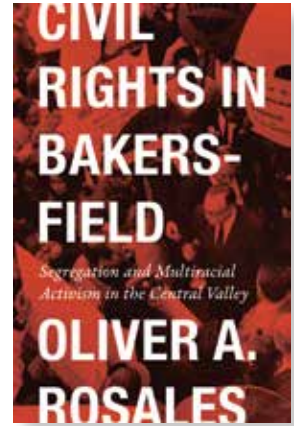
ISBN 978-1-4773-3024-1
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-3026-5
\$45.00
e-book

CALIFORNIA'S 1849 GOLD RUSH TRIGGERED CREATION OF the "instant city" of San Francisco as a base to exploit the rich natural resources of the American West. *City of Wood* examines how capitalists and workers logged the state's vast redwood forests to create the financial capital and construction materials needed to build the regional metropolis of San Francisco. Architectural historian James Michael Buckley investigates the remote forest and its urban core as two poles of a regional "city" consisting of a far-reaching network of spaces produced as company owners and workers arrayed men and machines to extract resources from the region's rich natural environment to create human commodities.

Combining labor, urban, industrial, and social history, *City of Wood* employs a variety of sources—including contemporary newspaper articles, novels, and photographs—to explore the architectural landscape of lumber. By imagining the redwood lumber industry as a single community spread across multiple sites—a "City of Wood"—Buckley demonstrates how capitalist resource extraction links different places along the production value chain. The result is a paradigm shift in architectural history that focuses not just on the evolution of individual building design across time, but also on economic connections that link the center and periphery across space.

*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

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, one of the few sizable cities within California's Central Valley for much of the twentieth century in 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.

OLIVER A. ROSALES
BAKERSFIELD, CALIFORNIA

Rosales is a professor of history at Bakersfield College.

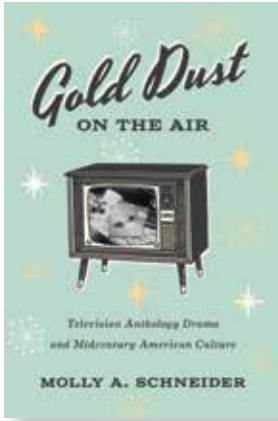
HISTORIA USA,
*Luis Alvarez, Carlos Kevin
Blanton & Lorrin Thomas,
Editors*

RELEASE DATE | **AUGUST**
6 x 9 inches, 296 pages, 15 b&w
photos

ISBN 978-1-4773-2959-7
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2961-0
\$55.00
e-book

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

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

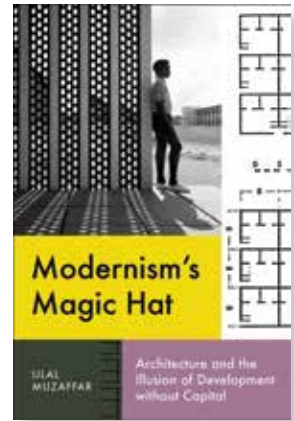
ISBN 978-1-4773-2927-6
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2929-0
\$55.00
e-book

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.

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.

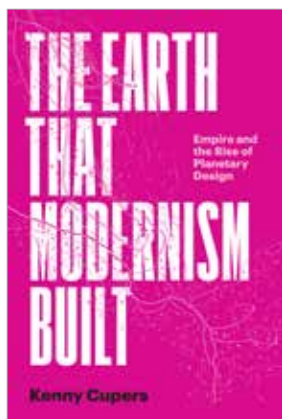
LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES,
*Bruno Carvalho & Alison
Isenberg, Editors*

RELEASE DATE | JULY
6 x 9 inches, 312 pages, 40 b&w
photos, 1 map

ISBN 978-1-4773-2966-5
\$39.95* | £36.00 | C\$49.95
paperback

ISBN 978-1-4773-2948-1
\$120.00* | £108.00 |
C\$150.00
hardcover

ISBN 978-1-4773-2950-4
\$39.95
e-book



Rewrites the history of architectural modernism for an age of environmental crisis and enduring colonialism

The Earth That Modernism Built

Empire and the Rise of Planetary Design

KENNY CUPERS

KENNY CUPERS
BASEL, SWITZERLAND

Cupers is a professor of architectural history and urban studies at the University of Basel. He is the author of The Social Project: Housing Postwar France, and co-editor of Architecture and Neoliberalism from the 1960s to the Present and What is Critical Urbanism: Urban Research as Pedagogy.

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

RELEASE DATE | DECEMBER
6 x 9 inches, 360 pages, 130 b&w
illustrations

ISBN 978-1-4773-3021-0
\$39.95* | £36.00 | C\$49.95
paperback

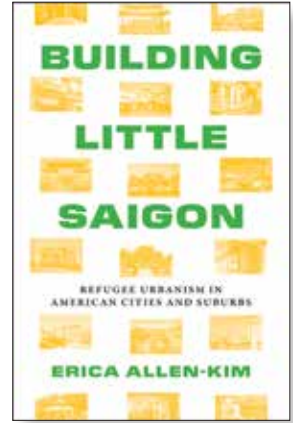
ISBN 978-1-4773-2981-8
\$120.00* | £108.00 |
C\$150.00
hardcover

ISBN 978-1-4773-2983-2
\$39.95
e-book

THE EARTH THAT MODERNISM BUILT TRACES THE RISE OF planetary design to an imperialist discourse about the influence of the earthly environment on humanity. Kenny Cupers argues that to understand how the earth became an object of design, we need to radically shift the terms of analysis. Rather than describing how new design ideas and practices traveled and transformed people and places across the globe, this book interrogates the politics of life and earth underpinning this process. It demonstrates how approaches to modern housing, landscape design, and infrastructure planning are indebted to an understanding of planetary and human ecology fueled by settler colonialism and imperial ambition.

Cupers draws from both canonical and unknown sources and archives in Germany, Namibia, and Poland to situate Wilhelmine and Weimar design projects in an expansive discourse about the relationship between soil, settlement, and race. This reframing reveals connections between colonial officials planning agricultural hinterlands, garden designers proselytizing geopolitical theory, soil researchers turning to folklore, and Bauhaus architects designing modern communities according to functionalist principles. Ultimately, *The Earth That Modernism Built* shows how the conviction that we can design our way out of environmental crisis is bound to exploitative and divisive ways of inhabiting the earth.

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

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.

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,
Bruno Carvalho & Alison
Isenberg, Editors

RELEASE DATE | JULY
6 x 9 inches, 248 pages, 57 b&w
illustrations, 4 maps

ISBN 978-1-4773-2971-9
\$39.95* | £36.00 | C\$49.95
paperback

ISBN 978-1-4773-2299-4
\$120.00* | £108.00 |
C\$150.00
hardcover

ISBN 978-1-4773-2301-4
\$39.95
e-book

*A comparative study of contemporary Israeli
and Palestinian diasporas*

COVER TO COME

The Modern Israeli and Palestinian Diasporas

A Comparative Approach

EDITED BY NAHUM KARLINSKY

NAHUM KARLINSKY
BROOKLINE, MASSACHUSETTS

Karlinsky is a visiting associate professor at Boston University's Elie Wiesel Center for Jewish Studies. He is the author of several books and the coauthor with Mustafa Kabha of The Lost Orchard: The Palestinian-Arab Citrus Industry, 1850–1950.

JEWISH HISTORY, LIFE, AND
CULTURE ENDOWMENT

RELEASE DATE | **DECEMBER**
6 x 9 inches, 344 pages, 7 b&w
photos

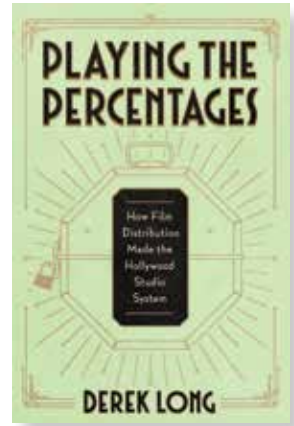
ISBN 978-1-4773-3040-1
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-3042-5
\$55.00
e-book

Jews are the paradigmatic diasporans, as they, deprived of a homeland, spread to various parts of the world. But after the establishment of Israel in 1948, a different kind of diaspora emerged, as more than a tenth of Israeli citizens have chosen to leave their newly established state and resettle. Meanwhile, about five million Palestinians were exiled from their homeland and now reside outside it due to the ongoing Palestinian-Israeli conflict.

Recognizing that Israeli-Jewish and Palestinian societies coexist and are engaged in constant relations, Nahum Karlinsky assembles an impressive array of contributors to explore these diasporas in dialogue with others. The collected essays cover such topics as the demographics of today's Israeli diaspora, the experiences of Palestinian exiles within Israel, the unique place of Israeli Jews in the United States, literatures of Palestinian transnationalism, the emergence of Berlin as a diasporic enclave that includes queer Israeli-Jewish immigrants, and self-reflections on voluntary exile. *The Modern Israeli and Palestinian Diasporas* challenges and reimagines the very notion of a homeland.

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

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.

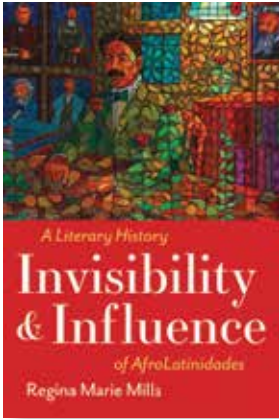
DEREK LONG
CHAMPAIGN, ILLINOIS

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

ISBN 978-1-4773-2894-1
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2896-5
\$55.00
e-book



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

REGINA MARIE MILLS
COLLEGE STATION, TEXAS

Mills is an assistant professor of Latinx and multiethnic 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
Guidotti-Hernández, Editors

RELEASE DATE | JUNE
6 x 9 inches, 256 pages

ISBN 978-1-4773-2914-6
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-2913-9
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2916-0
\$34.95
e-book

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 "Afro-Latinidades." 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.

A study of Denis Villeneuve's genre-transcendent film

COVER TO COME

Arrival

DAVID ROCHE

IN DENIS VILLENEUVE'S *ARRIVAL* (2016), SCIENTISTS must decipher the language of and peacefully communicate with aliens who have landed on Earth before the world's military attacks. In this first book-length study of the film, scholar David Roche argues that it is one of the most important films of this century, and the most brilliant science fiction film since *Blade Runner*. Roche posits *Arrival* as a blockbuster with artistic ambitions—an argument supported by the film's several Academy Award nominations—and looks closely at how the film engages with theoretical questions posed by contemporary film studies and philosophy alike. Each section explores a central aspect of the film: its status as an auteur adaptation; its relation to the science fiction genre; its themes of communication on narrative and meta-narrative levels; its aesthetics of time and space; and the political and ethical questions it raises. Ultimately, Roche declares *Arrival* a unique, multifaceted experience in the world of hard science fiction films, placing it in context with works like *2001: A Space Odyssey*, *Close Encounters of the Third Kind*, and *Contact* while also examining how it bridges the gap between genre and art house cinema.

DAVID ROCHE
MONTPELLIER, FRANCE

Roche is a professor of film studies at Université Paul-Valéry Montpellier 3 and an Institut Universitaire de France member. He is the author of Meta in Film and Television Series and Quentin Tarantino: Poetics and Politics of Cinematic Metafiction, and coeditor of Transnationalism and Imperialism: Endurance of the Global Western Film.

21ST CENTURY FILM
ESSENTIALS,
Donna Kornhaber, Editor

RELEASE DATE | SEPTEMBER
5 x 7 inches, 200 pages, 26 b&w
photos

ISBN 978-1-4773-3015-9
paperback

ISBN 978-1-4773-3014-2
hardcover

ISBN 978-1-4773-3017-3
e-book

COVER TO COME

A history of American Western genre comics and how they interacted with contemporaneous political and popular culture

Redrawing the Western

A History of American Comics and the Mythic West

WILLIAM GRADY

WILLIAM GRADY
MANCHESTER, UNITED
KINGDOM

Grady is an independent scholar and librarian based in Manchester, England.

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

RELEASE DATE | NOVEMBER
6 x 9 inches, 304 pages, 75 b&w
illustrations

ISBN 978-1-4773-2998-6
\$50.00* | £45.00 | C\$62.95
hardcover

ISBN 978-1-4773-3000-5
\$50.00
e-book

REDRAWING THE WESTERN CHARTS A HISTORY OF THE Western genre in American comics from the late 1800s through the 1970s and beyond. Encompassing the core years in which the genre was forged and prospered in a range of popular media, Grady engages with several key historical timeframes, from the origins of the Western in the nineteenth-century illustrated press; *fin de siècle* anxieties with the closing of the frontier; and the centrality of cowboy adventure across the interwar, postwar, and high Cold War years, to the revisions of the genre in the wake of the Vietnam War and the Western's continued vitality in contemporary comics storytelling.

In its study of stories about vengeance, conquest, and justice on the contested frontier, *Redrawing the Western* highlights how the "simplistic" conflicts common in Western adventure comics could disguise highly political undercurrents, providing young readers with new ways to think about the contemporaneous social and political milieu. Besides tracing the history, forms, and politics of American Western comics in and around the twentieth century, William Grady offers an original reassessment of the important role of comics in the development of the Western genre, ranking them alongside popular fiction and film in the process.

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

COVER TO COME

I Am My Own Path

Selected Writings of Julia de Burgos

EDITED BY VANESSA PÉREZ-ROSARIO

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

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

VANESSA PÉREZ-ROSARIO
NEW YORK, NEW YORK

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

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

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

ISBN 978-1-4773-2791-3
\$39.95* | £36.00 | C\$49.95
paperback

ISBN 978-1-4773-2790-6
\$125.00 | £112.00 |
C\$156.00
hardcover

ISBN 978-1-4773-2793-7
\$39.95
e-book



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.

ERIC JOY DENISE
RICHMOND, VIRGINIA

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

BERTIN M. LOUIS JR.
LEXINGTON, KENTUCKY

Louis 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

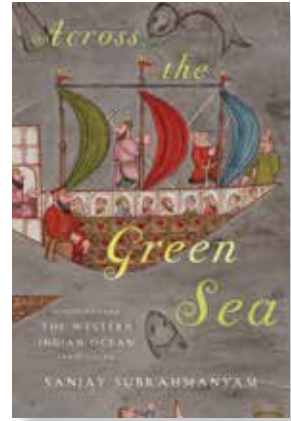
ISBN 978-1-4773-2886-6
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-2488-2
\$105.00* | £94.00 | C\$131.00
hardcover

ISBN 978-1-4773-2888-0
\$34.95
e-book

CONDITIONALLY ACCEPTED BUILDS UPON AN EPONYMOUS 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.

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

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.

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 & Houri
Berberian, Editors*

RELEASE DATE | MARCH
6 x 9 inches, 288 pages, 10 b&w
illustrations, 5 maps

ISBN 978-1-4773-2877-4
\$50.00* | £45.00 | C\$62.95
hardcover

ISBN 978-1-4773-2879-8
\$50.00
e-book

*Not for sale in South Asia or the
UK Commonwealth.*



How artists challenged a military dictatorship through mass print technologies in 1970s and 1980s São Paulo

The São Paulo Neo-Avant-Garde

Radical Art and Mass Print Media in Cold War Brazil

MARI RODRÍGUEZ BINNIE

MARI RODRÍGUEZ BINNIE
WILLIAMSTOWN,
MASSACHUSETTS

Binnie is an assistant professor of art history at Williams College and at the Graduate Program in the History of Art of the Sterling and Francine Clark Art Institute.

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

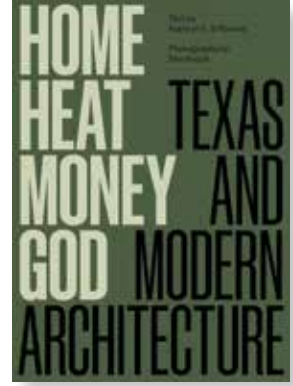
RELEASE DATE | **SEPTEMBER**
7 x 10 inches, 216 pages, 85
illustrations

ISBN 978-1-4773-2986-3
\$50.00* | £45.00 | C\$62.95
hardcover

ISBN 978-1-4773-2988-7
\$50.00
e-book

THROUGHOUT THE 1970S AND INTO THE 1980S, DURING Brazil's military dictatorship, artists shifted their practices to critique the government and its sanitized images of Brazil, its use of torture, and its targeted persecutions. Mari Rodríguez Binnie's *The São Paulo Neo-Avant-Garde* examines these artworks and their engagement with politics and mainstream art institutions and practices. Artists appropriated processes like photocopy, offset lithography, and thermal and heliographic printing, making newly available technologies of mass production foundational to their work of resistance against both the dictatorship and the established art world. The first English-language book to focus entirely on conceptual practices in São Paulo in the 1970s and 1980s, Binnie's work unearths a scene critical to the development of contemporary Brazilian Art.

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 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

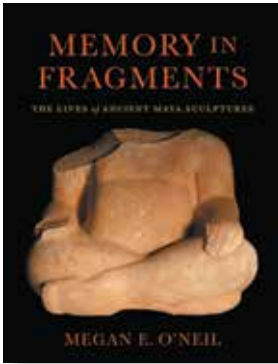
Koush is an architect and historian. He has written for Architects' Newspaper, Cite Magazine, Texas Architect, and HoustonMod.org.

ROGER FULLINGTON
ENDOWMENT IN
ARCHITECTURE

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

ISBN 978-1-4773-2892-7
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2893-4
\$45.00
PDF e-book



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

RELEASE DATE | JULY
8 1/2 x 11 inches, 280 pages, 216
color & b/w photos

ISBN 978-1-4773-2939-9
\$65.00* | £58.00 | C\$81.00
hardcover

ISBN 978-1-4773-2941-2
\$65.00
e-book

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 reveals how memory may accrue around and be evoked in material remains.

A study of transnational identity, migration, and state loyalties told through the social and political history of Iran's Khuzestan province

COVER TO COME

Bordering on War

A Social and Political History of Khuzestan

SHAHERZAD AHMADI

IN 1980, SADDAM HUSSEIN'S BA'ATHIST FORCES INVADDED Khuzestan, one of the oldest and richest provinces in Iran, triggering the Iran-Iraq War. Shaherzad Ahmadi's *Bordering on War* examines the social history of Khuzestan and sheds light on how border dwellers, provincial leaders, and migrants in the region shaped Iran and Iraq's history before, during, and after the war.

Drawing from a rich collection of Persian- and Arabic-language archival sources—rarely used by western scholars due to restrictions in Iran—Ahmadi's research focuses on Arab Iranians and argues that Iranian border dwellers and migrants formed local, non-national loyalties, thereby eschewing bureaucratic pressures to confine loyalties to a single nation-state. The transnational character and ethnically diverse composition of Khuzestan, and especially the oil-rich towns in the southwestern border, led many, including Iraq's Ba'ath Party, to question the national belonging of Arab Iranians. *Bordering on War* contributes to a wider discussion about the ability of individuals and communities to exert agency through migration, trade, education, and other activities.

SHAHERZAD AHMADI
ST. PAUL, MINNESOTA

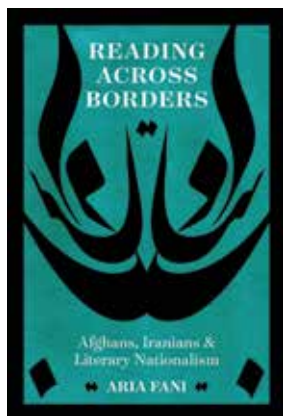
Ahmadi is an associate professor of history at the University of St. Thomas in St. Paul, Minnesota.

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

RELEASE DATE | OCTOBER
6 x 9 inches, 280 pages, 1 map

ISBN 978-1-4773-2993-1
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2995-5
\$55.00
e-book



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

Reading across Borders

Afghans, Iranians, and Literary Nationalism

ARIA FANI

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*

RELEASE DATE | **APRIL**
6 x 9 inches, 272 pages, 14 b&w
photos

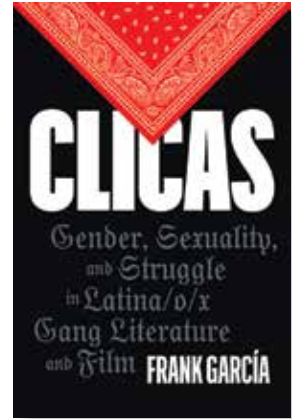
ISBN 978-1-4773-2881-1
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2883-5
\$55.00
e-book

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.

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 LATINA/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 to women and gay men who can appropriate them in complicated ways, 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

RELEASE DATE | AUGUST
6 x 9 inches, 256 pages, 7 b/w
photos

ISBN 978-1-4773-2943-6
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-2942-9
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2945-0
\$34.95
e-book

*An ethnography and media analysis of
LGBT+ activism in São Paulo during Brazil's
conservative turn from 2010 to 2018*

COVER TO COME

Brazil's Sex Wars

The Aesthetics of Queer Activism in São Paulo

JOSEPH JAY SOSA

FOR DECADES, LGBT+ ACTIVISTS ACROSS THE GLOBE HAVE secured victories by persuasively articulating rights to sexual autonomy. Brazilian activists, some of the world's most energetic, have kept pace. But since 2010, a backlash has set in, as defenders of "tradition" and "family" have countered LGBT+ rights discourses using a rights-based language of their own.

To understand this shifting ground, Joseph Jay Sosa collaborated with Brazilian LGBT+ activists, who use the language of rights while knowing that rights are not what they seem. Drawing on the symbolic and affective qualities of rights, activists mobilize slogans, bodies, and media to articulate an alternative democratic sensorium. Beyond conventional notions of rights as tools for managing the obligations of states vis-à-vis citizens, activists show how rights operate aesthetically—enjoining the public to see and feel as activists do. Sosa tracks the fate of LGBT+ rights in a growing authoritarian climate that demands "human rights for the right humans." Interpreting conflicts between advocates and opponents over LGBT+ autonomy as not just an ideological struggle but an aesthetic one, *Brazil's Sex Wars* rethinks a style of politics that seems both utterly familiar and counterintuitive.

JOSEPH JAY SOSA
BRUNSWICK, MAINE

*Sosa is an assistant professor of
gender, sexuality, and women's
studies at Bowdoin College.*

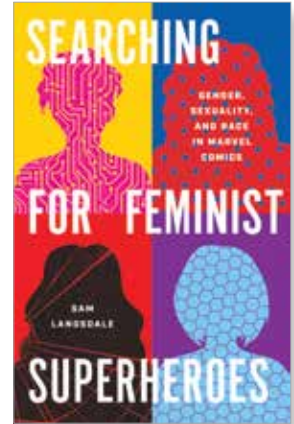
RELEASE DATE | **NOVEMBER**
6 x 9 inches, 224 pages, 7 b&w
photos

ISBN 978-1-4773-3011-1
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-3010-4
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-3013-5
\$34.95
e-book

How superhero narratives in the margins of the mainstream tell innovative, feminist stories



Searching for Feminist Superheroes

Gender, Sexuality, and Race in Marvel Comics

SAM LANGSDALE

IT'S NO SECRET THAT SUPERHERO COMICS AND THEIR RELATED media perpetuate a model of a straight, white, male hero at the expense of representing women and other minorities, but other narratives exist. *Searching for Feminist Superheroes* recognizes that female-led superhero comics, with diverse casts of characters and inclusive storytelling, exist on the margins of the mainstream superhero genre. But rather than focusing on these stories as marginalized, Sam Langsdale's work on heroes such as Spider-Woman, America Chavez, and Ironheart locates the margins as a site of innovation and productivity, which have enabled the creation of feminist superhero texts.

Employing feminist and intersectional philosophies in an analysis of these comics, Langsdale suggests that feminist superheroes have the potential to contribute to a social imagination that is crucial in working towards a more just world. At a time when US popular culture continues to manifest as a battleground between oppressive and progressive social norms, *Searching for Feminist Superheroes* demonstrates that a fight for a better world is worthwhile.

SAM LANGSDALE
OAKLAND, CALIFORNIA

Langsdale is an independent scholar and the co-editor of Monstrous Women in Comics.

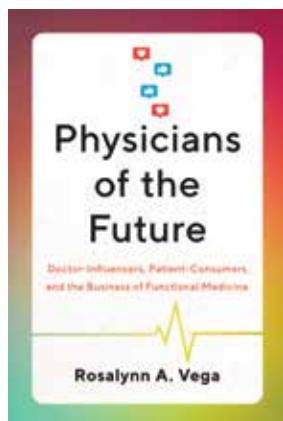
WORLD COMICS AND GRAPHIC
NONFICTION SERIES,
Frederick Luis Aldama,
Christopher González & Deborah
Elizabeth Whaley, Editors

LOUANN ATKINS TEMPLE
WOMEN AND CULTURE
ENDOWMENT

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 240 pages, 16 b&w
illustrations

ISBN 978-1-4773-2978-8
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2980-1
\$45.00
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
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-2867-5
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2870-5
\$34.95
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.

An examination of sculpture and authorship in eighteenth-century Quito that documents Caspicara as a participant in the innovative artistic production of the city's workshops and its widespread commerce of polychrome sculptures



Finding Caspicara

Double Identities, Hidden Figures, and the Commerce of Sculpture in Colonial Quito

SUSAN VERDI WEBSTER

WHO IS CASPICARA? NOTHING IS KNOWN OF CASPICARA'S life, and not a single sculpture has been documented as his work. Yet traditional histories laud him as a prolific Indigenous sculptor in eighteenth-century Quito who created exquisite polychrome figures and became a national artistic icon. Drawing on extensive archival, historical, and object research, Susan Verdi Webster peels away layers of historiographical fabrication to reveal what we do and do not know about Caspicara and his work.

Rather than a solitary master, Caspicara collaborated with other, largely Indigenous artists in Quito's protoindustrial workshops, manufacturing sculptures now credited to him alone. The high quality of Quito sculptures produced by anonymous artists turned the city into a hub of far-flung commerce in religious icons. The art world and post-independence Ecuadorians have lionized the one named sculptor, Caspicara, according to the Western model of the artist-genius, amplifying the market for works bearing his name and creating a national hero on par with European masters. Lost in this process were the artists themselves. Webster returns to their world, detailing their methods and labor and, for the first time, documenting a sculpture made by Caspicara.

SUSAN VERDI WEBSTER
WILLIAMSBURG, VIRGINIA

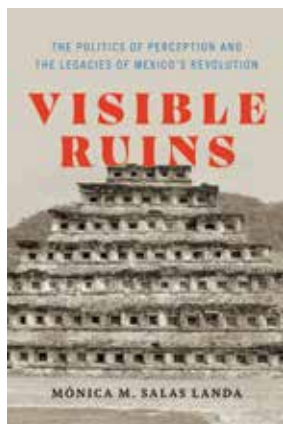
Webster is the Mahoney Professor emerita of Art History at the College of William and Mary. She is the author of Art and Ritual in Golden-Age Spain: Sevillian Confraternities and the Processional Sculpture of Holy Week.

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

RELEASE DATE | **OCTOBER**
7 x 10 inches, 272 pages, 44 color
photos, 5 b&w photos

ISBN 978-1-4773-2972-6
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2974-0
\$55.00
e-book



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*

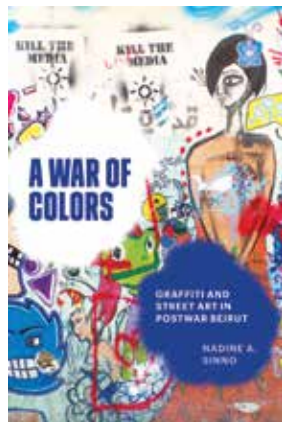
RELEASE DATE | MAY
6 x 9 inches, 272 pages, 41 b&w
photos, 1 map

ISBN 978-1-4773-2871-2
\$50.00* | £45.00 | C\$62.95
hardcover

ISBN 978-1-4773-2873-6
\$50.00
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.

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.

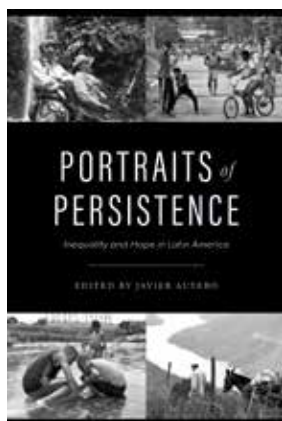
NADINE A. SINNO
BLACKSBURG, VIRGINIA

*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*.*

RELEASE DATE | **APRIL**
6 x 9 inches, 320 pages, 16-page
color insert, 85 b&w photos

ISBN 978-1-4773-2874-3
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-2876-7
\$55.00
e-book



Profiles of triumph and hardship 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, 280 pages, 20 b&w
photos

ISBN 978-1-4773-2899-6
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-2898-9
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2901-6
\$34.95
e-book

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 accounts, 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 compelling profiles offer unique and personal windows into the region's complex and multilayered reality.

*An exploration of gender, race, and food in
Peru in the mid-twentieth century and today*

COVER TO COME

The Taste of Nostalgia

Women, Race, and Culinary Longing in Peru

AMY COX HALL

FROM THE LATE 1940S TO THE MID 1960S, PERU'S RAPID industrialization and anti-communist authoritarianism coincided with the rise of mass-produced cookbooks, the first televised cooking shows, glossy lifestyle magazines, and imported domestic appliances and foodstuffs. Amy Cox Hall's *The Taste of Nostalgia* uses taste as a thematic and analytic thread to examine the ways that women, race, and the kitchen were foundational to Peruvian longings for modernity, both during the Cold War and today. Drawing on interviews, personal stories, media images, and archival and ethnographic research, Cox Hall skillfully connects how the sometimes-unsavory tastes of the past are served again in today's profitable and pervasive nostalgia around food that helps sell Peru and its cuisine both at home and abroad.

AMY COX HALL
RED HOOK, NEW YORK

Cox Hall is assistant dean for the Bard Prison Initiative at Bard College. She is the author of Framing a Lost City: Science, Photography, and the Making of Machu Picchu.

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

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 224 pages, 33 b&w
illustrations

ISBN 978-1-4773-3028-9
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-3027-2
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-3030-2
\$34.95
e-book

*Spanish-language rights not
available.*

COVER TO COME

The first study of the Fort Worth Narcotic Farm, an institution that played a critical role in fusing the War on Drugs, mass incarceration, and public health in the American West

Rehab on the Range

A History of Addiction and Incarceration in the American West

HOLLY M. KARIBO

HOLLY M. KARIBO
STILLWATER, OKLAHOMA

Karibo is an associate professor of history at Oklahoma State University. She is the author of Sin City North: Sex, Drugs, and Citizenship in the Detroit-Windsor Borderland and the coeditor of Border Policing: A History of Enforcement and Evasion in North America.

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

RELEASE DATE | **NOVEMBER**
6 x 9 inches, 272 pages, 15 b&w
photos, 1 map

ISBN 978-1-4773-3034-0
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-3036-4
\$45.00
e-book

IN 1929, THE UNITED STATES GOVERNMENT APPROVED TWO ground-breaking and controversial drug addiction treatment programs. At a time when fears about a supposed rise in drug use reached a fevered pitch, the emergence of the nation's first "narcotic farms" in Fort Worth, Texas, and Lexington, Kentucky, marked a watershed moment in the treatment of addiction. *Rehab on the Range* is the first in-depth history of the Fort Worth Narcotic Farm and its impacts on the American West. Throughout its operation from the 1930s to the 1970s, the institution was the only federally funded drug treatment center west of the Mississippi River. Designed to blend psychiatric treatment, physical rehabilitation, and vocational training, the Narcotic Farm, its proponents argued, would transform American treatment policies for the better. The reality was decidedly more complicated.

Holly M. Karibo tells the story of how this institution—once framed as revolutionary for addiction care—ultimately contributed to the turn towards incarceration as the solution to the nation's drug problem. Blending an intellectual history of addiction and imprisonment with a social history of addicts' experiences, *Rehab on the Range* provides a nuanced picture of the Narcotic Farm and its cultural impacts. In doing so, it offers crucial historical context that can help us better understand our current debates over addiction, drug policy, and the rise of mass incarceration.

A social history of alcohol, identity, secularism, and modernization from the late Ottoman and early Turkish republican eras to the present day

COVER TO COME

Prohibition in Turkey

Alcohol and the Politics of Identity

EMINE Ö. EVERED

PROHIBITION IN TURKEY INVESTIGATES THE HISTORY OF alcohol, its consumption, and its proscription as a means to better understand events and agendas of the late Ottoman and early Turkish republican eras. Through a comprehensive examination of archival, literary, popular culture, media, and other sources, it unveils a traditionally overlooked—and even excluded—aspect of human history in a region that many do not associate with intoxicants, inebriation, addiction, and vigorous wet-dry debates.

Historian Emine Ö. Evered's account uniquely chronicles how the Turko-Islamic Ottoman Empire developed strategies for managing its heterogeneous communities and their varied rights to produce, market, and consume alcohol, or to simply abstain. The first author to reveal this experience's connections with American Prohibition, she demonstrates how—amid modernization, sectarianism, and imperial decline—drinking practices reflected, shifted, and even prompted many of the changes that were underway and that hastened the empire's collapse. Ultimately, Evered's book reveals how Turkey's alcohol question never went away but repeatedly returns in the present, in matters of popular memory, public space, and political contestation.

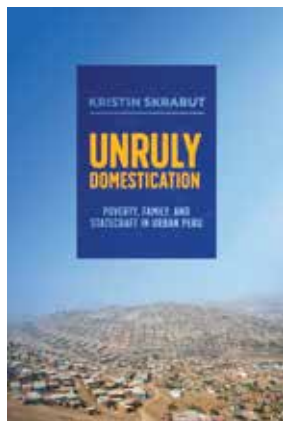
EMINE Ö. EVERED
EAST LANSING, MICHIGAN

Evered is an associate professor of history at Michigan State University. She is the author of Empire and Education under the Ottomans: Politics, Reform, and Resistance from the Tanzimat to the Young Turks.

RELEASE DATE | **DECEMBER**
6 x 9 inches, 288 pages, 20 b&w illustrations

ISBN 978-1-4773-3031-9
\$55.00* | £49.00 | C\$68.95
hardcover

ISBN 978-1-4773-3033-3
\$55.00
e-book



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

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
\$34.95* | £29.99 | C\$43.95
paperback

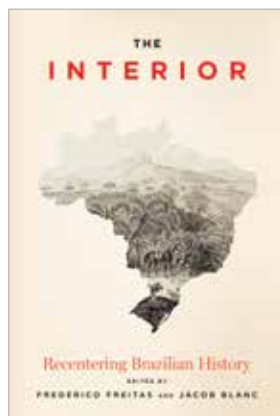
ISBN 978-1-4773-2909-2
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2912-2
\$34.95
e-book

UNRULY DOMESTICATION INVESTIGATES HOW PERU'S ON-going, 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.

A new history of Brazil told through the lens of the often-overlooked interior regions



The Interior

Recentering Brazilian History

EDITED BY FREDERICO FREITAS AND JACOB BLANC

IN COLONIAL BRAZIL, OBSERVERS FREQUENTLY COM-
plained that Portuguese settlers appeared content to remain
“clinging to the coastline, like crabs.” From their perspective, the
vast Brazilian interior seemed like an untapped expanse waiting
to be explored and colonized. This divide between a thriving
coastal area and a less-developed hinterland has become deeply
ingrained in the nation’s collective imagination, perpetuating
the notion of the interior as a homogeneous, stagnant periphery
awaiting the dynamic influence of coastal Brazil.

The Interior challenges these narratives and reexamines the
history of Brazil using an “interior history” perspective. This
approach aims to reverse the conventional conceptual and geo-
graphical boundaries often employed to study Brazilian history,
and, by extension, Latin America as a whole. Through the work
of twelve leading scholars, the volume highlights how the people
and spaces within the interior have played a pivotal role in shap-
ing national identities, politics, the economy, and culture. *The
Interior* goes beyond the traditional boundaries of borderland
and frontier history, expands on the current wave of scholarship
on regionalism in Brazil, and, by asking new questions about
space and nation, provides a fresh perspective on Brazil’s history.

FREDERICO FREITAS
RALEIGH, NORTH CAROLINA

Freitas is an associate professor of Latin American and digital history at North Carolina State University.

JACOB BLANC
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*Blanc is an associate professor of history and international develop-
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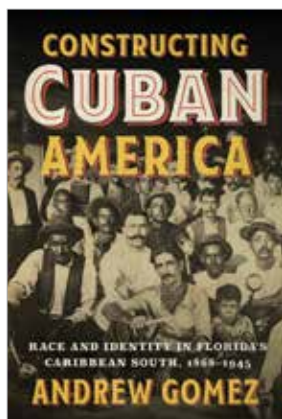
JOE R. AND TERESA LOZANO
LONG ENDOWMENT IN LATIN
AMERICAN AND LATINO ART
AND CULTURE

RELEASE DATE | JANUARY
6 x 9 inches, 328 pages, 16 maps,
16 b&w photos

ISBN 978-1-4773-3037-1
\$50.00* | £45.00 | C\$62.95
hardcover

ISBN 978-1-4773-3039-5
\$50.00
e-book

*Portuguese-language rights not
available.*



How Black and white Cubans navigated issues of race, politics, and identity during the post-Civil War and early Jim Crow eras in South Florida

Constructing Cuban America

Race and Identity in Florida's Caribbean South, 1868–1945

ANDREW GOMEZ

ANDREW GOMEZ
TACOMA, WASHINGTON

Gomez is an associate professor of history at the University of Puget Sound.

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

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 208 pages, 11 b&w photos

ISBN 978-1-4773-2975-7
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2977-1
\$45.00
e-book

ON JULY 4, 1876, DURING THE CENTENNIAL CELEBRATION of US independence, the city of Key West was different from other cities. In some of post-Civil War Florida, Black residents were hindered from 4th of July festivities; but, Key West's celebration, "led by a Cuban revolutionary mayor working in concert with a city council composed of Afro-Bahamians, Cubans, African Americans, and Anglos," represented a profound exercise in interracial democracy amid the Radical Reconstruction era.

Constructing Cuban America examines the first Cuban American communities in South Florida—Key West and Tampa—and how race played a central role in shaping the experiences of white and Black Cubans. Andrew Gomez argues that factors like the Cuban independence movement and Radical Reconstruction produced interracial communities of Cubans that worked alongside African Americans and Afro-Bahamians in Florida, yielding several successes in interracial democratic representation, even as they continued to wrestle with elements of racial separatism within the Cuban community. But the conclusion of the Cuban War of Independence and early Jim Crow laws led to a fracture in the Cuban-American community. In the process, both Black and white Cubans posited distinct visions of Cuban-American identity.

How indolent practices in Latinx LGBTQ culture challenge capitalist imperatives to be productive

COVER TO COME

Revolting Indolence

The Politics of Slacking, Lounging, and Daydreaming in Queer and Trans Latinx Culture

MARCOS GONSALEZ

REVOLTING INDOLENCE MAKES A CASE FOR LAZINESS AS an aesthetic-political strategy for countering the oppressive logics of cisheteronormative racial capitalism. Focusing on ways in which queer and trans Latinx people demonstrate the unwillingness of their participation in “productivist” ethics and allied respectability politics, Marcos Gonzalez argues that slacking off, lounging, daydreaming, and partying are liberatory practices—revolts that in turn are treated as revolting.

Gonzalez explores how queer and trans Latinx artists refute discourses in which work is a moral good. In *Paris Is Burning*, *RuPaul’s Drag Race*, documentary photography of queer and trans Latinx life in Los Angeles, and other sources, Gonzalez identifies two lazy styles: first, flagrant refusals of work that critique capitalist reason; second, the invention of alternative aesthetic worlds beyond racial capitalism and violence targeting queer and trans people, whose rejection of the cisgender nuclear family paradigm is rightly seen as threatening the stability of a functioning capitalist system. Reclaiming laziness as a resource for radical imagining, *Revolting Indolence* asks us to do that which we want most and which capitalist exploitation can least tolerate: to slow down.

MARCOS GONSALEZ
NEW YORK, NEW YORK

Gonzalez is an assistant professor of English at Adelphi University. He is the author of Pedro’s Theory: Reimagining the Promised Land.

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

RELEASE DATE | **JANUARY**
6 x 9 inches, 200 pages, 17 b&w photos

ISBN 978-1-4773-3051-7
\$34.95* | £29.99 | C\$43.95
paperback

ISBN 978-1-4773-3050-0
\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-3053-1
\$34.95
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
\$45.00* | £40.00 | C\$55.95
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.

An expansive volume on Tejana identity and Tejanidad told through personal narratives, poetry, and essays

COVER TO COME

¡Somos Tejanas!

Chicana Identity and Culture in Texas

EDITED BY JODY A. MARÍN AND NORMA E. CANTÚ

BEING TEJANX IS DIFFERENT THAN JUST BEING FROM Texas. Being Tejanx means you are a border subject. Being Tejanx means living in and from a certain history of oppression, possibility, activism, and cultural-linguistic hybridity arising within the US-Mexico borderland that is home. And being Tejanx means something in particular if you are a woman.

In *¡Somos Tejanas!*, editors Jody A. Marín and Norma E. Cantú assemble contemporary Tejanx writers who provide firsthand accounts of their experience of identity, enriching the field of Tejanx studies through an encounter with gender and sexuality. The contributions, including personal and scholarly essays, poems, criticism, and artworks, explore the heterogeneity of Tejana identity and the sociopolitical movements, stories, dances, music, and athletic feats that mark Tejanidad. Authors contemplate the history and memory of segregation in Texas, the struggles of surviving the unnatural disaster and blackouts of 2021 amid the global pandemic of COVID-19, and the drug-war violence and ever-tightening immigration restrictions that strangle a transborder way of life shared by millions. An unrepentant act of expression from women under attack by state policymakers, this collection dispels the silence imposed by colonial erasure.

JODY A. MARÍN
KINGSVILLE, TEXAS
Marín is a full professor of English at Texas A&M University-Kingsville, where she also serves as the interim Writing Center Director.

NORMA E. CANTÚ
SAN ANTONIO, TEXAS

Cantú is the Norine R. and T. Frank Murchison Distinguished Professor in Humanities at Trinity University. She has authored or edited multiple books, including co-editing Entre Guadalupe y Malinche: Tejanas in Literature and Art.

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

RELEASE DATE | **FEBRUARY**
7 x 10 inches, 304 pages, 24 b&w
photos

ISBN 978-1-4773-3061-6
paperback

ISBN 978-1-4773-3060-9
hardcover

ISBN 978-1-4773-3063-0
e-book

*An ethnography of the decolonization of
Maya-ness*

COVER TO COME

Undoing Modernity

Linguistics, Higher Education, and Indigeneity in Yucatan

CATHERINE R. RHODES

CATHERINE R. RHODES
ALBUQUERQUE, NEW MEXICO

Rhodes is an assistant professor of anthropology at the University of New Mexico. She is a coauthor of Migration Narratives: Diverging Stories in Schools, Churches, and Civic Institutions and associate producer of the ethnographic film Adelante.

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

RELEASE DATE | FEBRUARY
6 x 9 inches, 304 pages, 11 b&w
photos, 1 map

ISBN 978-1-4773-3057-9
hardcover

ISBN 978-1-4773-3059-3
e-book

ON THE YUCATAN PENINSULA TODAY, UNDERGRADUATES are inventing a new sense of being Maya by studying linguistics and culture in their own language: Maya. In this bold theoretical intervention informed by ethnographic research, Catherine R. Rhodes argues that these students are undoing the category of modernity itself. Created through colonization of the Americas, modernity is the counterpart to coloniality; the students, Rhodes suggests, are creating decoloniality's companion: "demodernity."

Disciplines like linguistics, anthropology, history, and archaeology invented "the Maya" as an essentialized ethnos in a colonial, modern mold. *Undoing Modernity* follows students and their teachers as they upset the seemingly stable ethnic definition of Maya, with its reliance on a firm dichotomy of Maya and modern. Maya linguistics does not prove that Maya is modern but instead rejects the Maya-ness that modernity built, while also fostering within the university an intellectual space in which students articulate identity on their own terms. An erudite and ultimately hopeful work of interdisciplinary scholarship that brings linguistic anthropology, Mesoamerican studies, and critical Indigenous studies into the conversation, *Undoing Modernity* dares to imagine the world on the other side of colonial/modern ideals of Indigeneity.

*A comprehensive volume on the life and work
of renowned Chicana author Sandra Cisneros*

COVER TO COME

¡Ay Tu!

Critical Essays on the Life and Work of Sandra Cisneros

EDITED BY SONIA SALDÍVAR-HULL AND GENEVA M. GANO

SANDRA CISNEROS (B. 1954), AUTHOR OF THE ACCLAIMED novel *The House on Mango Street* and a recipient of the National Medal of the Arts, a MacArthur “Genius Grant” and the PEN/ Nabokov Award for International Literature, was the first Chicana to be published by a major publishing house. *¡Ay Tú!* is the first book to offer a comprehensive, critical examination of her life and work as a whole. Edited by scholars Sonia Saldívar-Hull and Geneva M. Gano, this volume addresses themes that pervade Cisneros’s oeuvre, like romantic and erotic love, female friendship, sexual abuse and harassment, the exoticization of the racial and ethnic “other,” and the role of visual arts in the lives of everyday people. Essays draw extensively on the newly opened Cisneros Papers housed in the Wittliff Collections at Texas State University, and the volume concludes with a new longform interview with Cisneros by the award-winning journalist Macarena Hernández.

As these essays reveal, Cisneros’s success in the literary field was integrally connected to the emergent Chicana feminist movement and the rapidly expanding Chicanx literary field of the late twentieth century. This collection shows that Cisneros didn’t achieve her groundbreaking successes in isolation, situating her as a vital Chicana feminist writer and artist.

SONIA SALDÍVAR-HULL
SAN ANTONIO, TX

Saldívar-Hull is a professor emerita of English at the University of Texas at San Antonio.

GENEVA M. GANO
SAN MARCOS, TX

Gano is an associate professor of English at Texas State University.

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

RELEASE DATE | **OCTOBER**
7 x 10 inches, 240 pages, 11 b&w illustrations

ISBN 978-1-4773-2990-0

\$34.95* | £22.99 | C\$43.95
paperback

ISBN 978-1-4773-2989-4

\$105.00* | £94.00 |
C\$131.00
hardcover

ISBN 978-1-4773-2992-4

\$34.95
e-book

Examines the many iterations of a story of child martyrdom in colonial Mexico

COVER TO COME

Child Martyrs and Militant Evangelization in New Spain

Missionary Narratives, Nahua Perspectives

STEPHANIE SCHMIDT

STEPHANIE SCHMIDT
AMHERST, NEW YORK

Schmidt is an assistant professor in the department of Romance Languages and Literatures at the University of Buffalo (SUNY).

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

RELEASE DATE | JANUARY
6 x 9 inches, 224 pages, 10 b&w
photos

ISBN 978-1-4773-3054-8
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-3056-2
\$45.00
e-book

A CORNERSTONE OF THE EVANGELIZATION OF EARLY NEW Spain was the conversion of Nahua boys, especially the children of elites. They were to be emissaries between Nahua society and foreign missionaries, hastening the transmission of the gospel. Under the tutelage of Franciscan friars, the boys also learned to act with militant zeal. They sermonized and smashed sacred objects. Some went so far as to kill a Nahua religious leader. For three boys from Tlaxcala, the reprisals were just as deadly.

In *Child Martyrs and Militant Evangelization in New Spain*, Stephanie Schmidt sheds light on a rare manuscript about Nahua child converts who were killed for acts of zealotry during the late 1520s. This is the Nahuatl version of an account by an early missionary-friar, Toribio de Benavente Motolinía. To this day, Catholics venerate the slain boys as Christian martyrs who suffered for their piety. Yet Franciscan accounts of the boys' sacrifice were influenced by ulterior motives, as the friars sought to deflect attention from their missteps in New Spain. Illuminating Nahua perspectives on this story and period, Schmidt leaves no doubt as to who drove this violence as she dramatically expands the knowledgebase available to students of colonial Latin America.

A narrative account of the evacuation of the Texians in 1836, which was redeemed by the defeat of the Mexican army and the creation of the Republic of Texas

COVER TO COME

Texian Exodus

The Runaway Scrape and Its Enduring Legacy

STEPHEN L. HARDIN

TWO EVENTS IN TEXAS HISTORY SHINE SO BRIGHTLY THAT they can be almost blinding: the stand at the Alamo and the redemption at San Jacinto, where General Sam Houston's volunteers won the decisive battle of the Texas Revolution. But these milestones came amid a less obviously heroic episode now studiously forgotten—the refugee crisis known as the Runaway Scrape.

Propulsive, lyrical, and richly illustrated, *Texian Exodus* transports us to the frigid, sodden spring of 1836, when thousands of Texians—Anglo-American settlers—fled eastward for the United States in fear of Antonio López de Santa Anna's advancing Mexican army. Leading Texas historian Stephen L. Hardin draws on the accounts of the runaways themselves to relate a tale of high stakes and great sorrow. While Houston tried to build a force that could defeat Santa Anna, the evacuees suffered incalculable pain and suffering. Yet dignity and community were not among the losses. If many of the stories are indeed tragic, the experience as a whole was no tragedy; survivors regarded the Runaway Scrape as their finest hour, an ordeal met with cooperation and courage. For Hardin, such qualities still define the Texas character. That it was forged in retreat as well in battle makes the Runaway Scrape essential Texas history.

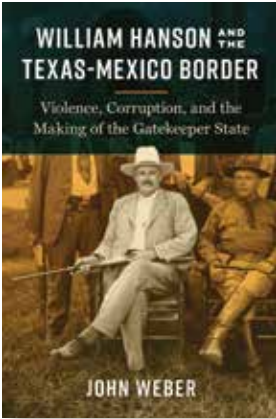
STEPHEN L. HARDIN
ABILENE, TEXAS

Hardin is a professor of history at McMurry University. He is the author of Texian Iliad: A Military History of the Texas Revolution 1835–1836, The Alamo 1836: Santa Anna's Texas Campaign, Texian Macabre: The Melancholy Tale of a Hanging in Early Houston, and Lust for Glory: An Epic Saga of Early Texas and the Sacrifice That Defined a Nation.

RELEASE DATE | DECEMBER
6 x 9 inches, 488 pages, 9 b&w
illustrations

ISBN 978-1-4773-3005-0
\$39.95 | £36.00 | C\$49.95
hardcover

ISBN 978-1-4773-3007-4
\$39.95
e-book



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

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

RELEASE DATE | MAY
6 x 9 inches, 256 pages, 5 b&w
photos, 1 map

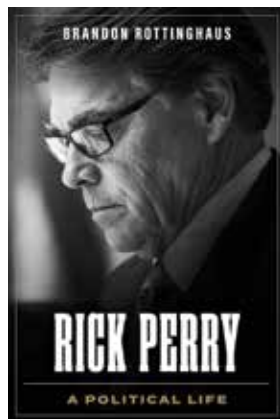
ISBN 978-1-4773-2922-1
\$45.00* | £40.00 | C\$55.95
hardcover

ISBN 978-1-4773-2924-5
\$45.00
e-book

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.

How Rick Perry navigated and shaped Texas politics as the state's longest-serving governor



Rick Perry

A Political Life

BRANDON ROTTINGHAUS

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.

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 cohost of Party Politics, a TV8 show, a radio program on KUHF, and a podcast on Houston Public Media.

CLIFTON AND SHIRLEY
CALDWELL TEXAS HERITAGE
ENDOWMENT

RELEASE DATE | MAY
6 x 9 inches, 396 pages, 7 b&w
photos

ISBN 978-1-4773-2889-7
\$35.00 | £29.99 | C\$43.95
hardcover

ISBN 978-1-4773-2891-0
\$35.00
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*A comprehensive examination of the history
and excavation of the Etruscan city of
Arretium*

Arretium (Arezzo)

EDITED BY INGRID EDLUND-BERRY AND
CRISTIANA ZACCAGNINO

INGRID EDLUND-BERRY
AUSTIN, TEXAS

Edlund-Berry is a professor emerita in the Department of Classics at the University of Texas at Austin. She is the coeditor of The Chora of Metaponto 6: A Greek Settlement at Sant'Angelo Vecchio.

CRISTIANA ZACCAGNINO
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Zaccagnino is a professor of archaeology at Queens University at Kingston. She is the coauthor of "Ora gli eroi sono fossili arguti": Riflessioni iconografiche sui miti di Perseo e Bellerofonte.

CITIES AND COMMUNITIES OF
THE ETRUSCANS,
*Nancy Thomson de Grummond &
Lisa C. Pieraccini, Editors*

RELEASE DATE | **JANUARY**
8.5 x 11 inches, 240 pages, 106
b&w illustrations, 18 color illustrations

ISBN 978-1-4773-3018-0
\$60.00* | £54.00 | C\$74.95
hardcover

ISBN 978-1-4773-3020-3
\$60.00
e-book

BENEATH THE ITALIAN CITY OF AREZZO LIE THE REMAINS of Etruscan Arretium. This volume, the first comprehensive treatment of excavations at Arretium, gathers the most up-to-date scholarship on the city and delves into key archaeological discoveries and the stories they tell about life in the Etruscan world.

Chapters explore local history—including the city's complex political exchanges with Rome—Etruscan religion, Arretium's role as a center of the arts, and the challenges of excavation amid the bustle of European urban modernity. Editors Ingrid Edlund-Berry and Cristiana Zaccagnino have gathered chapters by expert contributors that detail Arretium's material culture, including the city's famed pottery, Arretine ware, which was known across the Mediterranean; terracotta pieces depicting gods and other supernatural beings; and exquisite bronze-work, most notably the piece now known as the Chimera of Arezzo. One of the few Etruscan cities that continued flourishing after the Roman takeover, Arretium proves to be a trove of archaeological riches and of the historical insights they reveal.

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c/o UTP Distribution
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FAX: (800) 221-9985
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