



FALL | WINTER

2020

UNIVERSITY OF TEXAS PRESS





Flash of Light, Wall of Fire: Damage inside the Mitsubishi Nagasaki Steel Works No. 2 Plant, mid-October 1945 (Shigeo Hayashi).

WE LIVE IN AN INFORMATION-RICH WORLD. As a publisher of international scope, the University of Texas Press serves the University of Texas at Austin community, the people of Texas, and knowledge seekers around the globe by identifying the most valuable and relevant information and publishing it in books, journals, and digital media that educate students; advance scholarship in the humanities and social sciences; and deepen humanity's understanding of history, current events, contemporary culture, and the natural environment.



UNIVERSITY OF TEXAS PRESS



BOOKS FOR
THE TRADE

From *This Far and No Further*: Eldorado Motel,
Nashville, Tennessee, 2018 (William Abranowicz).

Eldorado
MOTEL

ROOM PHONES

POOL

TV

Welcome
PRIVATE PROPERTY
OFFICE



Since 1984 Lake|Flato Architects has been winning awards for its unique buildings committed to sustainability, beauty, and community; this generously illustrated book presents the firm's most striking creations

Lake|Flato

Nature | Place | Craft | Restraint

LAKE|FLATO ARCHITECTS

FEW DESIGN FIRMS ARE AS CELEBRATED AS SAN ANTONIO-BASED Lake|Flato Architects, the winners of more than three hundred international, national, and regional awards, including the American Institute of Architects' Firm of the Year Award. This book features the firm's large-scale pursuits: arresting, airy, and sustainable public buildings.

Featuring more than three hundred stunning color photographs, Lake|Flato explores sixteen recent projects from across the United States. The images—of Mississippi's rustic-modern and ecologically resilient Gulf Coast Research Laboratory, the crystalline Witte Museum, the sinuous Confluence Park structures in San Antonio, and other spaces—are grouped by themes reflecting the designers' ethos: nature, place, craft, and restraint. Architects Kengo Kuma, David Miller, Warren Byrd, Stefanos Polyzoides, Vivian Loftness, and Lance Hosey provide guest commentary, delving into the works and themes and connecting them to Lake|Flato's larger mission of creating a meaningful architecture that brings people into contact with the natural environment while facilitating culture and community.

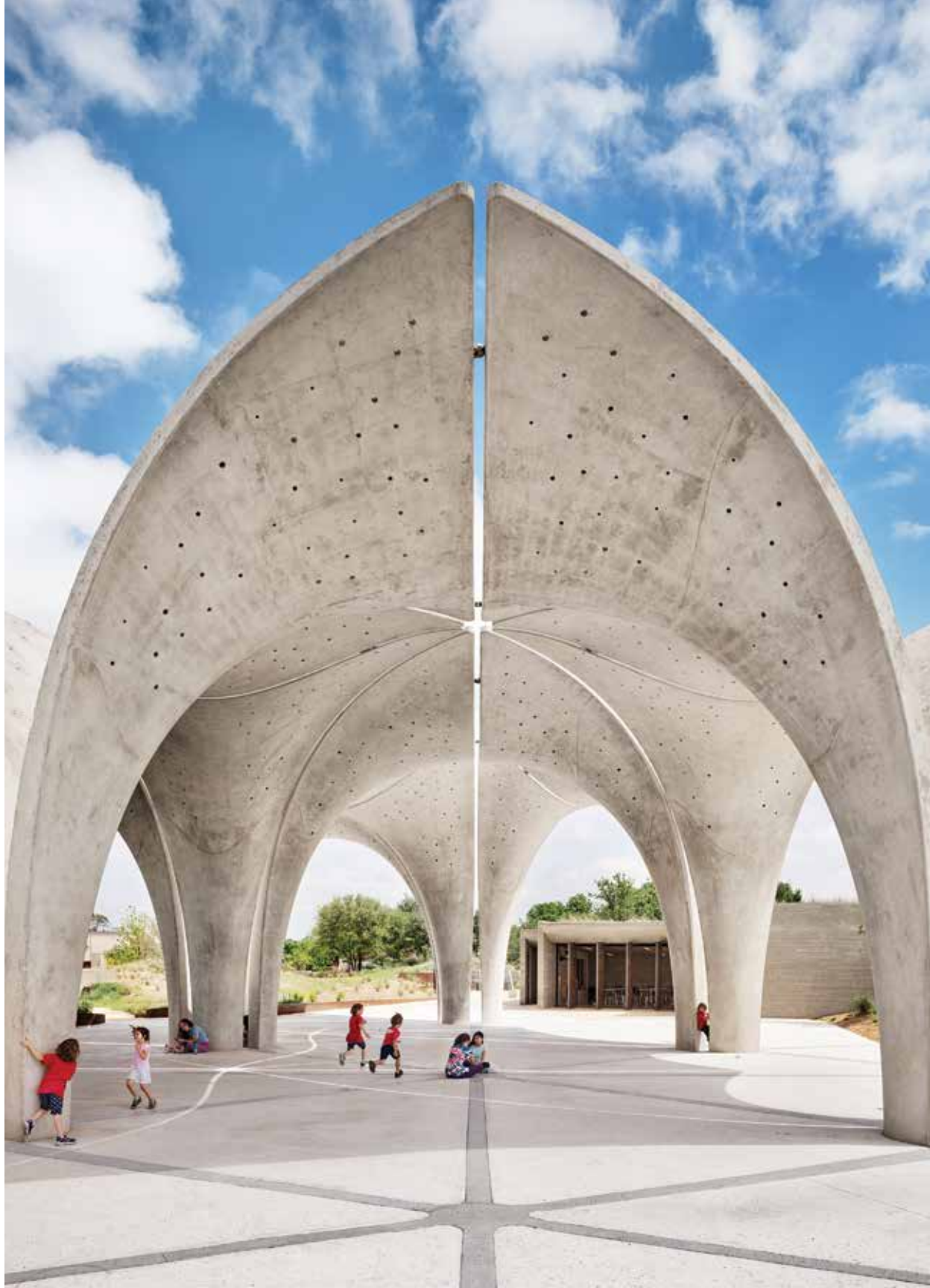
LAKE|FLATO ARCHITECTS
SAN ANTONIO, TEXAS

San Antonio-based Lake|Flato Architects is an award-winning, world-renowned designer of sustainable homes and public buildings.

RELEASE DATE | **NOVEMBER**
9.5 x 12 inches, 256 pages, 303 color photos, 35 b&w photos, 35 drawings

ISBN 978-1-4773-2141-6
\$45.00 | £37.00 | C\$51.95
hardcover

Confluence Park, San Antonio, Texas.

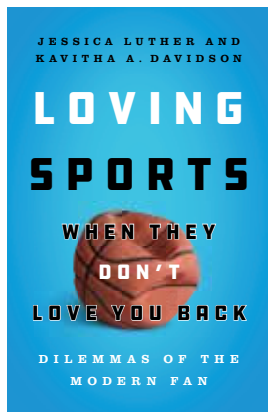




Clockwise from top left: 1221 Lofts, San Antonio, Texas; Francis Parker School, San Diego, California; Epoch Winery, Paso Robles, California; Krone Engineered Biosystems Building, Atlanta, Georgia.



Top: Witte Museum, San Antonio, Texas; bottom: Epoch Winery, Paso Robles, California.



Acclaimed sports writers Jessica Luther and Kavitha A. Davidson explore what it means to be a fan, even as ethical concerns—from doping to domestic violence—complicate the games we love

Loving Sports When They Don't Love You Back

Dilemmas of the Modern Fan

JESSICA LUTHER AND KAVITHA A. DAVIDSON

JESSICA LUTHER
AUSTIN, TEXAS

Jessica Luther is a freelance journalist whose work has appeared in Sports Illustrated, ESPN The Magazine, and the New York Times Magazine, among many others, and the author of Unsportsmanlike Conduct: College Football and the Politics of Rape.

KAVITHA A. DAVIDSON
LOS ANGELES, CALIFORNIA

Kavitha A. Davidson is a sports-writer at The Athletic and host of the daily sports news podcast The Lead. She is on the board of directors at the Yogi Berra Museum and Learning Center. Formerly a columnist at ESPN and Bloomberg, her work has also appeared in NBC THINK, the Guardian, and Rolling Stone.

TRIUMPHANT WINS, GUT-WRENCHING LOSSES, LAST-SECOND shots, underdogs, competition, and loyalty—it's fun to be a fan. But when a football player takes a hit to the head after yet another study has warned of the dangers of CTE, or when a team whose mascot was born in an era of racism and bigotry takes the field, or when a relief pitcher accused of domestic violence saves the game, how is one to cheer? Welcome to the club for sports fans who care too much.

In *Loving Sports When They Don't Love You Back*, acclaimed sports writers Jessica Luther and Kavitha A. Davidson tackle the most pressing issues in sports, why they matter, and how we can do better. For the authors, “sticking to sports” is not an option—not when our taxes are paying for the stadiums, and college athletes aren't getting paid at all. But simply quitting a favorite team won't change corrupt and deplorable practices, and the root causes of many of these problems are endemic in our wider society. An essential read for modern fans, *Loving Sports When They Don't Love You Back* challenges the status quo and explores how we might begin to reconcile our conscience with our fandom.

RELEASE DATE | **SEPTEMBER**
5.5 x 8.5 inches, 400 pages

All rights except audio rights.

ISBN 978-1-4773-1313-8
\$26.95 | £20.99 | C\$30.95
hardcover

ISBN 978-1-4773-2217-8
\$26.95
e-book

From *Loving Sports When They Don't Love You Back*

We know why you are here, reading this right now: you love sports like we do, but like us, you often feel like sports don't love you back. But—and here's the real hurt—you don't know how to quit them. You are, instead, searching constantly for that middle space that allows you to quiet your conscience and indulge your fandom.

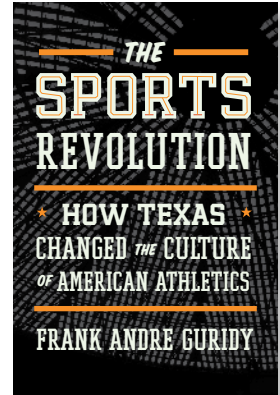
You realize that sports are big business and with that comes the dirtiness of any major money-making thing that has cultural significance. You know that college athletes are exploited for their labor but also you really love the rollercoaster of March Madness. You are aware that the violence of football means the players are sacrificing their bodies and brains and sometimes carrying that violence off-field into their personal lives, but also tailgating is great and a good, hard tackle is a good, hard tackle. You get that the mascot of your team is a racist caricature of a Native person but you've loved this team your whole life, long before you were aware of the mascot's problems. You understand why athletes are using their platforms to advocate for change within and beyond sports, but couldn't they just play the game you came here to see, give you a break from the ills of the world for a couple of hours?

Welcome to our club for sports fans who care too much.

From *The Sports Revolution*

The Phi Slama Jama nickname was not created by a smart guy in an advertising firm on Madison Avenue in Midtown Manhattan. It was coined by a sports columnist who was trying to figure out how to write a column about a 112–58 blowout victory by the University of Houston’s Cougars over a school called the University of Pacific on January 2, 1983. The Houston sports scene was depressing that winter. At the Astrodome, the Luv Ya Blue era of the Oilers had long passed, for the team had just finished a woeful 1–8 strike-shortened season. At the summit, the NBA Rockets were trudging through their first season without Moses Malone, who had been inexplicably traded to the Philadelphia 76ers the previous fall. In early January, they were in the midst of an eight-game losing streak on their way to a dreadful 14–68 season. Thomas Bonk had to come up with something catchy. He noticed the Cougars had ten dunks during the game, and therein lay the inspiration for what became a legendary sports column. “As members of the college roundball fraternity Phi Slama Jama, the Houston chapter has learned proper parliamentary procedure,” he began his column. The key criterion for joining this fraternity was your ability to dunk the basketball. “If you are a Phi Slama Jama, you see how many balls you can stuff into a basket.” Bonk highlighted the particular skills of Clyde Drexler, whom Bonk quoted as saying, “Sure, 15-foot jumpers are fine, but I like to dunk.”

The story of Texas's impact on American sports culture during the civil rights and second-wave feminist movements, this book offers a new understanding of sports and society in the state and the nation as a whole



The Sports Revolution

How Texas Changed the Culture of American Athletics

FRANK ANDRE GURIDY

IN THE 1960S AND 1970S, AMERICA EXPERIENCED A SPORTS revolution. New professional sports franchises and leagues were established, new stadiums were built, football and basketball grew in popularity, and the proliferation of television enabled people across the country to support their favorite teams and athletes from the comfort of their homes. At the same time, the civil rights and feminist movements were reshaping the nation, broadening the boundaries of social and political participation. *The Sports Revolution* tells of how these forces came together in the Lone Star State.

Tracing events from the end of Jim Crow to the 1980s, Frank Guridy chronicles the unlikely alliances that integrated professional and collegiate sports and launched women's tennis. He explores the new forms of inclusion and exclusion that emerged during the era, including the role the Dallas Cowboys Cheerleaders played in defining womanhood in the age of second-wave feminism. Guridy explains how the sexual revolution, desegregation, and changing demographics played out both on and off the field as he recounts how the Washington Senators became the Texas Rangers and how Mexican American fans and their support for the Spurs fostered a revival of professional basketball in San Antonio. Guridy argues that the catalysts for these changes were undone by the same forces of commercialization that set them in motion and reveals that, for better and for worse, Texas was at the center of America's expanding political, economic, and emotional investments in sport.

FRANK ANDRE GURIDY
NEW YORK, NEW YORK

Frank Guridy is an associate professor of history and African American and African diaspora studies at Columbia University. He is the author of Forging Diaspora: Afro-Cubans and African Americans in a World of Empire and Jim Crow and a co-editor of Beyond el Barrio: Everyday Life in Latina/o America.

THE TEXAS BOOKSHELF

RELEASE DATE | FEBRUARY
6 x 9 inches, 384 pages, 44 b&w photos

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hardcover

ISBN 978-1-4773-2185-0
\$29.95
e-book



The award-winning work of Miró Rivera Architects is explored through texts, drawings, and original photography; from the Circuit of the Americas to Vertical House, this richly illustrated book offers a unique approach to understanding architecture and urbanism in Texas and beyond

Miró Rivera Architects

Building a New Arcadia

JUAN MIRÓ AND MIGUEL RIVERA

JUAN MIRÓ
AUSTIN, TEXAS

MIGUEL RIVERA
AUSTIN, TEXAS

Juan Miró and Miguel Rivera are the founders of Miró Rivera Architects, a studio based in Austin, Texas, that has received more than one hundred design awards and that was recognized in ArchDaily's list of the world's best architects. Miró is a professor of architecture at the University of Texas at Austin, and both are fellows of the American Institute of Architects.

RELEASE DATE | **OCTOBER**
9 x 12 inches, 448 pages, 229
color and 7 b&w photos, 95 color
illustrations

ISBN 978-1-4773-2140-9
\$65.00 | £54.00 | C\$74.95
hardcover

OVER THE COURSE OF TWENTY YEARS, ACCLAIMED STUDIO MIRÓ Rivera Architects has produced an innovative, refined, and imaginative body of work—both modern and respectful of time-honored building traditions—that embodies the particularities of place and blurs the line between art and architecture. The firm's diverse practice weaves together a commitment to craftsmanship with a honed sense of materiality and space to create structures at once elegant, controlled, and pleasant to inhabit. In all, Miró Rivera Architects has won more than one hundred design awards and represented American architecture at exhibitions worldwide.

The first from the firm, this volume provides critical insight into the studio's creative process through texts, 95 drawings, and 231 photographs, exploring two decades of work that has helped bring Texas architecture onto the international stage. Featuring essays by Michael Sorkin, Nina Rappaport, Juan Luis de las Rivas Sanz, and Carlos Jiménez—prominent thinkers in urban design and architecture—and new images by renowned photographers Iwan Baan and Sebastian Schutyser, this book examines Miró Rivera's approach to Austin as a "landscape city" and situates the firm's work in a global context related to concepts of nature, urbanism, sustainability, and history.

LifeWorks, Austin, Texas.





Clockwise from top: Circuit of The Americas; Vista Residence; Residence 1446; all located in Austin, Texas.



Top: Circuit of The Americas; bottom: Vista Residence.



A detailed look at the evolution of superhero comics from cheap pulp products to a billion-dollar film and publishing industry, and the artists' battles for their intellectual property and financial freedom

Empire of the Superheroes

America's Comic Book Creators and the Making of a Billion-Dollar Industry

MARK COTTA VAZ

MARK COTTA VAZ
CASTRO VALLEY, CALIFORNIA

New York Times *best-selling author*
Mark Cotta Vaz is the author of
Living Dangerously: The Adventures
of Merian C. Cooper, Creator of King
Kong and coauthor of The Invisible
Art: The Legends of Movie Matte
Painting and Pan Am at War: How
the Airline Secretly Helped America
Fight World War II.

WORLD COMICS AND GRAPHIC
NONFICTION SERIES

RELEASE DATE | **JANUARY 6**
x 9 inches, 416 pages, 66 b&w photos,
18 color photos

ISBN 978-1-4773-1647-4
\$34.95 | £27.99 | C\$52.50
hardcover

For Sale only in the United States &
Canada

SUPERMAN MAY BE FASTER THAN A SPEEDING BULLET, BUT EVEN he can't outrun copyright law. Since the dawn of the pulp hero in the 1930s, publishers and authors have fought over the privilege of making money off of comics, and the authors and artists usually have lost. Jerry Siegel and Joe Shuster, the creators of Superman, got all of \$130 for the rights to the hero.

In *Empire of the Superheroes*, Mark Cotta Vaz argues that licensing and litigation do as much as any ink-stained creator to shape the mythology of comic characters. Vaz reveals just how precarious life was for the legends of the industry. Siegel and Shuster—and their heirs—spent seventy years battling lawyers to regain rights to Superman. Jack Kirby and Joe Simon were cheated out of their interest in Captain America, and Kirby's children brought a case against Marvel to the doorstep of the Supreme Court. To make matters worse, the infant comics medium was nearly strangled in its crib by censorship and moral condemnation. For the writers and illustrators now celebrated as visionaries, the “golden age” of comics felt more like hard times.

The fantastical characters that now earn Hollywood billions have all-too-human roots. *Empire of the Superheroes* digs them up, detailing the creative martyrdom at the heart of a pop-culture powerhouse.

From *Empire of the Superheroes*

Behind the glorious façade of the “Golden Age of Comics” were certain truths: most creators never owned their creations, they worked without a steady salary or share in merchandising deals, and many were worn down by financial hardships, alcoholism, and health problems.

“The so-called Golden Age didn’t seem so golden at the time,” recalled comic book pioneer Will Eisner. “A lot of strange and seedy characters were starting comics. . . . It’s hard to convey the gritty look of those days—it was a dangerous time.”

The strangest legend concerned Superman, the omnipotent superhero that started the superhero myth and launched the nascent comic book business. The young creators, writer Jerry Siegel and artist Joe Shuster, [suffered] years of rejection before Detective Comics, Inc. (DC), in New York City, decided to publish Superman as a cover feature for the debut of one of the earliest comic books—*Action Comics*.

But publisher Harry Donenfeld, a notorious purveyor of erotic pulp magazines, wasn’t sold on the future of comics and was appalled at the *Action* cover art—a muscular man, costumed like an acrobat or circus strongman, *lifting a car over his head*. This wasn’t the two-fisted cowboy, dapper sleuth, or globetrotting adventurer of normal pulp fiction.

Despite Donenfeld’s doubts, the wheels began turning. On March 1, 1938, Siegel and Shuster got a one-page boilerplate contract: “I, the undersigned, am an artist or author and have performed work for [the] strip entitled SUPERMAN. In consideration of \$130.00 agreed to be paid by you, I hereby sell and transfer such work and strip, all good will attached thereto and exclusive right to the use of the characters and story, continuity and title of strip contained therein, to you.”



Friday Night Lives

Photos from the Town, the Team, and After

ROBERT CLARK

FOREWORD BY HANIF ABDURRAQIB

Robert Clark returns to the photographs of the Permian Panthers he took thirty years ago for the iconic Friday Night Lights, with a selection of his previously unpublished photos plus portraits of the players and the community as they are today

IN 1988, WHEN ROBERT CLARK WAS IN HIS EARLY TWENTIES, HE traveled to Odessa, Texas, to create a visual element for a book about a high school football team. That book was Buzz Bissinger's *Friday Night Lights*—the chronicle of a season with the Permian Panthers, one of the state's winningest teams of all time.

About twenty photos appeared in Bissinger's book, but Clark shot 137 rolls of film during his time with the Panthers. *Friday Night Lives* collects dozens of the never-before-seen images, taking us back to the team, the city, and that dramatic season. The archival photos, published here on the thirtieth anniversary of the publication of Bizzinger's bestseller, capture intimate moments among the players and their families and classmates, as well as the wider world of Odessa.

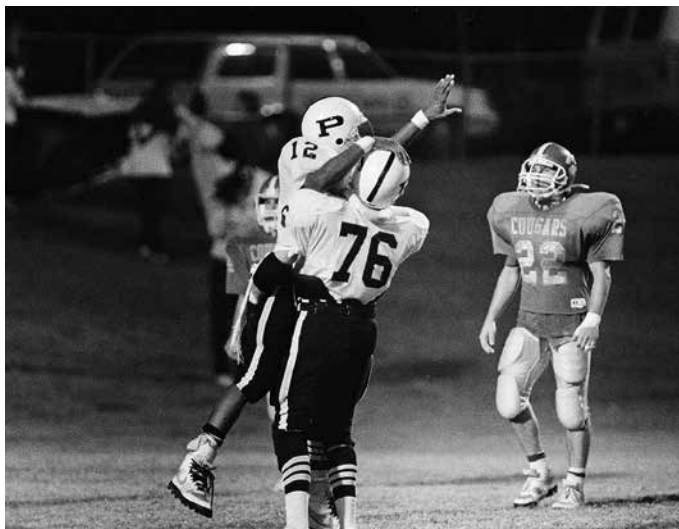


Chad Payne (31) and Billy Steen (63) take a break during the Cooper High game.





Top: Mike Winchell calls a play during afternoon practice; bottom: The Permian marching band parades down North Grant Avenue in Odessa prior to a pep rally.



Top: Don Billingsley prepares for a game.
bottom: After scoring a touchdown against Midland Lee, Robert Brown is lifted into the air by teammate Jerrod McDougal (76).

ROBERT CLARK
BROOKLYN, NEW YORK

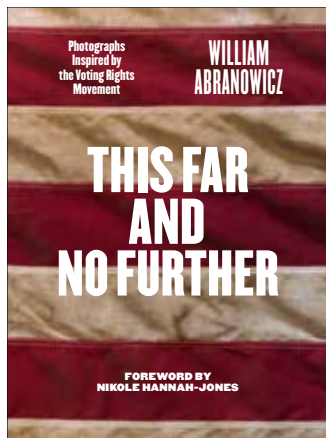
Robert Clark is a longtime contributor to National Geographic and other magazines. He shot the photos for the original edition of Friday Night Lights and has published a number of photobooks, including Evolution: A Visual Record, First Down Houston: A Year with the Houston Texans, and Feathers: Displays of Brilliant Plumage.

CLIFTON AND SHIRLEY
CALDWELL TEXAS HERITAGE
ENDOWMENT

RELEASE DATE | OCTOBER
8.5 x 11 inches, 192 pages, 91 b&w
photos

ISBN 978-1-4773-2119-5
\$45.00 | £37.00 | C\$51.95
hardcover

Now the players have grown up. *Friday Night Lives* also includes Clark's portraits of key Panthers figures at a later age, documenting complex lives of beauty and struggle. Boobie Miles, the star fullback sidelined by injury, is here, along with Coach Gaines and others. In his heartfelt foreword, best-selling author Hanif Abdurraqib describes how Clark's photos rehumanize the players, reminding us of the truth of their young lives before their stories became nationally known in print, film, and television.



In This Far and No Further, photographer William Abranowicz delivers more than one hundred contemporary images of the places that shaped the civil rights movement, proving the Edmund Pettus Bridge and other historic sites still have stories to tell

This Far and No Further

Photographs Inspired by the Voting Rights Movement

WILLIAM ABRANOWICZ

WILLIAM ABRANOWICZ
BEDFORD, NEW YORK

William Abranowicz is a photographer whose work has been acquired by the National Portrait Galleries of the United States and United Kingdom, the Getty, and the Metropolitan Museum of Art, among other collections. A long-standing contributing photographer to Condé Nast Traveler, he is the author of five books, most recently American Originals: Creative Interiors.

FOCUS ON AMERICAN HISTORY
SERIES

RELEASE DATE | FEBRUARY
9 x 12 inches, 176 pages, 128 color photos

ISBN 978-1-4773-2174-4
\$45.00 | £37.00 | C\$51.95
hardcover

STANDING ON THE EDMUND PETTUS BRIDGE IN SELMA, ALABAMA, in 2017, photographer William Abranowicz was struck by the weight of historical memory at this hallowed site of one of the civil rights movement's defining episodes: 1965's "Bloody Sunday," when Alabama police officers attacked peaceful marchers. To Abranowicz's eye, Selma seemed relatively unchanged from its appearance in the photographs Walker Evans made there in the 1930s. That, coupled with an awareness of renewed voter suppression efforts at state and federal levels, inspired Abranowicz to explore the living legacy of the civil and voting rights movement through photographing locations, landscapes, and individuals associated with the struggle, from Rosa Parks and Harry Belafonte to the barn where Emmett Till was murdered.

The result is *This Far and No Further*, a collection of photographs from Abranowicz's journey through the American South. Through symbolism, metaphor, and history, he unearths extraordinary stories of brutality, heroism, sacrifice, and redemption hidden within ordinary American landscapes, underscoring the crucial necessity of defending—and exercising—our right to vote at this tenuous moment for American democracy.

The E. F. Young Jr. Hotel, Meridian, Mississippi, 2018.



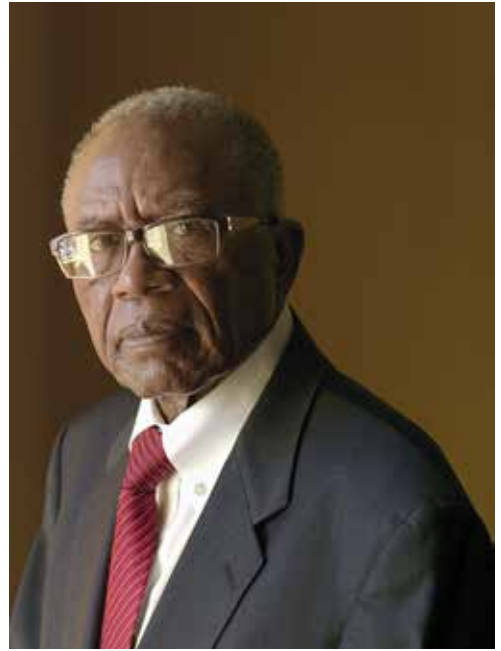
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E. YOUNG

E. YOUNG

HOTEL





Left page, top: Farm on the delta, Rt. 61, Belzoni, Mississippi, 2018; bottom: Broughton Street, Savannah, Georgia, 2018.

Clockwise from top left: Vera Harris, Montgomery, Alabama, 2018; Fred Gray, Tuskegee, Alabama, 2017; First Baptist Church, Nashville, Tennessee, 2018.



In this sixth and final installment of his “Unnatural History of America” series, journalist Charles Bowden contrasts the intractable violence of man with the enduring beauty of the natural world, and its potential for regeneration

Sonata

CHARLES BOWDEN
FOREWORD BY ALFREDO CORCHADO

CHARLES BOWDEN
(1945–2014)

Author of many acclaimed books about the American Southwest and US-Mexico border issues, Bowden was a contributing editor for GQ, Harper’s, Esquire, and Mother Jones, and also wrote for the New York Times Book Review, High Country News, and Aperture. His honors included a PEN First Amendment Award, a Lannan Literary Award for Nonfiction, and the Sidney Hillman Award for outstanding journalism that fosters social and economic justice.

Lannan
CHARLES BOWDEN PUBLISHING PROJECT

RELEASE DATE | NOVEMBER
5.5 x 8.5 inches, 152 pages

ISBN 978-1-4773-2223-9
\$24.95 | £19.99 | C\$28.95
hardcover

ISBN 978-1-4773-2225-3
\$24.95
e-book

Sonata MARKS THE SIXTH AND FINAL INSTALLMENT OF CHARLES Bowden’s towering “Unnatural History of America” series. While his earlier volumes were suffused with violence and war, Bowden offers here a celebration of rebirth and regrowth. Rendered in Bowden’s inimitable style, more prose poetry than reportage, he evokes panoramas that contain the potential for respite and offer a state of grace all but lost in the endless wars of man.

Bowden travels back in time to the worlds of artists Francisco Goya and Vincent van Gogh, the latter painting furiously against encroaching madness. “Van Gogh tries to dream a life of color,” writes Bowden. “Powder blue sheds, yellow stubble, pink skies—but the fears and dark things drag him down.” As Bowden’s vivid prose wrestles with the madness of the world, van Gogh’s paintings represent an act of resistance, ultimately unsuccessful, against depression and suicide.

Moving from the vibrant hues of van Gogh’s painted gardens to America’s southern border, Bowden returns once more to the Mexican asylum run by “El Pastor,” Jose Antonio Galvan, who was first introduced to readers of the sextet in *Jericho*. Here, too, is the dream of a garden that will be planted in the desert, a promise of regeneration in a world gone mad. Poetic, elegiac, and elliptical, *Sonata* is the final, captivating book of Bowden’s monumental career.

Unnatural History of America

Blues for Cannibals

The Notes from Underground

FOREWORD BY AMY GOODMAN
AND DENIS MOYNIHAN

\$17.95

paperback, e-book

Some of the Dead Are Still Breathing

Living in the Future

FOREWORD BY SCOTT CARRIER

\$17.95

paperback, e-book

Blood Orchid

An Unnatural History of America

FOREWORD BY WILLIAM
LANGWIESCHE

\$17.95

paperback, e-book

Dakotah

The Return of the Future

FOREWORD BY TERRY TEMPEST
WILLIAMS

\$24.95

hardcover, e-book

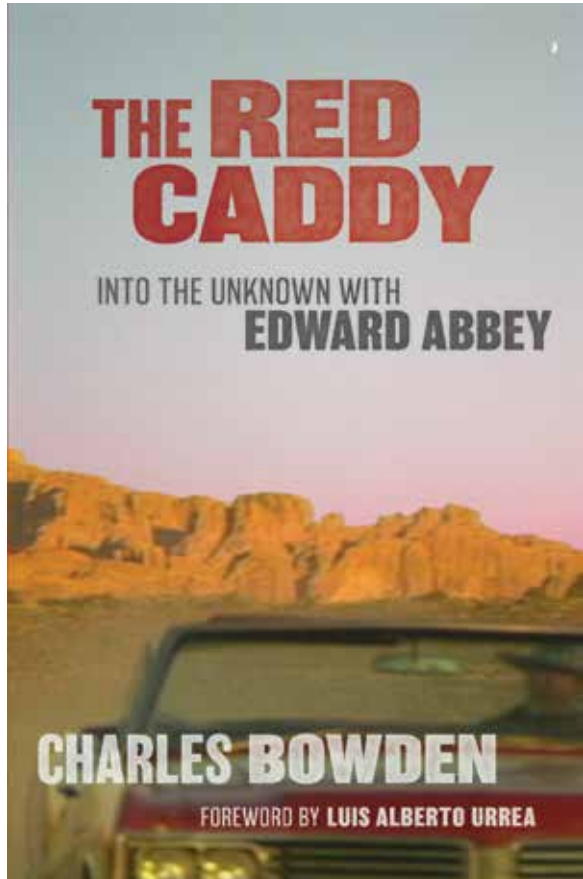
Jericho

FOREWORD BY CHARLES
D'AMBROSIO

\$24.95

hardcover, e-book

Lannan
CHARLES BOWDEN PUBLISHING PROJECT



The Red Caddy Into the Unknown with Edward Abbey

BY CHARLES BOWDEN

FOREWORD BY LUIS ALBERTO URREA

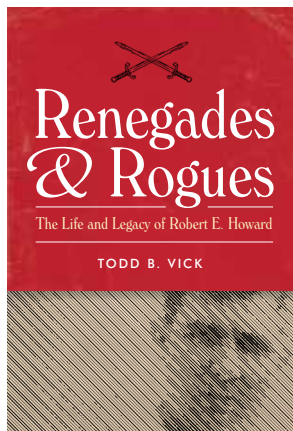
THE FIRST LITERARY BIOGRAPHY OF EDWARD ABBEY in a generation, this thoughtful memoir serves as a meditation on the writing life, the cult of readers, reputation, and the literary afterlife of a well-known writer.

ISBN 978-1-4773-2233-8

\$16.95 | *paperback*

ISBN 978-1-4773-1581-1

\$16.95 | *e-book*



The first comprehensive biography of Robert E. Howard, the enigmatic creator of Conan the Barbarian and progenitor of the sword and sorcery genre, who published hundreds of short stories and poems before taking his own life at the age of thirty

Renegades and Rogues

The Life and Legacy of Robert E. Howard

TODD B. VICK

TODD B. VICK
ARLINGTON, TEXAS

Todd B. Vick, a researcher and independent scholar, has presented papers at multiple PCA/ACA conferences and runs "On an Underwood No. 5," an award-winning blog devoted to Howard and pulp studies. He has contributed to Weird Fiction Review, The Dark Man Journal: The Journal of Robert E. Howard and Pulp Studies, and REH Changed My Life.

RELEASE DATE | JANUARY
6 x 9 inches, 312 pages, 20 b&w photos

ISBN 978-1-4773-2195-9
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e-book

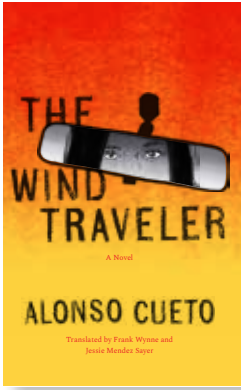
YOU MAY NOT KNOW THE NAME ROBERT E. HOWARD, BUT YOU probably know his work. His most famous creation, Conan the Barbarian, is an icon of popular culture. In hundreds of tales detailing the exploits of Conan, King Kull, and others, Howard helped to invent the sword and sorcery genre.

Todd B. Vick delves into newly available archives and probes Howard's relationships, particularly with school teacher Novalyne Price, to bring a fresh, objective perspective to Howard's life. Like his many characters, Howard was an enigma and an outsider. He spent his formative years visiting the four corners of Texas, experiences that left a mark on his stories. He was intensely devoted to his mother, whom he nursed in her final days, and whose impending death contributed to his suicide in 1936 when he was just thirty years old.

Renegades and Rogues is an unequivocal journalistic account that situates Howard within the broader context of pulp literature. More than a realistic fantasist, he wrote westerns and horror stories as well, and engaged in avid correspondence with H. P. Lovecraft and other pulp writers of his day. Vick investigates Howard's twelve-year writing career, analyzes the influences that underlay his celebrated characters, and assesses the afterlife of Conan, the figure in whom Howard's fervent imagination achieved its most durable expression.

From *Renegades and Rogues*

Robert E. Howard created a number of remarkable characters in his brief writing career, each one seasoned with some aspect of his creator's personality. There is Solomon Kane, the swashbuckling Puritan swordsman and adventurer, bent on exercising his retributive justice upon those who commit evil acts against innocent victims. Another is the mighty warrior Bran Mak Morn, who rules as the last king of a moribund race of Picts. The warrior Kull of Atlantis is a brooding and philosophical barbarian who was once a slave, a pirate, and a gladiator, and eventually the conquering king of Valusia. Then there is El Borak, the Texas gunman from El Paso who wanders the deserts of Afghanistan looking for raw adventure and action. Some of Howard's western stories relate the hilarious mishaps and comedic catastrophes of the humorous characters Breckinridge Elkins, Pike Bearfield, and Buckner J. Grimes. But all these characters pale in popularity next to Howard's broadsword-wielding Conan the Cimmerian—or as he is more commonly known today, Conan the Barbarian.



A Peruvian literary master returns with a provocative novel about the intersection of retribution and reconciliation—and a soldier’s quest to confront the ghosts of his past after the Shining Path’s reign of terror has ended

The Wind Traveler

A Novel

ALONSO CUETO

TRANSLATED BY FRANK WYNNE AND JESSIE MENDEZ SAYER

ALONSO CUETO
LIMA, PERU

The author of more than thirty books, which have been translated into sixteen languages, Cueto is an award-winning novelist, playwright, journalist, and professor of journalism.

FRANK WYNNE
SLIGO, IRELAND

Wynne is a literary translator from Ireland, the author of I Was Vermeer, and the translator of Cueto’s The Blue Hour.

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Mendez Sayer is a literary translator, editor, and former literary scout. She studied history and Spanish at the University of Edinburgh.

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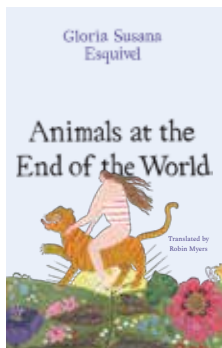
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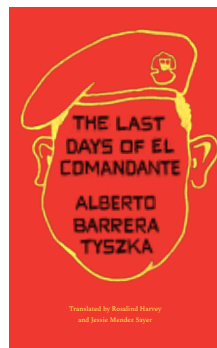
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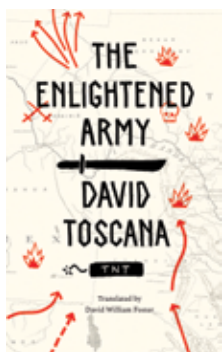
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IN AUGUST 1945, THE UNITED STATES DROPPED ATOMIC BOMBS on Hiroshima and Nagasaki, and the immediate aftermath was documented by Japanese photographers. For the most part the images they produced were censored or confiscated, but many were preserved in secret. Some were published widely in Japan during the 1950s, though not in the United States. Later, prints and negatives were gathered by groups such as the Anti-Nuclear Photographers' Movement of Japan, whose collection is now housed at the Briscoe Center for American History. The center's Hiroshima and Nagasaki Atomic Bomb Photographs Archive consists of more than eight hundred photographs, over one hundred of which are seen here for the first time in an English-language publication.

To mark the seventy-fifth anniversary of the bombings, *Flash of Light, Wall of Fire* features the work of twenty-three Japanese photographers who risked their lives to capture the devastation. Together these images serve as a visual record of nuclear destruction, the horrific effects of radiation exposure, and the mass suffering that ensued. A preface by Briscoe Center Executive Director Don Carleton, an essay by Michael B. Stoff, and an afterword by Japanese journalist Michiko Tanaka explore how the images were collected and preserved as well as how they helped provoke calls for peace and the abolishment of nuclear weapons.

Two minutes after the explosion, taken at Kandabashi, Furuichi-cho, Asa-gun, Hiroshima Prefecture, about 4.3 miles from ground zero, August 6, 1945 (Mitsuo Matsushige).

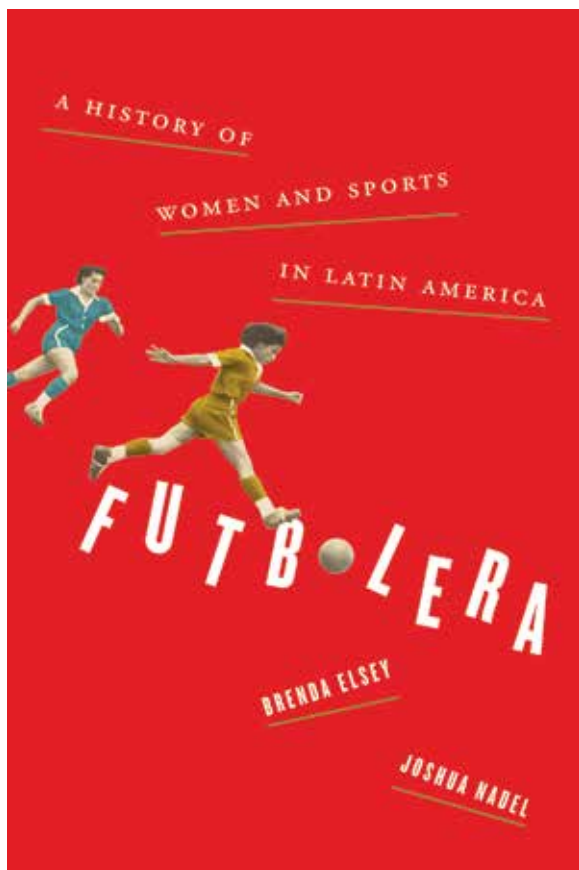




Top: The first photo of the mushroom cloud over Nagasaki taken from the ground, 15 minutes after the explosion, from Kawanami Shipyard on Koyagi Island, August 9, 1945 (Hiromichi Matsuda, courtesy Nagasaki Atomic Bomb Museum); bottom: This Torii (entrance gate) to Sanno Shrine was not destroyed in the blast wave. Near Iwakawa-machi, about half a mile from ground zero in Nagasaki, afternoon, August 10, 1945 (Yōsuke Yamahata, courtesy Shogo Yamahata).



Clockwise from top left: Patient at the Hiroshima Red Cross Hospital, October 5 or 6, 1945 (Shunkichi Kikuchi, courtesy Harumi Tago); A victim with severe burns, Hiroshima Red Cross Hospital, September 1945 (Eiichi Matsumoto); Yoshio Suge, a member of the SCIA, studies the Komainu (stone-carved guardian dog) that survived the blast wave at Gokoku Shrine in Hiroshima, mid-September 1945 (SCIA photo); Temporary first aid station set up at No. 1 Municipal Primary School in Danbara-Yamazakicho, about 1.6 miles east-southeast of ground zero in Hiroshima, August 30, 1945 (ASHQ photo, courtesy Shogo Nagaoka Collection, Hiroshima Peace Memorial Museum).



Futbolera

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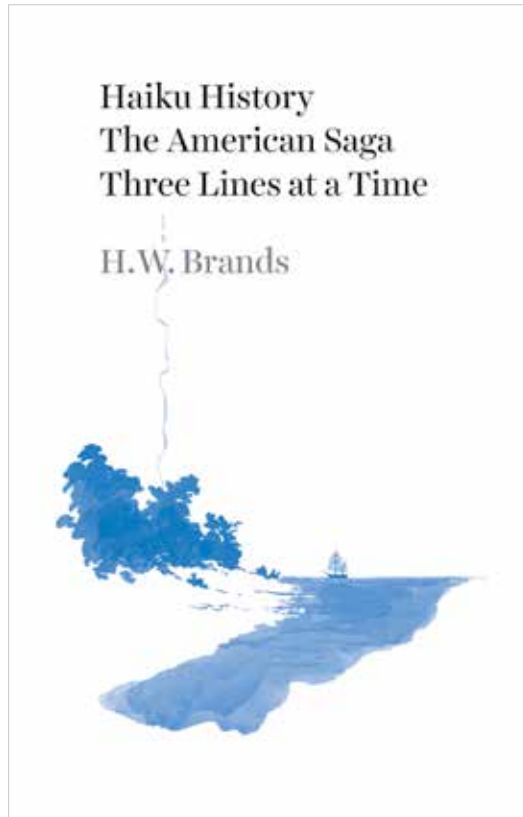
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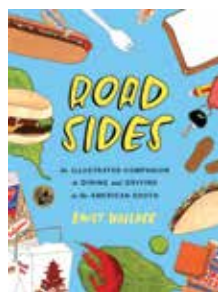
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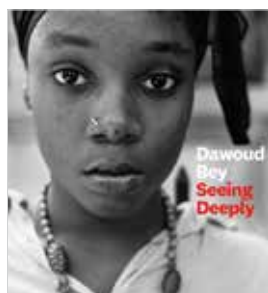
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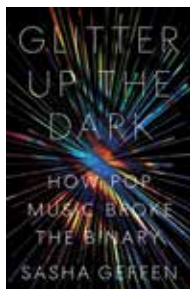
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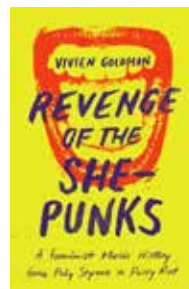
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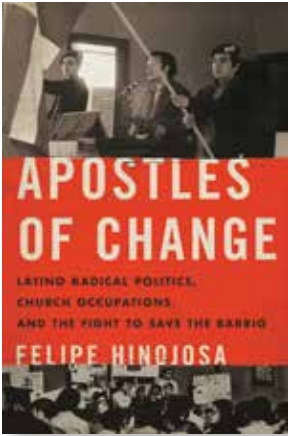


Left, woman of Galicia going to the spinning room; right Castilian peasant going into the city to market. Christoph Weiditz, *Trachtenbuch*, pp. 18–19. Hs 22474 © Germanische Nationalmuseum, Nuremberg.

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BOOKS FOR
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Unraveling the intertwined histories of Latino radicalism and religion in urban America, this book examines how Latino activists transformed churches into staging grounds for protest against urban renewal and displacement

Apostles of Change

Latino Radical Politics, Church Occupations, and the Fight to Save the Barrio

FELIPE HINOJOSA

FELIPE HINOJOSA
COLLEGE STATION, TEXAS

Felipe Hinojosa is an associate professor of history at Texas A&M University and the author of Latino Mennonites: Civil Rights, Faith, and Evangelical Culture. His work has appeared in Zócalo Public Square, Western Historical Quarterly, American Catholic Studies, and Mennonite Quarterly Review and in edited collections on Latinx studies.

HISTORIA USA

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IN THE LATE 1960S, THE AMERICAN CITY FOUND ITSELF IN STEEP decline. An urban crisis fueled by federal policy wreaked destruction and displacement on poor and working-class families. The urban drama included religious institutions, themselves undergoing fundamental change, that debated whether to stay in the city or move to the suburbs. Against the backdrop of the Black and Brown Power movements, which challenged economic inequality and white supremacy, young Latino radicals began occupying churches and disrupting services to compel church communities to join their protests against urban renewal, poverty, police brutality, and racism.

Apostles of Change tells the story of these occupations and establishes their context within the urban crisis; relates the tensions they created; and articulates the activists' bold, new vision for the church and the world. Through case studies from Chicago, Los Angeles, New York City, and Houston, Felipe Hinojosa reveals how Latino freedom movements frequently crossed boundaries between faith and politics and argues that understanding the history of these radical politics is essential to understanding the dynamic changes in Latino religious groups from the late 1960s to the early 1980s.

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LUIS ALVAREZ, CARLOS KEVIN BLANTON,
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Changing demographics and a growing awareness of the interconnectedness of the peoples of the Americas across several centuries have made Latinas/os central to the future of the United States' polity, society, and its many cultures. No longer can Chicana/o history be separated from Puerto Rican history or Cuban history. Latina/o history is not an exception to the American story. It is not a footnote. It is the nation's history. This is what *Historia USA* means.

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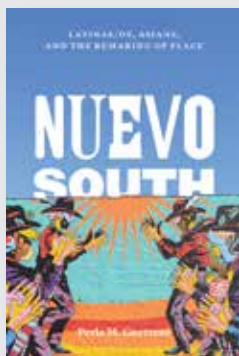
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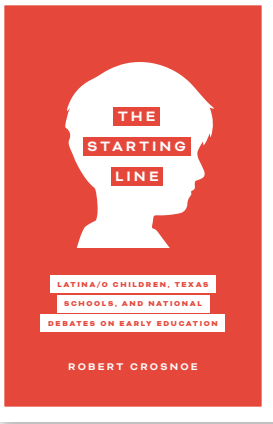
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A deeply researched work that sheds light on growing income inequality in Texas and how early education programs, particularly among low-income Latina/o populations, result in varying degrees of success and failure

The Starting Line

Latina/o Children, Texas Schools, and National Debates on Early Education

ROBERT CROSNOE

ROBERT CROSNOE
AUSTIN, TEXAS

Robert Crosnoe is associate dean of liberal arts and Rapoport Centennial Professor of Sociology at the University of Texas at Austin. He is the author of, most recently, Debating Early Child Care: The Relationship between Developmental Science and the Media and a coauthor of Families Now: Diversity, Demography, and Development, among others.

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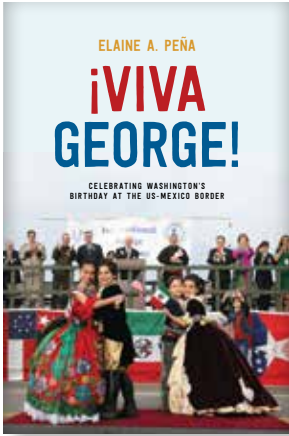
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HOW CAN WE CREATE HIGH-QUALITY LEARNING ENVIRONMENTS for children from socially, politically, and economically marginalized groups? How do early childhood programs help to overcome the challenges created by poverty? Seeking to answer these questions, *The Starting Line* delves into the ups and downs of early education programs serving Latinas/os in Texas, using the state as a window into broader debates about academic opportunity and the changing demographics of the United States.

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Giving voice to bilingual educators and low-income Latina/o families, this book is a timely exploration of the strengths and needs of what will soon be the largest share of the US child population.



For 120 years, residents of the cross-border community of Laredo/Nuevo Laredo have celebrated George Washington's birthday together and this account reveals the essential political work of a time-honored civic tradition

¡Viva George!

Celebrating Washington's Birthday at the US-Mexico Border

ELAINE A. PEÑA

ELAINE A. PEÑA
WASHINGTON, DC

*Elaine A. Peña is an associate professor of American Studies at George Washington University and author of *Performing Piety: Making Space Sacred with the Virgin of Guadalupe*. Her work has been recognized by the Ford Foundation, the National Endowment for the Humanities, and the Association of Latina and Latino Anthropologists.*

JACK AND DORIS SMOTHERS
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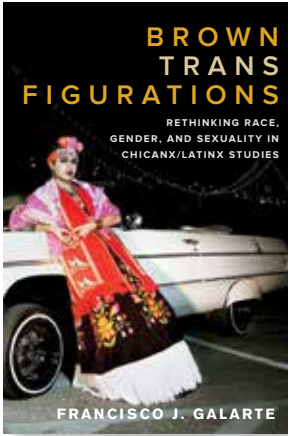
SINCE 1898, RESIDENTS OF LAREDO, TEXAS, AND NUEVO LAREDO, Tamaulipas, have reached across the US-Mexico border to celebrate George Washington's birthday. These days the celebration can last a whole month, with parade goers reveling in American and Mexican symbols; George Washington saluting; and "Pocahontas" riding on horseback. An international bridge ceremony, the heart and soul of the festivities, features children from both sides of the border marching toward each other to link the cities with an embrace.

¡Viva George! offers an ethnography and a history of this celebration, which emerges as both symbol and substance of cross-border community life. Anthropologist and Laredo native Elaine A. Peña shows how generations of border officials, civil society organizers, and everyday people have used the bridge ritual to protect shared economic and security interests as well as negotiate tensions amid natural disasters, drug-war violence, and immigration debates.

Drawing on previously unknown sources and extensive fieldwork, Peña finds that border enactments like Washington's birthday are more than goodwill gestures. From the Rio Grande to the 38th Parallel, they do the meaningful political work that partisan polemics cannot.

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*One of the first books focused solely on the trans Latinx experience, **Brown Trans Figurations** describes how transness and brownness interact within queer, trans, and Latinx historical narratives and material contexts*

Brown Trans Figurations

Rethinking Race, Gender, and Sexuality in Chicax/Latinx Studies

FRANCISCO J. GALARTE

FRANCISCO J. GALARTE
TUCSON, ARIZONA

Francisco J. Galarte is an assistant professor of gender and women's studies at the University of Arizona. He is a coeditor of TSQ: Transgender Studies Quarterly. His work has appeared in Aztlán: A Journal of Chicano Studies, Chicana/Latina Studies, and the collection Claiming Home, Shaping Community: Testimonios de los valles.

LATINX: THE FUTURE IS NOW

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WITHIN QUEER, TRANSGENDER, AND LATINX AND CHICANX cultural politics, brown transgender narratives are frequently silenced and erased. Brown trans subjects are treated as deceptive, unnatural, nonexistent, or impossible, their bodies, lives, and material circumstances represented through tropes and used as metaphors. Restoring personhood and agency to these subjects, Francisco J. Galarte advances “brown trans figuration” as a theoretical framework to describe how transness and brownness coexist within the larger queer, trans, and Latinx historical experiences.

Brown Trans Figurations presents a collection of representations that reveal the repression of brown trans narratives and make that repression visible and palpable. Galarte examines the violent deaths of two transgender Latinas and the corresponding narratives that emerged about their lives, analyzes the invisibility of brown transmasculinity in Chicana feminist works, and explores how issues such as immigration rights activism can be imagined as part of an LGBTQ rights-based political platform. This book considers the contexts in which brown trans narratives appear, how they circulate, and how they are reproduced in politics, sexual cultures, and racialized economies.

LATINX: THE FUTURE IS NOW

LORGIA GARCÍA-PEÑA AND NICOLE GUIDOTTI-HERNÁNDEZ,
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Latinx: The Future Is Now is an interdisciplinary series devoted to the evolving field of Latina/o/x studies, including Central American, Afro-Latinx, and Asian-Latinx studies. Situated at the nexus of cultural, performance, historical, food, environmental, and textual studies, the series will focus on ways in which the racial, cultural, and social formations of historical Latinx communities can engage and enhance scholarship across geographies and nationalities. The series editors invite projects that consider the multiple queer and gender-fluid possibilities that are embodied in the “x”; projects that have a feminist critique of patriarchy at the center of their intellectual work; projects that deploy a relational approach to ethnic and national groups; and projects that address the overlapping dynamics of gender, race, sexual, and national identities.



A historical exploration of the worlds and healing practices of two curanderos (faith healers) who attracted thousands, rallied their communities, and challenged institutional powers

Borderlands Curanderos

The Worlds of Santa Teresa Urrea and Don Pedrito Jaramillo

JENNIFER KOSHATKA SEMAN

JENNIFER KOSHATKA SEMAN
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Jennifer Koshatka Seman is a lecturer in history at Metropolitan State University in Denver. Her work has appeared in Studies in Religion/Sciences Religieuses and the Journal of the West.

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SANTA TERESA URREA AND DON PEDRITO JARAMILLO WERE curanderos—faith healers—who, in the late nineteenth and early twentieth centuries, worked outside the realm of “professional medicine,” seemingly beyond the reach of the church, state, or certified health practitioners whose profession was still in its infancy. Urrea healed Mexicans, Indigenous people, and Anglos in northwestern Mexico and cities throughout the US Southwest, while Jaramillo conducted his healing practice in the South Texas Rio Grande Valley, healing Tejanos, Mexicans, and Indigenous peoples there. Jennifer Koshatka Seman takes us inside the intimate worlds of both “living saints,” demonstrating how their effective healing—curanderismo—made them part of the larger turn-of-the-century worlds they lived in as they attracted thousands of followers, validated folk practices, and contributed to a modernizing world along the US-Mexico border.

While she healed, Urrea spoke of a Mexico in which one did not have to obey unjust laws or confess one’s sins to Catholic priests. Jaramillo restored and fed drought-stricken Tejanos when the state and modern medicine could not meet their needs. Then, in 1890, Urrea was expelled from Mexico. Within a decade, Jaramillo was investigated as a fraud by the American Medical Association and the US Post Office.

Borderlands Curanderos argues that it is not only state and professional institutions that build and maintain communities, nations, and national identities but also those less obviously powerful.

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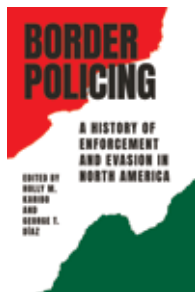
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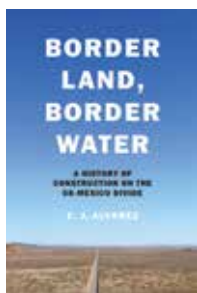
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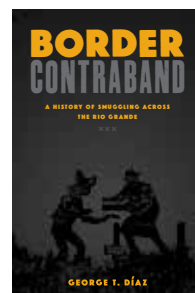
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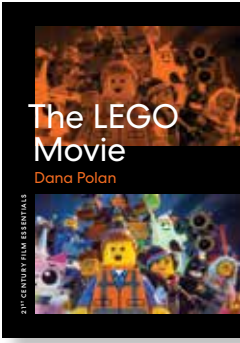
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In this first book on The LEGO Movie, renowned film and TV scholar Dana Polan shows how, through irony, savvy self-awareness, and knowingness about the culture industry, the blockbuster animated film makes for essential cinema

The LEGO Movie

DANA POLAN

DANA POLAN
NEW YORK, NEW YORK

Dana Polan is a professor of cinema studies in the Tisch School of the Arts at New York University and former president of the Society for Cinema Studies. He is the author of eight books in film and media studies, including The Sopranos and Pulp Fiction, and approximately two hundred essays and reviews.

21ST CENTURY FILM
ESSENTIALS

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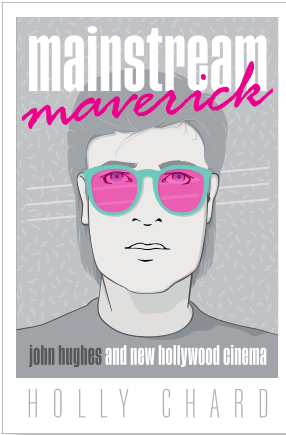
WHAT HAPPENS WHEN WE SET OUT TO UNDERSTAND LEGO NOT just as a physical object but as an idea, an icon of modernity, an image—maybe even a moving image? To what extent can the LEGO brick fit into the multimedia landscape of popular culture, especially film culture, today? Launching from these questions, Dana Polan traces LEGO from thing to film and asserts that *The LEGO Movie* is an exemplar of key directions in mainstream cinema, combining the visceral impact of effects and spectacle with ironic self-awareness and savvy critique of mass culture as it reaches for new heights of creativity.

Incorporating insights from conversations with producer Dan Lin and writer-directors Phil Lord and Chris Miller, Polan examines the production and reception of *The LEGO Movie* and closely analyzes the film within popular culture at large and in relation to LEGO as a toy and commodity. He identifies the film's particular stylistic and narrative qualities, its grasp of and response to the culture industry, and what makes it a distinctive work of animation among the seeming omnipresence of animation in Hollywood, and reveals why the blockbuster film, in all its silliness and seriousness, stands apart as a divergent cultural work.

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*The first scholarly book on John Hughes examines Hollywood's complex relationship with genre, the role of the auteur in commercial cinema, and the legacy of favorites such as *Sixteen Candles* and *Ferris Bueller's Day Off**

Mainstream Maverick

John Hughes and New Hollywood Cinema

HOLLY CHARD

HOLLY CHARD
BRIGHTON, ENGLAND

Holly Chard is a senior lecturer in contemporary screen media at the University of Brighton. She holds a PhD from the University of Sussex.

RELEASE DATE | **SEPTEMBER**
6 x 9 inches, 288 pages, 18 b&w
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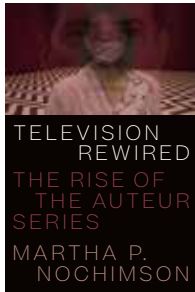
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IN THE 1980S AND 1990S, JOHN HUGHES WAS ONE OF HOLLYWOOD'S most reliable hitmakers, churning out beloved teen comedies and family films such as *The Breakfast Club* and *Home Alone*, respectively. But was he an artist? Hughes, an adamantly commercial filmmaker who was dismissed by critics, might have laughed at the question. Since his death in 2009, though, he has been memorialized on Oscar night as a key voice of his time. Now the critics lionize him as a stylistic original.

Holly Chard traces Hughes's evolution from entertainer to auteur. Studios recognized Hughes's distinctiveness and responded by nurturing his brand. He is therefore a case study in Hollywood's production not only of movies but also of genre and of authorship itself. The films of John Hughes, Chard shows, also owed their success to the marketers who sold them and the audiences who watched. Careful readings of Hughes's cinema reveal both the sources of his iconic status and the imprint on his films of the social, political, economic, and media contexts in which he operated.

The first serious treatment of Hughes, *Mainstream Maverick* elucidates the priorities of the American movie industry in the New Hollywood era and explores how artists not only create but are themselves created.

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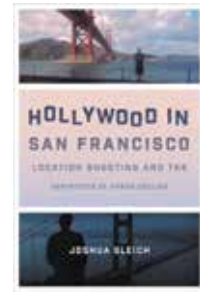
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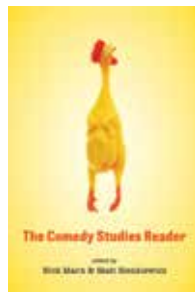
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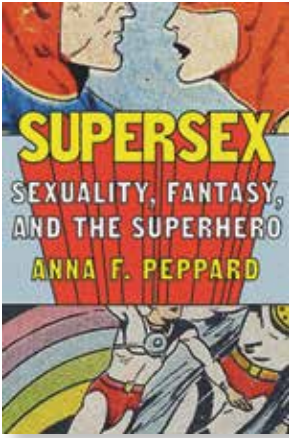
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From Superman and Batman to the X-Men and Young Avengers, Supersex interrogates the relationship between heroism and sexuality, shedding new light on our fantasies of both

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Sexuality, Fantasy, and the Superhero

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ANNA F. PEPPARD
ONTARIO, CANADA

Anna F. Peppard is a Social Sciences and Humanities Research Council of Canada postdoctoral fellow in Brock University's department of communication, popular culture, and film. She has published widely on representations of gender, race, and sexuality in popular media, including comic books, television, and sports culture. She is a regular contributor to the podcast Three Panel Contrast.

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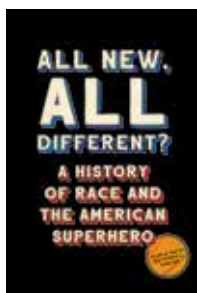
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FROM SUPERMAN, CREATED IN 1938, TO THE TRANSMEDIA DC and Marvel universes of today, superheroes have always been sexy. And their sexiness has always been controversial, inspiring censorship and moral panic. Yet aside from jokes and innuendo, accusations of moral depravity, and sporadic academic discourse, the topic of superhero sexuality is like superhero sexuality itself—seemingly obvious yet conspicuously absent. *Supersex: Sexuality, Fantasy, and the Superhero* is the first scholarly book specifically devoted to unpacking the superhero genre's complicated relationship with sexuality.

Exploring sexual themes and imagery within mainstream comic books, television shows, and films as well as independent and explicitly pornographic productions catering to various orientations and kinks, *Supersex* offers a fresh—and lascivious—perspective on the superhero genre's historical and contemporary popularity. Across fourteen essays touching on Superman, Batman, the X-Men, and many others, Anna F. Peppard and her contributors present superhero sexuality as both dangerously exciting and excitingly dangerous, encapsulating the superhero genre's worst impulses and its most productively rebellious ones. *Supersex* argues that sex is at the heart of our fascination with superheroes, even—and sometimes especially—when the capes and tights stay on.

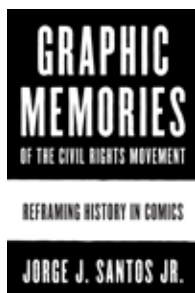
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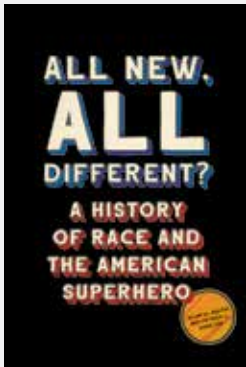
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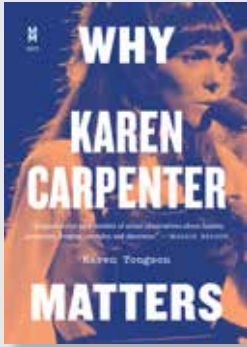
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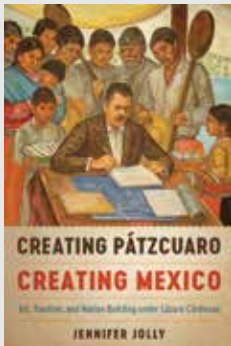
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FOR THE MASSES

A provocative examination of how the discourse and practice of modern architecture was transformed by its encounter with large populations and the volatile politics of twentieth-century Argentina

Modernity for the Masses

Antonio Bonet's Dreams for Buenos Aires

ANA MARÍA LEÓN

ANA MARÍA LEÓN
ANN ARBOR, MICHIGAN

Ana María León is an assistant professor at the University of Michigan. She has cofounded several collaborations laboring to broaden the reach of architectural history, sits on the board of the Global Architectural History Teaching Collaborative and the Architecture Lobby, and is an editor-at-large at The Avery Review.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES

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THROUGHOUT THE EARLY TWENTIETH CENTURY, WAVES OF migration brought working-class people to the outskirts of Buenos Aires. This prompted a dilemma: Where to situate these restive populations relative to the city's spatial politics? Might housing serve as a tool to discipline their behavior?

Enter Antonio Bonet, a Catalan architect inspired by the transatlantic modernist and surrealist movements. Ana María León follows Bonet's decades-long, state-backed quest to house Buenos Aires's diverse and fractious population. Working with totalitarian and populist regimes, Bonet developed three large-scale housing plans, each scuttled as a new government took over. Yet these incomplete plans—Bonet's dreams—teach us much about the relationship between modernism and state power.

Modernity for the Masses finds in Bonet's projects the disconnect between modern architecture's discourse of emancipation and the reality of its rationalizing control. Although he and his patrons constantly glorified the people and depicted them in housing plans, Bonet never consulted them. Instead he succumbed to official and elite fears of the people's latent political power. In careful readings of Bonet's work, León discovers the progressive erasure of surrealism's psychological sensitivity, replaced with an impulse, realized in modernist design, to contain the increasingly empowered population.



Artists' Ateliers, Buenos Aires.

LAND WITHOUT MASTERS

AGRARIAN REFORM AND
POLITICAL CHANGE UNDER
PERU'S MILITARY GOVERNMENT
ANNA CANT



A fresh perspective on the way the Peruvian government's major 1969 agrarian reforms transformed the social, cultural, and political landscape of the country

Land without Masters

Agrarian Reform and Political Change under Peru's Military Government

ANNA CANT

ANNA CANT
LONDON, ENGLAND

Anna Cant is an assistant professor of Latin American history at the London School of Economics and Political Science.

RELEASE DATE | **JANUARY**
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photos, 1 map

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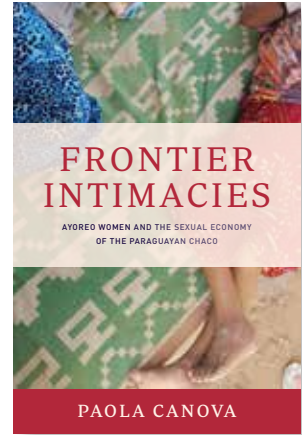
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IN 1969, JUAN VELASCO ALVARADO'S MILITARY GOVERNMENT began an ambitious land-reform program in Peru, transferring holdings from large estates to peasant cooperatives. Fifty years later, these reforms remain controversial: conservative critics claim they unjustly expropriated land and ruined the Peruvian economy, while supporters emphasize their success in addressing rural inequality and exploitation.

Moving beyond agricultural policy to offer a fresh perspective on the agrarian reform, *Land without Masters* shows how ideological assumptions and state interventions surrounding the reform transformed Peru's political culture and social fabric. Drawing on fieldwork in three different regions, Anna Cant demonstrates the importance of comparing the impact of the reform on those who were targeted by it with its success or failure nationwide. Through this innovative approach, she highlights the new forms of agency that emerged, including that of marginalized peasants who helped forge a new social, cultural, and political landscape.

Making novel use of both visual and cultural sources, this book is a fascinating look at how the agrarian reform process permanently altered the relationship between rural citizens and the national government—and how it continues to resonate in Peruvian politics today.

Set in a Mennonite colony of Paraguay's remote Chaco region, this book tracks the lives and contested practices of indigenous Ayoreo women who commodify their sexuality, exposing the fractured workings of frontier capitalism



Frontier Intimacies

Ayoreo Women and the Sexual Economy of the Paraguayan Chaco

PAOLA CANOVA

UNTIL THE 1960s, THE AYOREO PEOPLE OF PARAGUAY'S CHACO region had remained uncontacted by the world. But as development encroached on their territory, the Ayoreo began to experience rapid cultural change. Paola Canova looks at one aspect of this change in *Frontier Intimacies*: the sexual practices of Ayoreo women, specifically the *curajodie*, or single women who exchange sex for money or material goods with non-Ayoreo men, often Mennonite settlers.

Weaving personal anecdotes into her extensive research, Canova shows how the advancement of economic and missionary frontiers has reconfigured gender roles, sexual ethics, and notions of desire in the region. Ayoreo women, she shows, have reappropriated their sexual practices, approaching intimate liaisons on their own terms and seeing the involvement of money not as morally problematic but as constitutive of sexual encounters. By using their sexuality to construct an intimate frontier operating according to their own logics, Canova reveals, Ayoreo women expose the fractured workings of frontier capitalism in spaces of rapid transformation. Inviting broader examination of the ways in which contemporary frontier economies are constructed and experienced, *Frontier Intimacies* brings a captivating new perspective to the economic development of the Chaco region.

PAOLA CANOVA
AUSTIN, TEXAS

Paola Canova is an assistant professor in the Department of Anthropology at the University of Texas at Austin.

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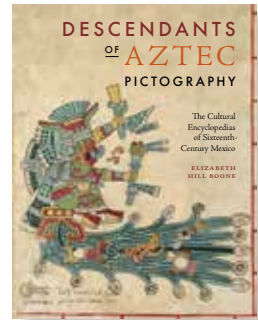
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Descendants of Aztec Pictography

The Cultural Encyclopedias of Sixteenth-Century Mexico

ELIZABETH HILL BOONE

The first comprehensive examination of Aztec pictorial encyclopedias and their creation, this book explores how indigenous artists documented their ancestral culture in these texts for those outside their community

IN THE AFTERMATH OF THE SIXTEENTH-CENTURY SPANISH CONQUEST OF MEXICO, Spanish friars and authorities partnered with indigenous rulers and savants to gather detailed information on Aztec history, religious beliefs, and culture. The pictorial books they created served the Spanish as aids to evangelization and governance, but their content came from the native intellectuals, painters, and writers who helped to create them. Examining the nine major surviving texts, preeminent Latin American art historian Elizabeth Hill Boone explores how indigenous artists and writers documented their ancestral culture.

Analyzing the texts as one distinct corpus, Boone shows how they combined European and indigenous traditions of documentation and considers questions of motive, authorship, and audience. For

Primordial couple Oxomoco (left) and Cipactonal (right) surrounded by the twenty-six years 1 Rabbit to 13 Reed, accompanied by the Night Lords associated with each year. Codex Borbonicus 21. Source: Bibliothèque de l'Assemblée Nationale.



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ELIZABETH HILL BOONE
NEW ORLEANS, LOUISIANA

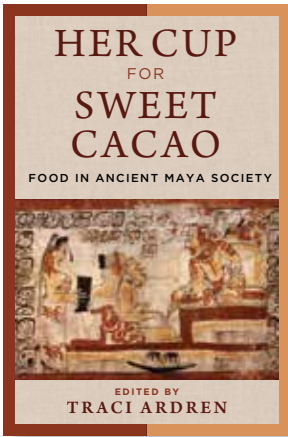
Elizabeth Hill Boone is the Martha and Donald Robertson Chair in Latin American Art at Tulane University. She is the author of many books, including Cycles of Time and Time and Meaning in the Mexican Books of Fate and Stories in Red and Black: Pictorial Histories of the Aztecs and Mixtecs, both published by the University of Texas Press.

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Spanish authorities, she shows, the books revealed Aztec ideology and practice, while for the indigenous community they preserved venerated ways of pictorial expression as well as rhetorical and linguistic features of ancient discourses. The first comparative analysis of these encyclopedias, *Descendants of Aztec Pictography* analyzes how the painted compilations embraced artistic traditions from both sides of the Atlantic.



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Food in Ancient Maya Society

EDITED BY TRACI ARDREN

TRACI ARDREN
CORAL GABLES, FLORIDA

Traci Ardren is a professor of anthropology at the University of Miami. She is the author of Social Identities in the Classic Maya Lowlands, and her research has appeared in the journals Food and Foodways and Ancient Mesoamerica, among others.

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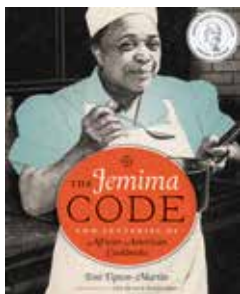
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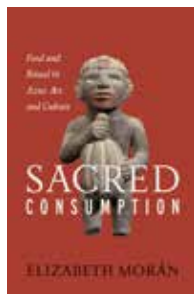
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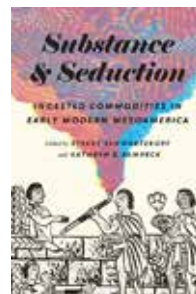
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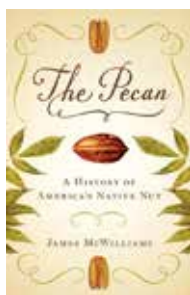
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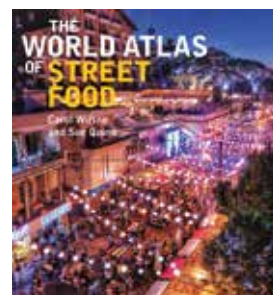
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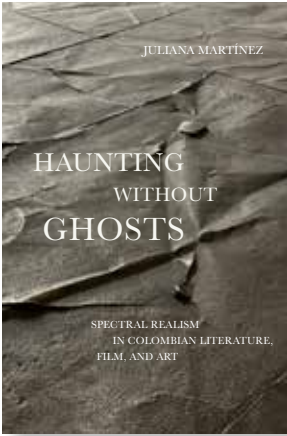
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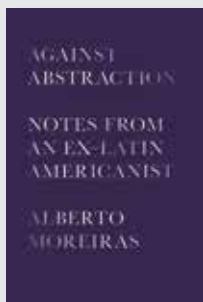
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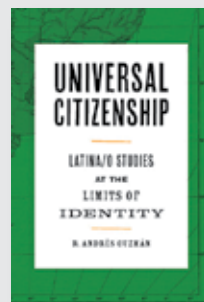
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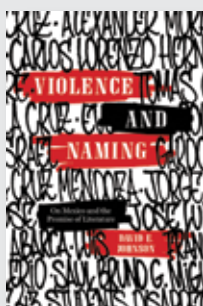
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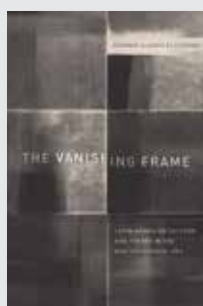
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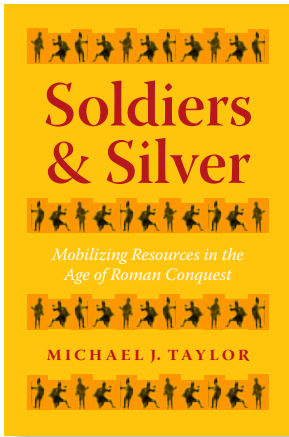
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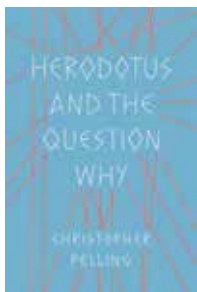
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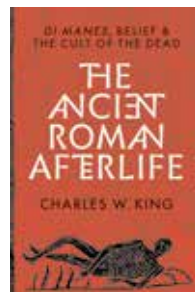
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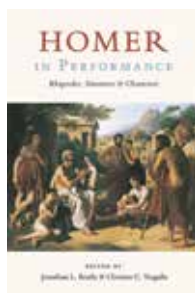
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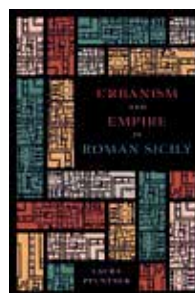
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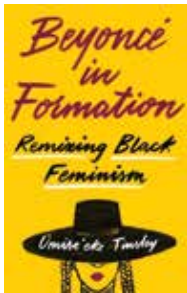
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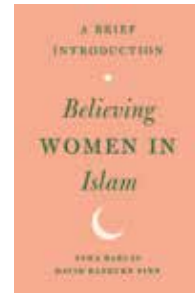
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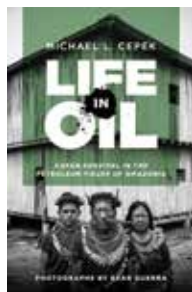
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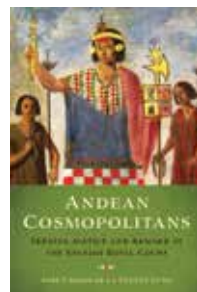
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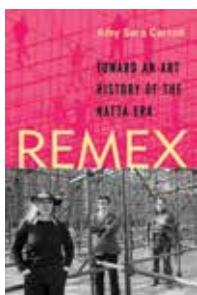
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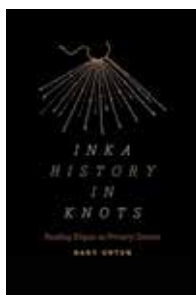
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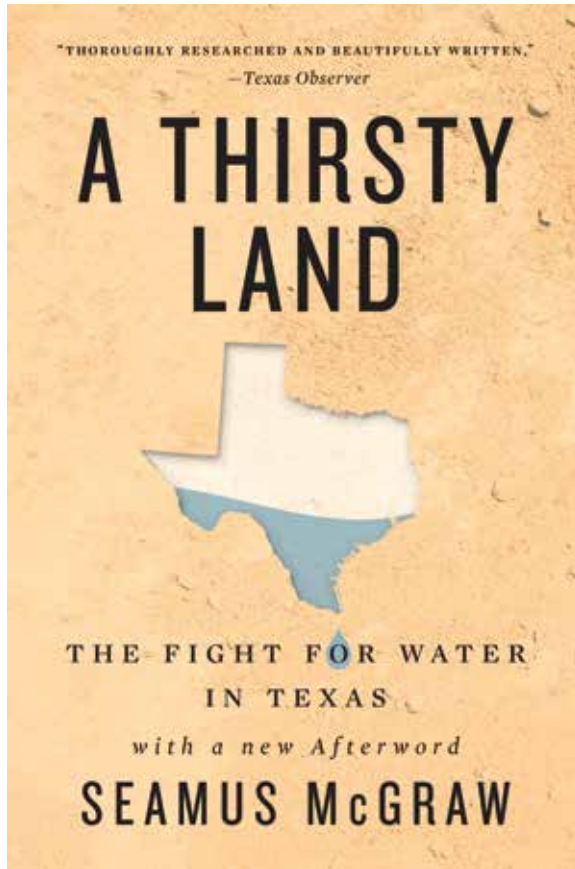
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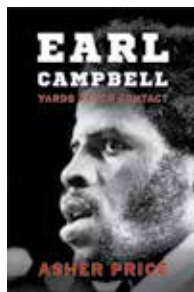
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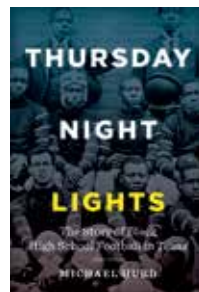
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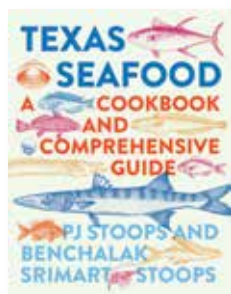
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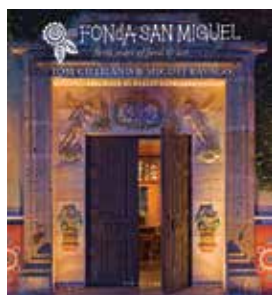
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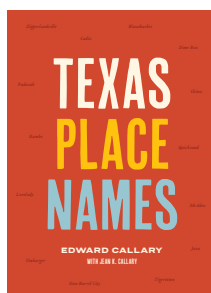
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