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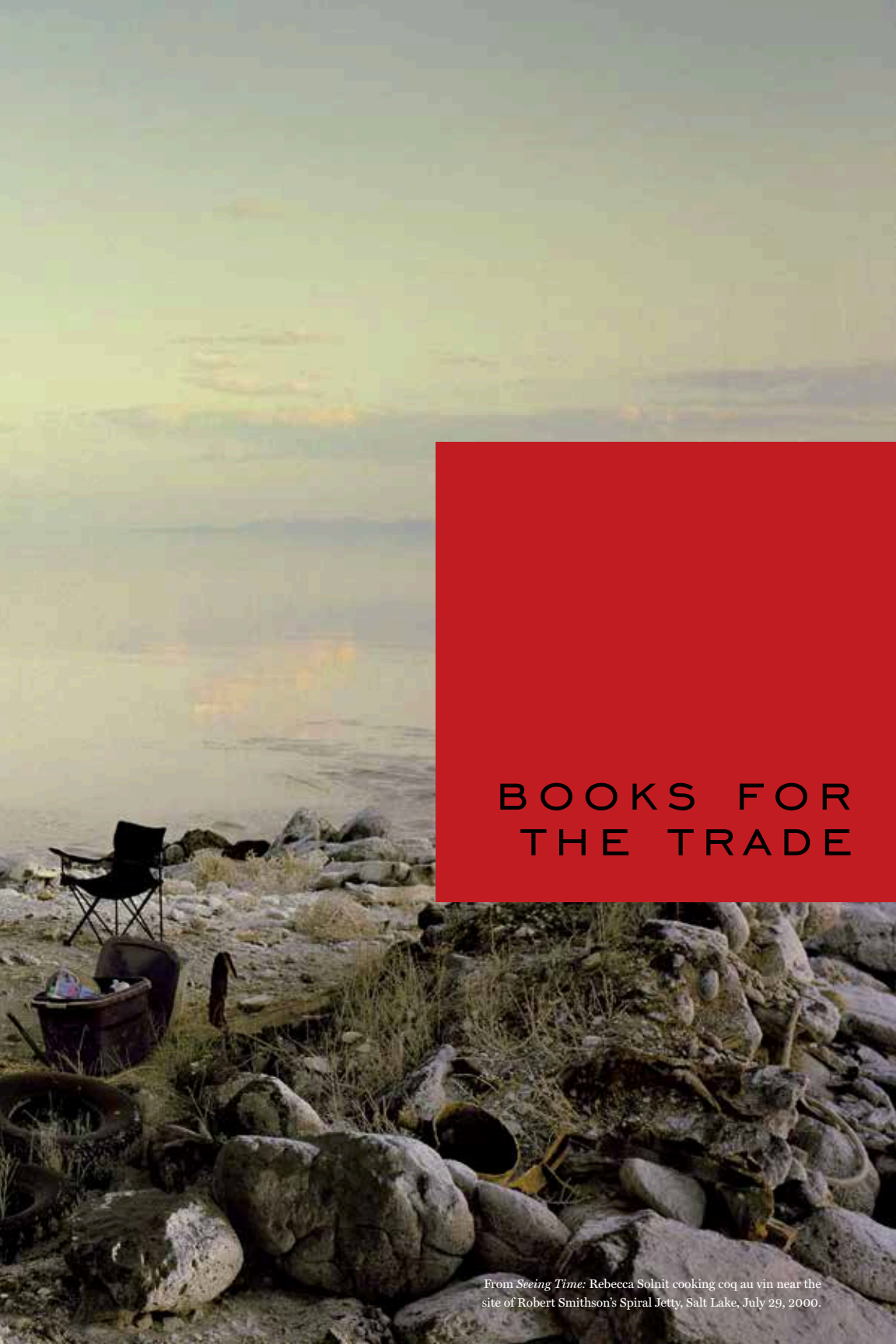
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UNIVERSITY OF TEXAS PRESS





BOOKS FOR
THE TRADE

From *Seeing Time*: Rebecca Solnit cooking coq au vin near the site of Robert Smithson's Spiral Jetty, Salt Lake, July 29, 2000.

"I couldn't believe
Texas was real.
...the same
**big
wonderful
thing**
that oceans
and the highest
mountains are."

—GEORGIA O'KEEFFE

A HISTORY OF TEXAS
Stephen Harrigan

A tour de force by a New York Times best-selling author and master storyteller who captures the rich history of a state that sits at the center of the nation, yet defiantly stands apart

Big Wonderful Thing

A History of Texas

BY STEPHEN HARRIGAN

STEPHEN HARRIGAN
AUSTIN, TEXAS

Harrigan has devoted much of his life to exploring and explaining Texas, ever since his family crossed the Red River from Oklahoma in 1953. He is the author of numerous works of nonfiction and fiction, including the critically acclaimed novels A Friend of Mr. Lincoln, Remember Ben Clayton, and the New York Times best seller The Gates of the Alamo. He is a longtime writer for Texas Monthly and an award-winning screenwriter who has written many movies for television.

THE TEXAS BOOKSHELF

RELEASE DATE | OCTOBER 2019
6¼ x 9¼ inches, 992 pages, 188
b&w photos, 10 maps

ISBN 978-0-292-75951-0
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hardcover

ISBN 978-1-4773-2004-4
\$35.00
e-book

All rights except audio rights.

THE STORY OF TEXAS IS THE STORY OF STRUGGLE AND TRIUMPH in a land of extremes. It is a story of drought and flood, invasion and war, boom and bust, and of the myriad peoples who, over centuries of conflict, gave rise to a place that has helped shape the identity of the United States and the destiny of the world.

"I couldn't believe Texas was real," the painter Georgia O'Keeffe remembered of her first encounter with the Lone Star State. It was, for her, "the same big wonderful thing that oceans and the highest mountains are."

Big Wonderful Thing invites us to walk in the footsteps of ancient as well as modern people along the path of Texas's evolution. Blending action and atmosphere with impeccable research, *New York Times* best-selling author Stephen Harrigan brings to life with novelistic immediacy the generations of driven men and women who shaped Texas, including Spanish explorers, American filibusters, Comanche warriors, wildcatters, Tejano activists, and spellbinding artists—all of them taking their part in the creation of a place that became not just a nation, not just a state, but an indelible idea.

Written in fast-paced prose, rich with personal observation and a passionate sense of place, *Big Wonderful Thing* calls to mind the literary spirit of Robert Hughes writing about Australia or Shelby Foote about the Civil War. Like those volumes it dares to tell the whole epically sprawling story of Texas.



From *Big Wonderful Thing*

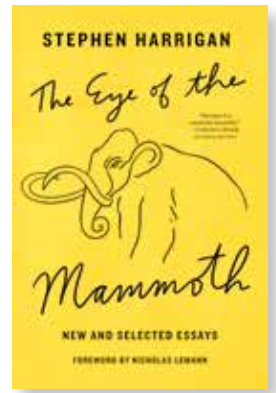
THE STATE HAS NATION-SIZED measurements: 268,000 square miles in all, 827 road miles from its westernmost city, El Paso, to Beaumont, near the Louisiana border. But its insistent and imposing sense of itself has created a vast mythical mindscape as well. Because it looms large in the world's imagination, and in fact is large, Texas has a history that is of consequence not just to itself, and not just to the nations it was once part of or the nation it briefly became. It sits at the core of the American experience, and its wars, its industries, its presidents, its catastrophes, its scientific discoveries have never stopped shaping the world.

“I salute the Empire of Texas!” President Franklin Roosevelt grandly declared when he visited the Centennial Exposition the week after it opened. His tongue may have been slightly in his cheek, and he may have been playing to the besotted native pride of his audience. But it was not much of a stretch to call the state an empire, and still isn't. The scale of Texas has always been—to borrow a word invented to describe the exposition's architecture—Texanic. In every dimension that matters, it is a very big place.

“I couldn't believe Texas was real,” remembered Georgia O'Keeffe, who arrived in the Panhandle as a young artist and teacher in 1912. Her first impression was grander than even Roosevelt's. Her new home was not a state, not an empire, but a world. Texas, she thought, was “the same big wonderful thing that oceans and the highest mountains are.”

Previous page, clockwise, top left: Edna Ferber, Getty; Judge Roy Bean, DeGolyer/SMU; Larry McMurtry, Fondren/Rice University; Klan rally, Fort Bend History Assoc.; Two future presidents, G.W. Bush Library; 1977 National Women's Conference, *Houston Chronicle*.

*By the author of the critically acclaimed and best-selling novels *The Gates of the Alamo* and *A Friend of Mr. Lincoln*, here is the definitive, career-spanning collection of nonfiction from one of America's leading writers, Stephen Harrigan*



The Eye of the Mammoth

New and Selected Essays

BY STEPHEN HARRIGAN
Foreword by Nicholas Lemann

HISTORY—NATURAL HISTORY, HUMAN HISTORY, AND PERSONAL HISTORY—and place are the cornerstones of *The Eye of the Mammoth*. Stephen Harrigan's career has taken him from the Alaska Highway to the Chihuahuan Desert, from the casinos of Monaco to his ancestors' village in the Czech Republic. And now, in this new edition, he movingly recounts in "Off Course" a quest to learn all he can about his father, who died in a plane crash six months before he was born.

Harrigan's deceptively straightforward voice belies an intense curiosity about things that, by his own admission, may be "unknowable." Certainly, we are limited in what we can know about the inner life of George Washington, the last days of Davy Crockett, the motives of a caged tiger, or a father we never met, but Harrigan's gift—a gift that has also made him an award-winning novelist—is to bring readers closer to such things, to make them less remote, just as a cave painting in the title essay eerily transmits the living stare of a long-extinct mammoth.

"Harrigan is a masterful storyteller, cataloguing scenery and character beautifully, often with great humor."

—PUBLISHERS WEEKLY
(starred review)

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

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6 x 9 inches, 376 pages

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paperback

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| MUSIC | Biography / Memoir

Go-Go's bassist Kathy Valentine's story is a roller coaster of sex, drugs, and of course music; it's also a story of what it takes to find success and find yourself, even when it all comes crashing down

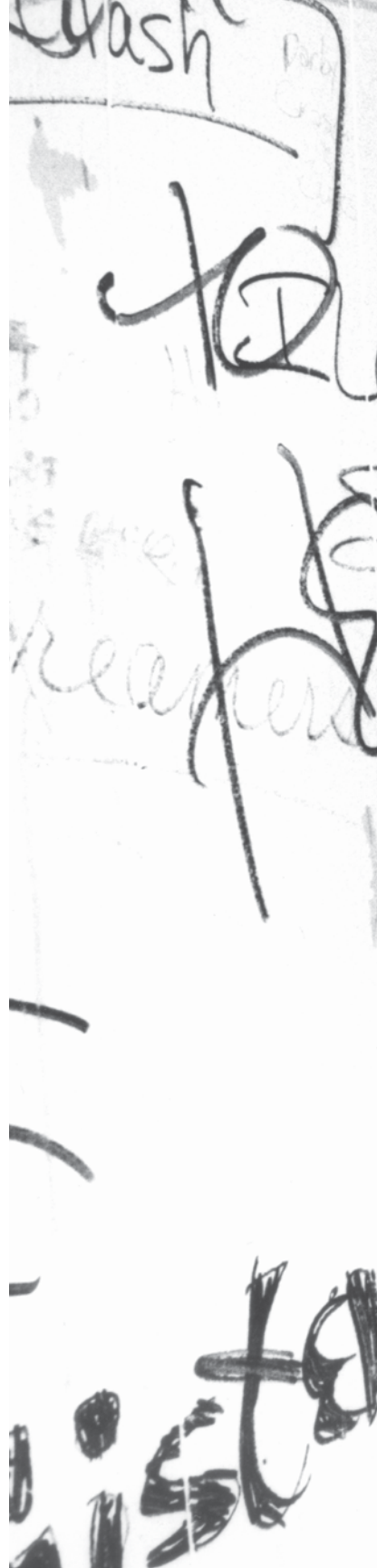
All I Ever Wanted

A Rock 'n' Roll Memoir

BY KATHY VALENTINE

AT TWENTY-ONE, KATHY VALENTINE WAS AT THE WHISKY IN Los Angeles when she met a guitarist from a fledgling band called the Go-Go's—and the band needed a bassist. The Go-Go's became the first multi-platinum-selling, all-female band to play instruments themselves, write their own songs, and have a number one album. Their debut, *Beauty and the Beat*, spent six weeks at the top of the *Billboard 200* and featured the hit songs “We Got the Beat” and “Our Lips Are Sealed.” The record's success brought the pressures of a relentless workload and schedule culminating in a wild, hazy, substance-fueled tour that took the band from the club circuit to arenas, where fans, promoters, and crew were more than ready to keep the party going.

For Valentine, the band's success was the fulfillment of a life-long dream—but it's only part of her story. *All I Ever Wanted* traces the path that took her from her childhood in Texas—where she all but raised herself—to the height of rock 'n' roll stardom, devastation after the collapse of the band that had come to define her, and the quest to regain her sense of self after its end. Valentine also speaks candidly about the lasting effects





Bathroom posing (photo by Catherine Sebastian)



Roxy Theater, 1981 (photo by Pam Martinez).



Top: Third night at the Whisky with a borrowed Mustang bass, January 2, 1981 (photo by Catherine Sebastian). Bottom: So many products, so many masks; final choice: Pond's cold cream (photo by George DuBose).

of parental betrayal, abortion, rape, and her struggles with drugs and alcohol—and the music that saved her every step of the way. Populated with vivid portraits of Valentine's interactions during the 1980s with musicians and actors from the Police and Rod Stewart to John Belushi and Rob Lowe, *All I Ever Wanted* is a deeply personal reflection on a life spent in music.

KATHY VALENTINE
AUSTIN, TEXAS

Valentine is a working musician and songwriter known for being part of the all-female band the Go-Go's. She wrote or cowrote many of the band's most renowned songs, including "Vacation" and "Head Over Heels." In 2017 she created "She Factory," an event series to raise money for women-centered nonprofits. She lives in Austin with her daughter.

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b&w photos

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hardcover

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\$26.95
e-book



With more than three hundred images, some never before published, Seeing Time is the first career retrospective of Mark Klett, considered one of the most important landscape photographers of the past forty years

Seeing Time

Forty Years of Photographs

BY MARK KLETT

MARK KLETT
TEMPE, ARIZONA

Klett is the author of seventeen books, including Second View: The Rephotographic Survey Project and Revealing Territory. His work has been published internationally and is held in more than eighty museum collections worldwide. The recipient of numerous awards and fellowships, Klett is Regents' Professor of Art at Arizona State University.

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

RELEASE DATE | JUNE 2020
11 1/8 x 10 1/2 inches, 416 pages,
342 photos

ISBN 978-1-4773-2023-5
\$75.00 | £62.00 | C\$112.50
hardcover

AN ARTIST OF SINGULAR ORIGINALITY AND VISION, award-winning landscape photographer Mark Klett has built a profound and dynamic career that captures the space and history of the American West while evoking notions of time, perception, and cultural memory. His practice is grounded in both artistic inquiry and the evolution of photographic technologies, reflecting a constellation of ideas that blend science with poetry. Over a career spanning more than four decades, Klett has advanced a new notion of landscape photography that re-frames our sense of what pictures of the land mean.

Seeing Time is the first retrospective of Klett's career. It presents selected photographs from thirteen different projects, some never before seen. The book showcases work from individual and collaborative projects alongside texts by distinguished curators who examine the ideas behind Klett's practice, its historical context, and his collaborative processes. From his rephotographic surveys, which pair conceptual art with questions about how lands change through human intervention, to the series of portraits with his eldest daughter on their shared birthday, the images presented here combine to form a body of work at once expansive and richly personal.



Entering a narrow cave.

Salt Creek, Utah 5/9/90

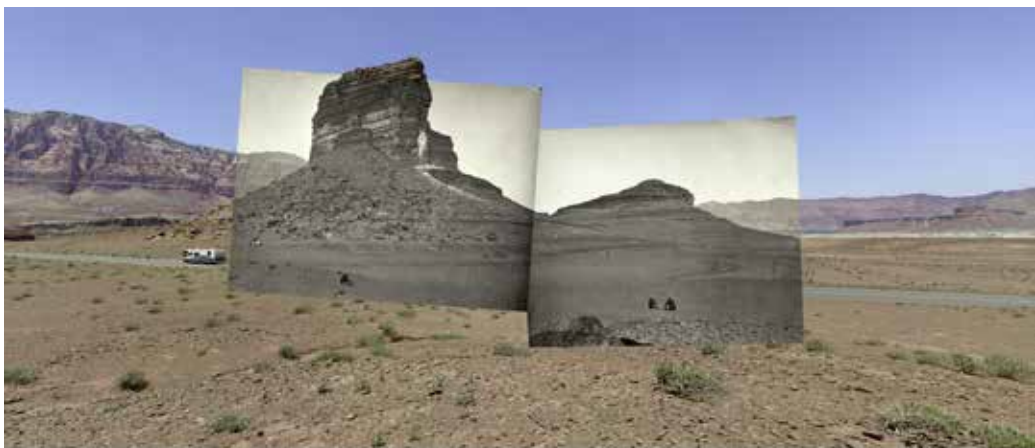
Entering a narrow cave, Salt Creek, May 9, 1990.

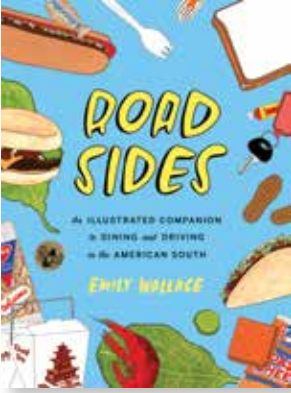


Top left: Eclipse of the moon.
Middle left: Contemplating the view at Muley Point, Utah, May 13, 1994. Bottom left: Unexploded ordnance, Goldwater Bombing Range, 2013.

Opposite page, top right: Mark Klett and Byron Wolfe, *Rock formations on the road to Lee's Ferry, AZ, 2008*; left inset: William Bell, *Plateau north of the Colorado River near the Paria, 1872* (National Archives); right inset: William Bell, *Headlands north of the Colorado River, 1872* (National Archives); bottom: *Witness to sunrise, Muley Point, Utah, May 24, 1988*.







An illustrated A-to-Z companion for discovering the history, cuisine, and landmarks of a southern road trip

Road Sides

An Illustrated Companion to Dining and Driving in the American South

BY EMILY WALLACE

EMILY WALLACE
DURHAM, NORTH CAROLINA

*Born and raised in North Carolina, Wallace is the art director and deputy editor for the quarterly journal *Southern Cultures* and a freelance writer and illustrator. Her work has appeared in the *Washington Post*, *Oxford American*, *Southern Living*, and other publications.*

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\$24.95
e-book

AN ILLUSTRATED GLOVEBOX ESSENTIAL, *ROAD SIDES* explores the fundamentals of a well-fed road trip through the American South, from A to Z. There are detours and destinations, accompanied by detailed histories and more than one hundred original illustrations that document how we get where we're going and what to eat and do along the way.

Learn the backstory of food-shaped buildings, including the folks behind Hills of Snow, a giant snow cone stand in Smithfield, North Carolina, that resembles the icy treats it sells. Find out how kudzu was used to support a burgeoning highway system, and get to know Edith Edwards—the self-proclaimed Kudzu Queen—who turns the obnoxious vine into delicious teas and jellies. Discover the roots of kitschy roadside attractions, and have lunch with the state-employed mermaids of Weeki Wachee Springs in Florida.

Road Sides is for everyone—the driver in search of supper or superlatives (the biggest, best, and even worst), the person who cannot resist a local plaque or snack and pulls over for every historical marker and road stand, and the kid who just wants to gawk at a peach-shaped water tower.



ARCHITECTURE

Between Candor and Ellerbe, North Carolina, Lee and Amy Berry counted forty-four produce stands along Highway 220 and knew they needed a way to differentiate their own. So in 2002 the Berrys built a berry—a twenty-four-foot-tall building shaped like the strawberries they sell. According to Lee, business immediately doubled.

Object-shaped structures (deemed “ducks” among architects, in homage to a duck-shaped building on Long Island) aren’t all whimsy. As the Berry’s berry illustrates, they advertise, tempting motorists to the roadside. And they exalt, often celebrating something about a particular place or its people. There are earlier examples, including French draughtsman Jean Jacques Lequeu’s plans for a cow-like barn in the late eighteenth century, and James F. Lafferty’s “Lucy,” an elephant-shaped building in South Atlantic City that was built in 1881 and still stands near its original location. But novelty architecture found its giant footing in the 1920s along an expanding network of highways. “Rural farm silos became bottles selling automotive oil, and water towers could by the seeming touch of a wand become a pineapple or a strawberry,” writes architectural historian David Gebhard.



1

K KUDZU

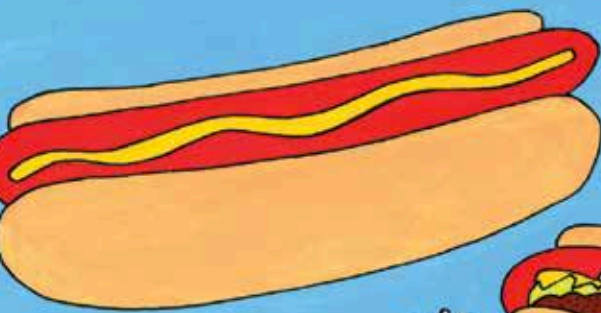
Edith Edwards slowly backs a minivan out of a carport, KUDZU spelled out across her North Carolina license plate. “It was a mistake to plant it,” she says of the spindly bamboo shoots that surround the building. “It’s invasive.” Then Edwards cuts across the four-hundred-acre farm that’s been in her husband’s family for more than two centuries and heads toward Mary’s Field.

There, kudzu curls up and over the banks of Clarence Henson Road before crawling forty acres across Kudzu Cow Farm and clambering up the trees. It’s a scene that would have enthused Channing Cope and the twenty thousand members of his Kudzu Club in the early 1940s. Then, the expanding highway system had left shoulders like that of Clarence Henson Road unstable, with shifting sand and topsoil that had been depleted by the long-nosed boll weevil, the loathsome bug that killed King Cotton. “And this brings us to the miracle plant *kudzu*,” Cope wrote in his manifesto, *Front Porch Farmer*, in 1949. “There is nothing like it for the holding and building of those red barren hills.”

Over the sixty-year period after the vine was first introduced to the United States by Japan at the Centennial International Exposition of 1876 in Philadelphia, the first official World’s Fair in the United States, kudzu

61



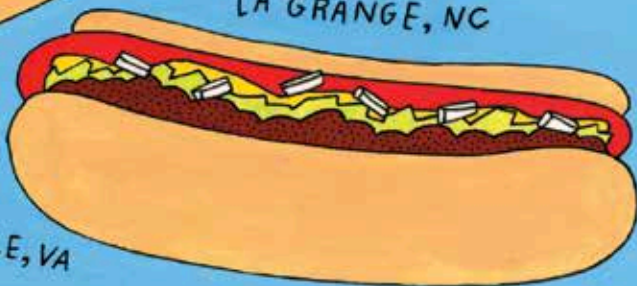


"INTERNATIONALLY FAMOUS"

← HASTY MART
LA GRANGE, NC

"WORLD FAMOUS"

→ SKEETER'S
WYTHEVILLE, VA



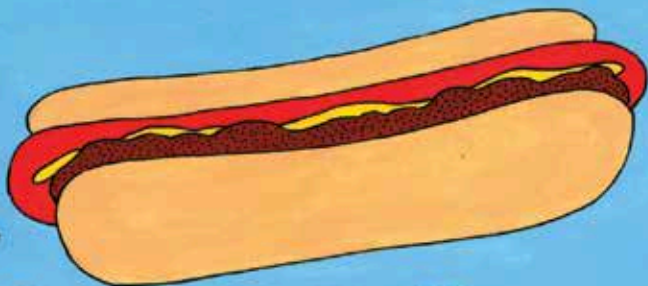
"FAMOUS"

← CHRIS' HOT DOGS
MONTGOMERY, AL

A HIEARCHY OF **HOT DOG HYPERBOLE**

"ALMOST FAMOUS"

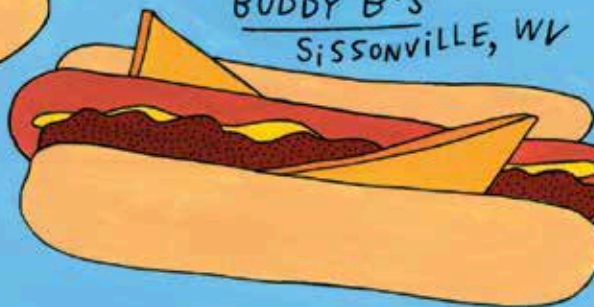
→ THE GROCERY BAG
CLAYTON, NC



"BEST IN TOWN"

← BUDDY B'S
SISSONVILLE, WV

"HOT DOGS AT THEIR BEST" →
ZACK'S HOT DOGS
BURLINGTON, NC



N NACKETS

Philip Lance got stuck with a raw deal—five hundred pounds of green peanuts—and roasted it, hawking the snacks for a nickel a bag in 1913. It was far from a novel move, as it mimicked enslaved Africans who had sold roasted peanuts on Market Street in Wilmington, North Carolina, well before the start of the Civil War, or Thomas Rowland of Norfolk, Virginia, who had shipped them to Italian street peddlers in New York City around the conflict's end. But it was smart, as legumes featured in a large swath of the nacket (cheap, light fare) industry in the South and well beyond.

Farmers like Tom Huston of Columbus, Georgia, who gleaned all that he could about peanut cultivation from George Washington Carver, began packing salted nuts in glassine sleeves before the Depression; under different ownership, Tom's brand of peanuts and sugary peanut bars later became vending machine staples. Starting in 1935, the Hardy family of Hawkinsville, Georgia, soaked peanuts in salt and dished them into briny bags to sell by the roadside (today they run more than twenty stands in central Georgia). And around 1915, Philip



Lance of Charlotte, North Carolina, ground nuts into butters that he spread between cookies and crackers.

Chief among nackets is the notch-edged Nab. Nabisco coined the nickname in 1928, using it to market all manner of snack packs, including Oreos and Lorna Doones, and creating "NAB Diners"—primitive vending machines—to distribute them during the 1940s. But today, more often than not, the catchall term refers to a thin layer of peanut butter between two orange crackers. Lance called his version the Toastchee when he launched it in 1938. But the name's not necessary. No matter the brand, it's a Nab—the ruler of a road trip, the salve on a workday, the cornerstone of a country store.

Another darling of the corner mart is the Coke and peanut combo, a snack that writer John T. Edge believes "was likely born of country store commerce." "Think of Coke and peanuts as a prototype fast-food for the 20th century South," he has said. Advertised on metal signs affixed to buildings, Coca-Cola was one of the first widespread gas station offerings, and a handful of peanuts poured in added a punch of protein. It also made the snack convenient to consume while driving. "Any road trip was fueled by a sleeve of roasted and salted peanuts and a glass bottle of Coke," Edge, a native of central Georgia, has said.

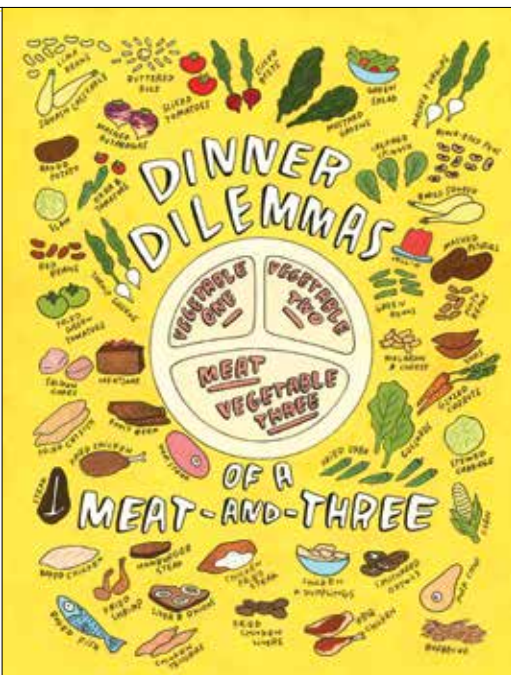
Atkinson's little peanut butter bar—a crisp candy wrapped in a handsome striped sleeve—lacked Coca-Cola's caffeine but still marketed itself as a "tasty energy food." Founded in 1932 by B. E. and Mabel Atkinson of Lufkin, Texas, the company focused on small cheap candies that Depression-era folks could afford (the peanut butter bar debuted for just a penny). The company introduced one of its most popular treats in the 1950s, the blazingly orange Chic-O-Stick—a confection made of peanut butter, sugar, and toasted coconut that rivaled sweets like Idaho's Chicken



M MEAT-AND-THREES

The way Dan Evins saw it, the high pressure under which Colonel Sanders was frying chicken had seeped into daily life. Southerners had traded high-backed chairs for stools or booths or car seats, swapping comfort for convenience. They'd dispensed with the dinner plate, eating out of disposable buckets or wax paper sleeves. And they'd rerouted, rushing around the South by way of the growing interstate. Often on the road as a rep for his family's oil company, Evins dreamt of a place where travelers could sit down for a home-cooked meal. In 1969, he made one, founding Cracker Barrel on the side of I-40 where it cut through his hometown of Lebanon, Tennessee.

The original menu contained fast-food requisites—a "sho nuff" hamburger and a "skillet fried" hot dog. But it also featured homemade biscuits, a bowl of beans with onions and pickle relish, and greens flecked with hog jowl and finished with cornbread. These hot dishes resembled the hearty midday meals that southerners had long eaten to fuel days of hard work, a tradition they were reluctant to let go of. "As dinner for working people gradually moved from home kitchens to the cafes and restaurants of cities and towns," John Egerton wrote, "the pattern of heavy dining at noon was continued." Egerton chronicled the region's steam





The first history of tacos developed in the United States, this book is the definitive survey that American taco lovers must have for their own taco explorations

American Tacos

A History and Guide

BY JOSÉ R. RALAT

TACOS MAY HAVE BEEN CREATED SOUTH OF THE BORDER, but Americans have made this Mexican food their own, with each style reflective of a time and a place. *American Tacos* explores them all, taking us on a detailed and delicious journey through the evolution of this dish.

In search of every taco variety from California to Texas and beyond, Ralat traveled from coast to coast and border to border, visiting thirty-eight cities across the country. He examines the pervasive crunchy taco and the new Alta California tacos from chefs Wes Avila, Christine Rivera, and Carlos Salgado. He tastes famous Tex-Mex tacos like the puffy taco and breakfast taco, then tracks down the fry bread taco and the kosher taco. And he searches for the regional hybrid tacos of the American South and the modern, chef-driven tacos of restaurants everywhere. Throughout, he tells the story of how each style of taco came to be, creating a rich look at the diverse taco landscape north of the border. Featuring interviews with taqueros and details on taco paraphernalia and the trappings of taco culture, *American Tacos* is a book no taco fan will want to take a bite without.

JOSÉ R. RALAT
DALLAS, TEXAS

Ralat is the taco editor at Texas Monthly and the writer behind the nationally renowned Taco Trail blog. He has written for the Dallas Observer, Texas Highways, D Magazine, Cowboys & Indians, and Eater.

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Chef Christine Rivera at Galaxy Taco
(photo by Robert Petrie, courtesy Galaxy Taco).



Blue corn tortillas at Galaxy Taco
(photo by Robert Petrie, courtesy
Galaxy Taco).



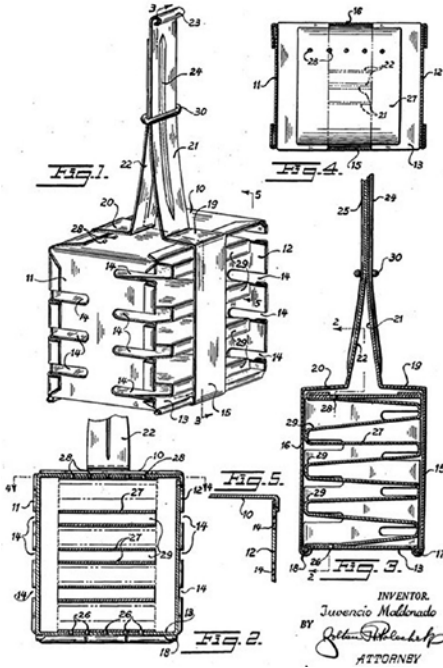
May 2, 1950

J. MALDONADO

2,506,305

FORM FOR FRYING TORTILLAS TO MAKE FRIED TACOS

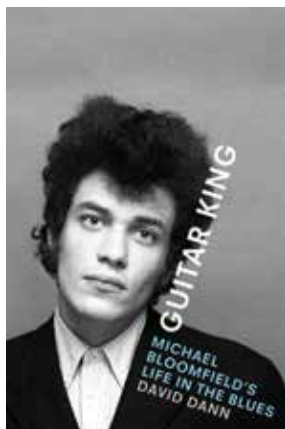
Filed July 21, 1947



Above left: Form for frying tortillas to make fried tacos, May 2, 1950, from Juvenio Maldonado's patent application (US Patent Office).

Top right: Ray's Drive Inn neon sign (photo © Robert Strickland). Bottom: Charred carrot taco (photo by Jason Morris, courtesy Crujiente Tacos)





This first comprehensive biography of the late, great Michael Bloomfield brings to life a dazzling electric-guitar virtuoso who transformed rock 'n' roll in the 1960s and made a lasting impact on the blues genre

Guitar King

Michael Bloomfield's Life in the Blues

BY DAVID DANN

DAVID DANN
WHITE SULPHUR SPRINGS,
NEW YORK

Dann is a commercial artist, music historian, writer, and amateur musician who worked for many years in the news industry, including serving as copublisher of an award-winning Catskills weekly. Most recently, he was editor of Ardenol, a radical art journal described by the New York Times as "a cross between The New Republic and Mad Magazine." He has produced radio and video documentaries of Michael Bloomfield and served as a consultant to Sony/Legacy on their recent Bloomfield boxed set.

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B&W photos

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\$39.95 | £33.00 | C\$59.95
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NAMED ONE OF THE WORLD'S GREAT BLUES-ROCK GUITARISTS by *Rolling Stone*, Mike Bloomfield (1943–1981) remains beloved by fans nearly forty years after his untimely death. Taking readers backstage, onstage, and into the recording studio with this legendary virtuoso, David Dann tells the riveting stories behind Bloomfield's work in the seminal Paul Butterfield Blues Band and the mesmerizing Electric Flag, as well as the *Super Session* album with Al Kooper and Stephen Stills, Bob Dylan's *Highway 61 Revisited*, and soundtrack work with Peter Fonda and Jack Nicholson.

In vivid chapters drawn from meticulous research, including more than seventy interviews with the musician's friends, relatives, and band members, music historian David Dann brings to life Bloomfield's worlds, from his comfortable upbringing in a Jewish family on Chicago's North Shore to the gritty taverns and raucous nightclubs where this self-taught guitarist helped transform the sound of contemporary blues and rock music. With scenes that are as electrifying as Bloomfield's music, this is the story of a life lived at full volume.

Michael Bloomfield at the reopening
of the Fenway Theatre in Boston,
December 1971 (Alamy Stock photo)





Paul Butterfield Blues Band with Mike Bloomfield at the Newport Folk Festival, July 28, 1965; from left: Jerome Arnold (behind Bloomfield), Bloomfield, Sam Lay, Butterfield, and Elvin Bishop (photo courtesy of Dr. John Rudoff)

From *Guitar King*

BOB DYLAN KNEW how important Mike Bloomfield had been to the development and expansion of American popular music at a time when Top 40 radio was preoccupied with British invaders, surfer dudes, and lemon twisters. Michael was not only a startlingly original and brilliant player, but also pivotal in introducing a generation to the blues and to those masters who originated it. In a few years, Bloomfield would help Dylan reshape his own music, leading to a pop revolution that would define much of the music of the 1960s and 1970s. Nearly five decades after they first met, Bob was still in awe of his friend's artistry. "He could just flat out play. He had so much soul. And he knew all the styles, and he could play them so incredibly well," Dylan told *Rolling Stone*. Bloomfield was the one guitarist who, for Bob Dylan, set the standard for all the others.

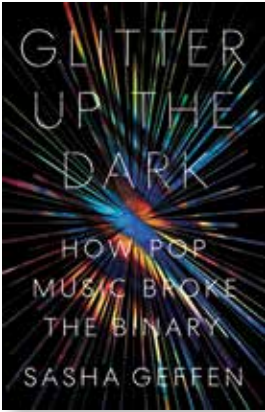
The story of Michael Bloomfield's life is a fascinating tale of musical genius and artistic innovation, a saga punctuated by unorthodox adventures and wild excesses. Its arc parallels a time in American history when pop culture was undergoing a radical change, when politics, drugs, sex, and rock 'n' roll were growing up. Bloomfield grew with them and contributed to their maturation. His musical ideas, coupled with his extraordinary personality and boundless energy, proved to be irresistible for a generation of young musicians. Certainly they were for Bob Dylan.



Michael Bloomfield (left) makes a point to Bob Dylan (right) during Highway 61 Revisited sessions
(photo by Don Hunstein; courtesy of Sony Music Archive)

“An important and compelling book about an important and compelling artist. Bloomfield’s peers—Hendrix, Clapton, Joplin, the Rolling Stones, and of course Dylan—have had their lives chronicled in exhaustive detail, and this biography is long overdue. Dann’s research is excellent, and the writing strong and engaging, tracing Bloomfield’s journey and telling his story with skill and understanding.”

—ELIJAH WALD
author of *Escaping the Delta* and *Dylan Goes Electric!*



From the Beatles to Prince to Perfume Genius, Glitter Up the Dark takes a historical look at the voices that transcended gender and the ways music has subverted the gender binary

Glitter Up the Dark

How Pop Music Broke the Binary

BY SASHA GEFFEN

SASHA GEFFEN
DENVER, COLORADO

Geffen is a writer based in Colorado. Their work focuses on the intersections between pop culture and gender and has appeared in Rolling Stone, Pitchfork, Artforum, The Nation, and The New Inquiry, among others.

AMERICAN MUSIC SERIES

RELEASE DATE | APRIL 2020
5½ x 8½ inches, 248 pages

ISBN 978-1-4773-1878-2
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paperback

ISBN 978-1-4773-2084-6
\$18.95
e-book

WHY HAS MUSIC SO OFTEN SERVED AS AN ACCOMPLICE TO transcendent expressions of gender? Why did the query “is he musical?” become code, in the twentieth century, for “is he gay?” Why is music so inherently queer? For Sasha Geffen, the answers lie, in part, in music’s intrinsic quality of subliminal expression, which, through paradox and contradiction, allows rigid gender roles to fall away in a sensual and ambiguous exchange between performer and listener. *Glitter Up the Dark* traces the history of this gender fluidity in pop music from the early twentieth century to the present day.

Starting with early blues and the Beatles and continuing with performers such as David Bowie, Prince, Missy Elliot, and Frank Ocean, Geffen explores how artists have used music, fashion, language, and technology to break out of the confines mandated by gender essentialism and establish the voice as the primary expression of gender transgression. From glam rock and punk to disco, techno, and hip-hop, music helped set the stage for today’s conversations about trans rights and recognition of nonbinary and third-gender identities. *Glitter Up the Dark* takes a long look back at the path that led here.

From *Glitter Up the Dark*

In his songs and the videos that accompanied them, Cobain lashed out at the idea of masculine power. Shot in black and white, the video for the Nevermind single “In Bloom” reenacts a variety show from the mid-twentieth century, the kind that got the Beatles their big break in the United States. A corny host introduces the “three fine young men from Seattle” to a chorus of screaming girls. Dressed in oversized pinstriped jackets and thick glasses à la ’50s singer Buddy Holly, the members of Nirvana barely move as they play their instruments. Cobain in particular looks numbed, casting a dazed glance at the crowd as he weakly strums his left-handed Mustang guitar. The second chorus comes, and the footage slips to a second reel. Suddenly Nirvana’s in vintage tea dresses, rampaging around the stage and knocking down the plywood set.

Rather than spin their drag act purely as a moment of comedy, a silly lapse from their “real” gender, Nirvana used femininity as a route to free expression. It’s funnier to see them stuffed into an absurd and outdated vision of masculinity than it is to watch them wreak havoc in old-timey frocks. In suits, they’re a joke, a trio of stifled, obsequious dweebs putting on a neat show. In dresses, they’re Nirvana, a punk band gone rogue, flinging drag and distortion into the homes of MTV viewers. Feminine clothing is liberatory technology, giving the group free license to move as they please and fuck shit completely up.



| MUSIC | Biography / Memoir

The first biography of the timeless bohemian world-music chanteuse who dazzled audiences around the globe and charted exhilarating new musical territory before her tragic death at thirty-seven

Why Lhasa de Sela Matters

BY FRED GOODMAN

FRED GOODMAN
NEW YORK CITY

Goodman is a former editor at Rolling Stone whose work has appeared in the New York Times and many magazines. His previous books include the award-winning The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-on Collision of Rock and Commerce.

M Music
M Matters

RELEASE DATE | NOVEMBER 2019
5 x 7 inches, 200 pages

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paperback

ISBN 978-1-4773-1964-2
\$16.95
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All rights except French (Canada)

AN ARTIST IN EVERY SENSE OF THE WORD, LHASA DE SELA wowed audiences around the globe with her multilingual songs and spellbinding performances, mixing together everything from Gypsy music to Mexican *rancheras*, Americana and jazz, *chanson française*, and South American folk melodies. In Canada, her album *La Llorona* won the Juno Award and went gold, and its follow-up, *The Living Road*, won a BBC World Music Award. Tragically, de Sela succumbed to breast cancer in 2010 at the age of thirty-seven after recording her final album, *Lhasa*.

Tracing de Sela's unconventional life and introducing her to a new generation, *Why Lhasa de Sela Matters* is the first biography of this sophisticated creative icon. Raised in a hippie family traveling between the United States and Mexico in a converted school bus, de Sela developed an unquenchable curiosity, with equal affinities for the romantic, mystic, and cerebral. Becoming a sensation in Montreal and Europe, the trilingual singer rejected a conventional path to fame, joining her sisters' circus troupe in France. Revealing the details of these and other experiences that inspired de Sela to write such vibrant, otherworldly music, *Why Lhasa de Sela Matters* sings with the spirit of this gifted firebrand.

"This book beautifully portrays the uniqueness of Lhasa as a human being and a musician. Her life was too short; her music and voice are eternal."

—RUFUS WAINWRIGHT

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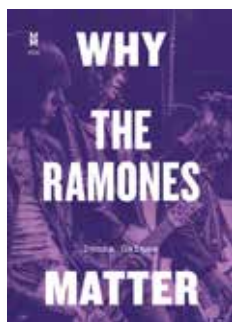
MM Music Matters

EVELYN MCDONNELL & OLIVER WANG, *series editors*

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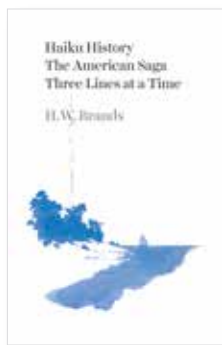
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Melding history and poetry, the one-of-a-kind Haiku History gathers a selection of haikus to recount the story of America from the nation's birth to the election of the forty-fifth president

Haiku History

The American Saga Three Lines at a Time

BY H. W. BRANDS

H. W. BRANDS
AUSTIN, TEXAS

Brands is the Jack S. Blanton Sr. Chair in History at the University of Texas at Austin. He writes about American history and politics, with books including Traitor to His Class: The Privileged Life and Radical Presidency of Franklin Delano Roosevelt and The First American: The Life and Times of Benjamin Franklin, which were finalists for the Pulitzer Prize.

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ISBN 978-1-4773-2032-7
\$21.95 | £17.99 | C\$32.95
hardcover

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\$21.95
e-book

FOR THE PAST NINE YEARS, ACCLAIMED HISTORIAN H. W. Brands has been tweeting the history of the United States. But this has been no ordinary version of the American tale. Instead, Brands gives his 5,000-plus followers a regular dose of history and poetry combined: his tweets are in the form of haikus.

Haiku History presents a selection of these smart, shrewd, and always informative short poems. “Shivers and specters / Flit over hearts in Salem / And so nineteen hang” describes the Salem Witch Trials, and “In angry war paint / Men board the British tea ships / And toss the cargo” depicts the Boston Tea Party. “Then an anarchist / Makes one of the war heroes / The next president” recalls the assassination of William McKinley and the ascension of Teddy Roosevelt to the presidency, while “Second invasion: / Iraq, where Saddam is still / In troubling control” returns us to the invasion of Iraq in 2003. As he travels from the thirteen colonies to the 2016 election, Brands brings to life the wars, economic crises, social policies, and other events that have shaped our nation. A history book like no other, *Haiku History* injects both fun and poetry into the story of America—three lines at a time.



PART SEVEN

On civilian fronts
The cause of equality
Moves forward by steps.

- *Civil rights movement, 1950s*

The nation's high court
Undoes decades and expels
Jim Crow from the schools.

- *Brown v. Board of Education, 1954*

Footsore Rosa Parks
Declares, "Enough!" and rejects
The back of the bus.

- *Montgomery bus boycott, 1955*

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BESTRIDE THE PLANET

In victory's sigh
Commences a new struggle
A strangely cold war.

- *U.S. vs. Soviet Union, 1945-*

Real fighting erupts
In divided Korea
The Cold War grows hot.

- *Korean War, 1950-1953*

Amid the conflict
Something historic occurs
Blacks fight next to whites.

- *Integration of the military, early 1950s*

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BESTRIDE THE PLANET

A young minister
Able and charismatic
Is thrust to the fore.

- *Emergence of Martin Luther King, 1955-1956*

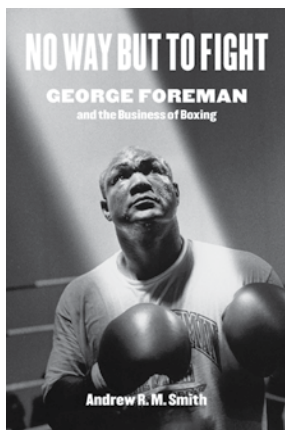
Momentum gathers
For the biggest protest yet
On the nation's mall.

- *March on Washington, 1963*

Hundreds of thousands
Blacks and some whites, young and old
Come to Washington.

- *March on Washington, 1963*

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The first biography of the heavyweight boxing champion, preacher, and celebrity pitchman who fought his way out of urban poverty and through the venal world of prizefighting to make it in America

No Way but to Fight

George Foreman and the Business of Boxing

BY ANDREW R. M. SMITH

ANDREW R. M. SMITH
WOODSTOCK, CONNECTICUT

Smith is an assistant professor of sport management and history at Nichols College. Originally from Guelph, Ontario, he lives with his wife and daughters in Woodstock, Connecticut.

TERRY AND JAN TODD
SERIES ON PHYSICAL
CULTURE AND SPORTS

RELEASE DATE | JANUARY 2020
6 x 9 inches, 408 pages, 25 b&w
photos

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\$29.95 | £23.99 | C\$44.95
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e-book

OLYMPIC GOLD MEDALIST. TWO-TIME WORLD HEAVYWEIGHT champion. Hall of Famer. Infomercial and reality TV star. George Foreman's fighting ability is matched only by his acumen for selling. Yet the complete story of Foreman's transition from an urban ghetto to global celebrity has never before been told.

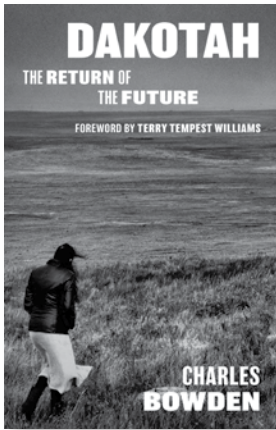
Raised in Houston's "Bloody Fifth" Ward, battling against scarcity in housing and food, young Foreman fought sometimes for survival and other times just for fun. But when a government program rescued him from poverty and introduced him to the sport of boxing, his life changed forever.

In *No Way but to Fight*, Andrew R. M. Smith traces Foreman's life and career from Great Migration to Great Society, through the Cold War and Culture Wars, out of urban Houston and onto the world stage where he discovered that fame wrought new challenges. Drawing on new interviews with George Foreman and declassified government documents, as well as more than fifty domestic and international newspapers and magazines, Smith brings to life the exhilarating story of a true American icon. *No Way but to Fight* is an epic worthy of a champion.



George Foreman, 1973
(Bert Verhoeff/Anefo)

...st come and we
...you the...



| LITERATURE |

In this fourth volume of his “Unnatural History of America” series, acclaimed journalist Charles Bowden interweaves his own biography with a vivid history of the American Great Plains to explore how identity is forged

Dakotah

The Return of the Future

BY CHARLES BOWDEN

Foreword by Terry Tempest Williams

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 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 2019
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e-book

“On a bend, I will see it, a piece of ground off to the side. I will know the feel of this place: the leaves stir slowly on the trees, dry air smells like dust, birds dart and the trails are made by beasts living free.”

WHEN AWARD-WINNING AUTHOR CHARLES BOWDEN DIED IN 2014, he left behind a trove of unpublished manuscripts. *Dakotah* marks the landmark publication of the first of these texts, and the fourth installment in his acclaimed “Unnatural History of America.” Bowden uses America’s Great Plains as a lens—sometimes sullied, sometimes shattered, but always sharp—for observing pivotal moments in the lives of anguished figures, including himself.

In scenes that are by turns wrenching and poetic, Bowden describes the Sioux’s forced migrations and rebellions alongside his own ancestors’ migrations from Europe to Midwestern acres beset by unforgiving winters. He meditates on the life of his resourceful mother and his philosophical father, who rambled between farm communities and city life. Interspersed with these images are clear-eyed, textbook-defying anecdotes about Lewis and Clark, Daniel Boone, and, with equal verve, twentieth-century entertainers “Pee Wee” Russell, Peggy Lee, and other musicians. The result is a kaleidoscopic journey that penetrates the senses and redefines the notion of heartland.

“A quintessentially American vision...”

—LOS ANGELES TIMES BOOK REVIEW

“...gritty in the extreme... soul history, the germinal material, vast and brooding...”

—JIM HARRISON

“Bowden’s anger is delicious...”

—OUTSIDE

“Bowden writes with the intensity of Joan Didion, the voracious hunger of Henry Miller, the feral intelligence and irony of Hunter Thompson, and the wit and outrage of Edward Abbey... gutsy, soulful, pyrotechnic...”

—CHICAGO TRIBUNE

“A thrillingly good writer whose grandness of vision is only heightened by the bleak originality of his voice.”

—NEW YORK TIMES BOOK REVIEW

“...brilliant, fierce, and clear as Arizona sunlight.”

—RICHARD BEN CRAMER

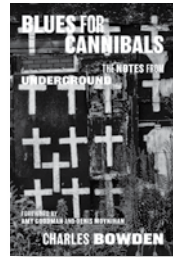
“...(Bowden’s) vista... sizzles with the harsh, unrelenting glare of a hyperrealist painting.”

—PUBLISHER’S WEEKLY

“...a new pitch of mournful lyricism and visionary power....”

—THE NATION INSTITUTE

Unnatural History of America



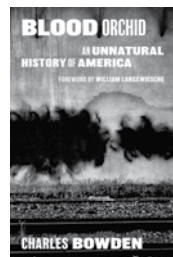
Blues for Cannibals
The Notes from Underground
FOREWORD BY AMY GOODMAN
AND DENIS MOYNIHAN

\$17.95 | paperback, e-book



Some of the Dead Are Still Breathing
Living in the Future
FOREWORD BY SCOTT CARRIER

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Blood Orchid
An Unnatural History of America
FOREWORD BY
WILLIAM LANGEWIESCHE

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| LITERATURE |

In the fifth volume of his “Unnatural History of America” series, the award-winning journalist delivers a powerful meditation on human greed and bloodlust with razor-sharp reporting on Mexican drug cartels at the US border

Jericho

BY CHARLES BOWDEN

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 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

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IN A CAREER DEFINED BY AN ALLEGIANCE TO THE TRUTH, Charles Bowden's reporting continually unearthed the gritty realities behind high-profile hype, including the doomed War on Drugs. His daring expeditions to Ciudad Juárez, which resulted in such books as his bestseller *Murder City*, left him with haunting images of ruthless drug lords and their prey. In *Jericho*, an unpublished work brought to light after Bowden's death in 2014, he captures the monumental corruption and addiction to power that fuel Mexico's drug cartels—and that have fueled much of humanity's suffering throughout the ages.

Interspersed with scenes from the battle of the walled city of Jericho, which in Bowden's eyes is not a story of inspiring strength but of bloodthirsty plunder, the world of El Sicario (“the hitman”) unfolds in brutal detail. Bucolic settings such as the Falcon International Reservoir become the site of an unsolved murder as Bowden examines why the high murder rate in Juárez has yet to spill across the border. Yet, recalling his younger days in Louisiana and retracing the atrocities of racism in America, Bowden reveals a history where greed knows no borders, while undaunted voices (including his own) relentlessly expose its perpetrators.

From *Jericho*

There are reports of violence spilling across the border. Politicians insist that the border must be secured because American lives are at risk.

I see things differently.

The dead are Mexicans.

The frightened are Americans.

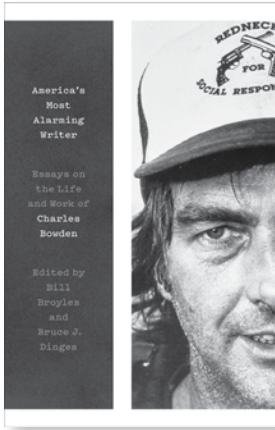
The violence is a tidal wave sweeping all before it and it rolls south and murders Mexico.

Monsters are called for but the land refuses to provide them.

They must be invented, and American history is a series of self-created monsters. Perhaps the nation's greatest folk art. There was in the beginning the wilderness where Satan lurked and where the city on the hill could be toppled by demons spewing from the forests. There were the dreaded savages, also lost to Satan, who must die so that God and the godly might live. There were bestial blacks who might rise up in rebellion against their enslavement and people who thought it was obvious God intended them to work in the fields to be under the dominion of white men. There was of course Demon Rum, and even worse after the Civil War came socialists and anarchists and the Yellow Peril and then unions and then Communists and then Terrorists and their offspring "Illegal Immigrants."

Borders must be gone. I will have none of them. The line between me and the fly buzzing round my head, this line must cease.

That is when I begin walking the Jericho road.



A collection of fifty inspiring reflections on the life and work of award-winning writer Charles Bowden, with contributors who include his editors, collaborators, and admiring writers—and a coda from Bowden himself

America's Most Alarming Writer

Essays on the Life and Work of Charles Bowden

EDITED BY BILL BROYLES AND BRUCE J. DINGES

BILL BROYLES AND
BRUCE J. DINGES
TUCSON, ARIZONA

Broyles, a research associate at the University of Arizona's Southwest Center, is coauthor of Among Unknown Tribes, Desert Duty, and Sunshot. Dinges is retired director of publications and editor of the Arizona Historical Society's Journal of Arizona History. He is the author of numerous articles and editor of several books on southwestern and Civil War history.

Lannan
CHARLES BOWDEN PUBLISHING PROJECT

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e-book

THE AUTHOR OF MORE THAN TWENTY BOOKS AND A REVERED contributor to numerous national publications, Charles Bowden (1945–2014) used his keen storyteller's eye to reveal both the dark underbelly and the glorious determination of humanity, particularly in the borderlands between the United States and Mexico. In *America's Most Alarming Writer*, key figures in his life—including his editors, collaborators, and other writers—deliver a literary wake of the man who inspired them throughout his forty-year career.

Part revelation, part critical assessment, the fifty essays in this collection span Bowden's rise as an investigative journalist through his years as a singular voice of unflinching honesty about natural history, climate change, globalization, drugs, and violence. As the *Chicago Tribune* noted, "Bowden wrote with the intensity of Joan Didion, the voracious hunger of Henry Miller, the feral intelligence and irony of Hunter Thompson, and the wit and outrage of Edward Abbey." An evocative complement to *The Charles Bowden Reader*, the essays and photographs in this homage brilliantly capture the spirit of a great writer with a quintessentially American vision. Bowden is the best writer you've (n)ever read.



Charles Bowden

Texas Book Festival, 2010 (© Parker Haag)



TOP: Hiker, 1986 (© Jack Dykinga); BOTTOM: Plano, Texas, 1998 (© Eugene Richards)

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BRUCE J. DINGES

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The Fountain Theatre, FRANCISCO CANTÚ

Pure Bowden, WILLIAM LANGEWIESCHE

Street Reporter on La Línea, PHILIP CAPUTO

No One Gets Out Alive, RICHARD GRANT

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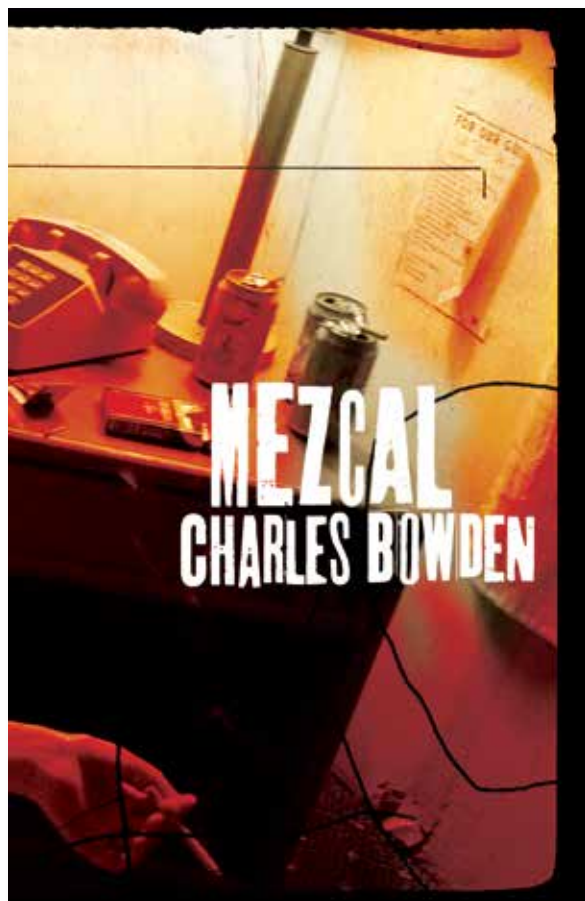
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Packing Chuck's Legacy, MARY MARTHA
MILES

Why We Carry On, ALAN WEISMAN

*I Have Had to Make Up My Life As
I Went Along*, CHARLES BOWDEN

NEW IN PAPERBACK



Mezcal

BY CHARLES BOWDEN

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Lannan
CHARLES BOWDEN PUBLISHING PROJECT

RELEASE DATE | MAY 2020
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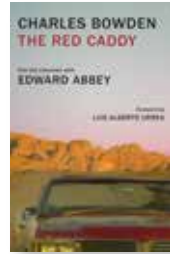
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A survey of ground-breaking mixed-media photography, spanning a half century of innovative perspectives that push the boundaries of how we define photography

GEORGE EASTMAN MUSEUM

Bea Nettles

Harvest of Memory

EDITED BY JAMIE M. ALLEN AND OLIVIA LAHS-GONZALES WITH
ADDITIONAL TEXTS BY BEA NETTLES AND AMY L. POWELL

GEORGE EASTMAN
MUSEUM
ROCHESTER, NEW YORK

Founded in 1947 and located in Rochester, New York, the Eastman Museum is the world's oldest photography museum and one of the oldest film archives, with major collections in photography and cinema and their technologies, as well as photography books.

RELEASE DATE | OCTOBER 2019
10½ x 9½ inches, 272 pages, 296
illustrations

ISBN 978-1-4773-1925-3
\$50.00 | £41.00 | C\$75.00
hardcover

FROM HER HAND-COLORED, MACHINE-STITCHED PHOTOGRAPHIC PRINTS to her artist's books and well-known *Mountain Dream Tarot* card deck, the first-known photographic treatment of the tarot, Bea Nettles's work has always upended tradition. *Bea Nettles: Harvest of Memory* presents the span of her art across half a century, in conjunction with an exhibition co-organized by the George Eastman Museum in Rochester, New York, and the Sheldon Art Galleries in St. Louis, Missouri.

Recognized for her innovations in mixed-media photography, Nettles used alternative photographic processes that produced textured works with subjects including self-portraits; investigations of the body and its relationship to nature and landscape; and the experience of mothering, loss, and aging. A tremendously productive artist, Nettles's work has received critical acclaim, and been acquired into the permanent collections of museums coast to coast. Now, for the first time in her fifty-year career, *Bea Nettles: Harvest of Memory* offers a large-scale retrospective, tracing the journey of an artist who profoundly illuminates our inner worlds.

Self Totem, July 1968, gelatin silver
print with applied colors







Mountain Dream Tarot, 1975, card deck with offset lithographs

BEA NETTLES
URBANA, ILLINOIS

Nettles's international exhibition career began in 1970 with "Photography Into Sculpture" at the Museum of Modern Art. She received two National Endowment for the Arts Photography Fellowships, and taught for thirty years at the University of Illinois, Urbana-Champaign.

JAMIE M. ALLEN
ROCHESTER, NEW YORK

Allen is the Stephen B. and Janice G. Ashley Associate Curator in the Department of Photography at the George Eastman Museum.

OLIVIA LAHS-GONZALES
SAINT LOUIS, MISSOURI

LaHS-Gonzales is the director of the Sheldon Art Galleries in St. Louis, Missouri.

AMY L. POWELL
Powell is the curator of modern and contemporary art at Krannert Art Museum at the University of Illinois, Urbana-Champaign.

Of related interest



Nathan Lyons *In Pursuit of Magic*

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ISBN 978-1-4773-1787-7
\$55.00 | £44.00
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OPPOSITE PAGE: *Lake Lady*, 1970, collage with photographs

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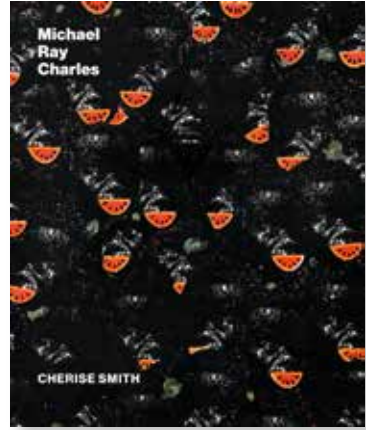


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Featuring nearly one hundred color images, this is the first in-depth examination of the work of Michael Ray Charles, whose provocative paintings recast images of racism in consumer culture



Michael Ray Charles

A Retrospective

BY CHERISE SMITH

MICHAEL RAY CHARLES IS THE MOST COMPREHENSIVE PRESENTATION yet of the work of an artist who rose to prominence in the 1990s for works that engaged American stereotypes of African Americans. With a background in advertising and an archivist's inquisitiveness, Charles developed an artistic practice that made startling use of found images and offered critiques of the narratives they fostered. Immersing readers in the imagination of this daring painter, *Michael Ray Charles* celebrates and contextualizes a singular, major figure in the art world.

Art historian Cherise Smith collaborated with the artist to curate nearly one hundred color plates documenting nearly thirty years of visual art. These plates are framed by an interview with the artist and by Smith's own deep interpretive essay on Charles's work. Smith explores topics ranging from the controversy resulting from Charles's provocative appropriations of stereotypical racial material to his techniques of sampling from popular culture; from his commentaries on African American men and sports to his work with director Spike Lee on *Bamboozled*. Both clear-eyed and complex, this retrospective demonstrates the significant role that Michael Ray Charles's work has played in defining what art is today.

CHERISE SMITH
AUSTIN, TEXAS

A curator and art historian, Cherise Smith is the Founding Executive Director of the Art Galleries at Black Studies, Chair of and Associate Professor in the African and African Diaspora Studies Department, and a professor in the Department of Art and Art History at the University of Texas at Austin. She is the author of Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith.

RELEASE DATE | JANUARY 2020
9 7/8 x 11 1/2 inches, 296 pages, 162 color and b&w images

ISBN 978-1-4773-1917-8
\$60.00 | £50.00 | C\$75.00
hardcover

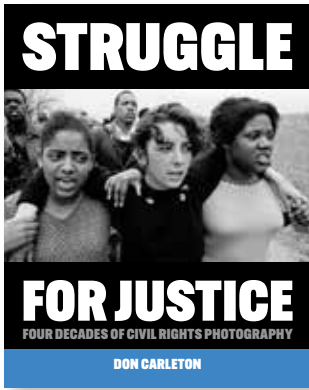
OPPOSITE PAGE: (*Forever Free*) Liberty Brothers Permanent Daily Circus: Sealboy, 1995 (Tony Shafrazi Gallery, New York)



Forever Free *Elvis Lives!*, 1997 (Tony Shafrazi Gallery, New York)



(Forever Free) *American Gothic*, 1994 (Tony Shafrazi Gallery, New York)



| PHOTOGRAPHY | *Photojournalism and Documentary*

Struggle for Justice celebrates the legacy of the photographers who helped galvanize public support for the civil rights movement, often at great personal risk

Struggle for Justice

Four Decades of Civil Rights Photography

BY DON CARLETON

DON CARLETON
AUSTIN, TEXAS

Carleton is executive director of the Briscoe Center for American History and J. R. Parten Chair in the Archives of American History at the University of Texas at Austin. He is the author of eleven books, including Red Scare, A Breed So Rare, and Conversations with Cronkite. He is also the executive producer of two PBS documentaries: When I Rise (2010) and Cactus Jack: Lone Star on Capitol Hill (2016).

RELEASE DATE | APRIL 2020
8 x 10 inches, 152 pages, 65 color
and b&w photos

ISBN 978-1-4773-2114-0
\$45.00 | £37.00 | C\$67.50
hardcover

THE MODERN CIVIL RIGHTS MOVEMENT RAPIDLY CAME TO prominence after World War II, coalescing around the demand to repeal Jim Crow laws and promote a vision of a just, multi-racial society. The vast majority of civil rights organizations practiced assertive nonviolence to meet these goals. Nevertheless, opponents often met their activism with violence and intimidation.

Like those who marched, protested, and organized for civil rights and social justice, photojournalists put themselves in great danger. The Briscoe Center for American History's exhibit, *Struggle for Justice: Four Decades of Civil Rights Photography*, which was displayed on the University of Texas at Austin campus, celebrated the legacy of those photographers. The material walked visitors through much of the civil rights era and provided a lesson both inspiring and challenging: that social progress is possible when one values it above personal comfort and safety. Now in book form, *Struggle for Justice* honors the photographers who were willing to put their privilege on the line to document the discrimination of others and by doing so, help to galvanize public support for the civil rights movement.

Dr. Martin Luther King Jr. leads a voting rights march to the Montgomery County courthouse with the Rev. S. L. Douglas and Ralph Abernathy, March 17, 1965 (Flip Schulke Photographic Archive).

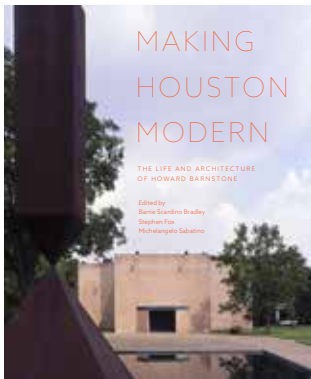




Top: Women sing freedom songs during the Selma to Montgomery march, March 1965 (Charles L. Moore Photographic Archive).
Bottom: Coretta Scott King watches as police arrest her husband, Dr. Martin Luther King Jr., in Montgomery, Alabama, 1958 (Charles L. Moore Photographic Archive).



The Brown sisters walk to school, Topeka, Kansas, March 1953 (Carl Iwasaki, Icons of American Photography Collection).



This collection of essays examines the life and legacy of Houston architect Howard Barnstone, whose modernist designs and pioneering writings reshaped perceptions of the architecture of Texas

Making Houston Modern

The Life and Architecture of Howard Barnstone

EDITED BY BARRIE SCARDINO BRADLEY, STEPHEN FOX,
MICHELANGELO SABATINO

BARRIE SCARDINO
BRADLEY
BEAUMONT, TEXAS

Bradley is an independent scholar who has written on Texas architecture for thirty-five years and the author of several books.

STEPHEN FOX
HOUSTON, TEXAS

Fox is an architectural historian and a lecturer at Rice University.

MICHELANGELO
SABATINO
RIVERSIDE, ILLINOIS

Sabatino is the former dean of the College of Architecture of the Illinois Institute of Technology.

RELEASE DATE | JULY 2020
8 x 9 3/4 inches, 360 pages, 54
color and 115 b&w images

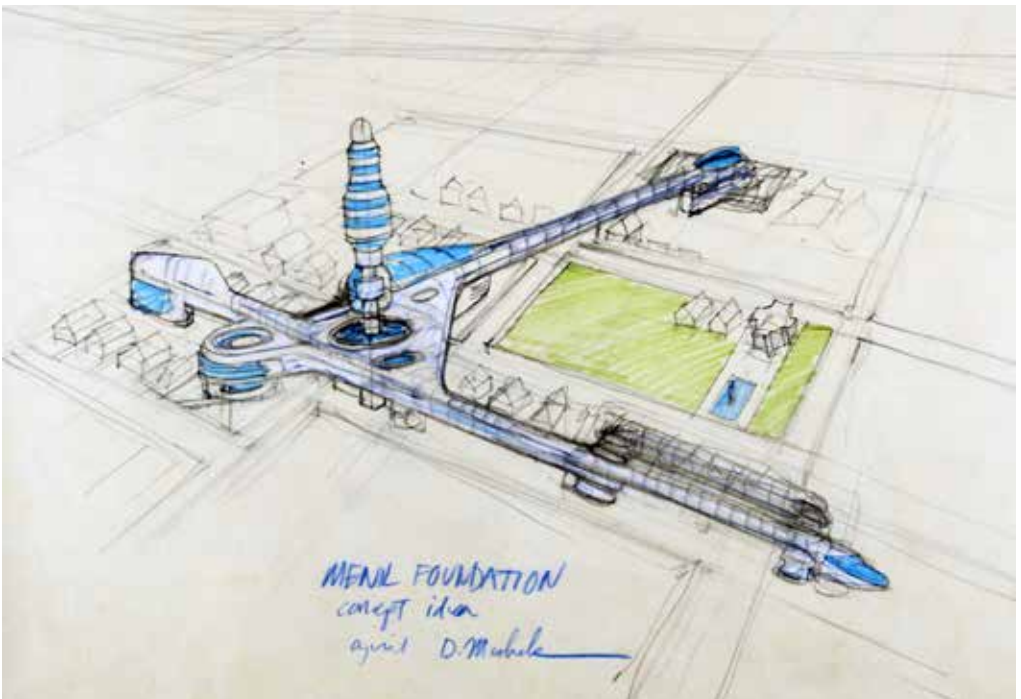
ISBN 978-1-4773-2055-6
\$50.00 | £41.00 | C\$75.00
hardcover

COMPLEX, CONTROVERSIAL, AND PROLIFIC, HOWARD BARNSTONE was a central figure in the world of twentieth-century modern architecture. Recognized as Houston's foremost modern architect in the 1950s, Barnstone came to prominence for his designs with partner Preston M. Bolton, which transposed the rigorous and austere architectural practices of Ludwig Mies van der Rohe to the hot, steamy coastal plain of Texas. Barnstone was a man of contradictions—charming and witty but also self-centered, caustic, and abusive—who shaped new settings that were imbued, at once, with spatial calm and emotional intensity.

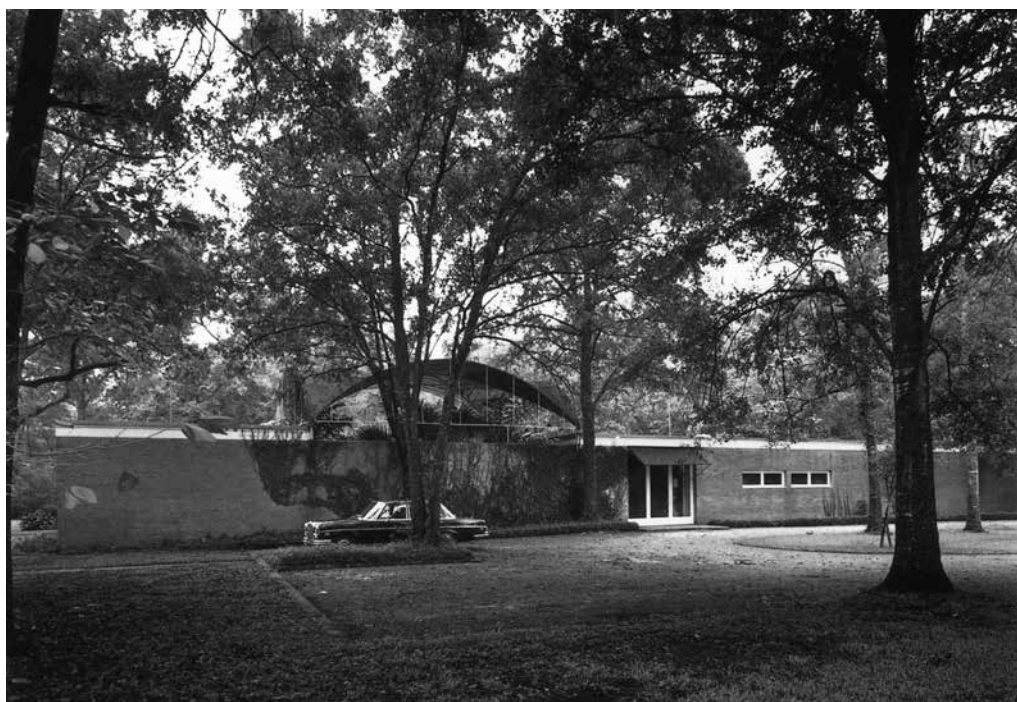
Making Houston Modern explores the provocative architect's life and work, not only through the lens of his architectural practice but also by delving into his personal life, class identity, and connections to the artists, critics, collectors, and museum directors who forged Houston's distinctive culture in the post-war era. Edited by three renowned voices in the architecture world, this volume situates Barnstone within the contexts of American architecture, modernism, and Jewish culture to unravel the legacy of a charismatic personality whose imaginative work as an architect, author, teacher, and civic commentator helped redefine architecture in Texas.

Howard Barnstone, 1962 (photo by Henri Cartier-Bresson, courtesy Magnum Photos).

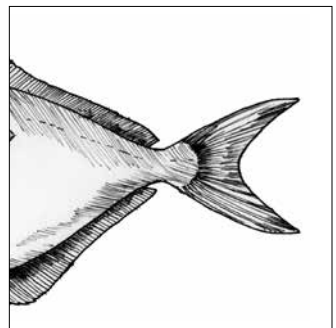
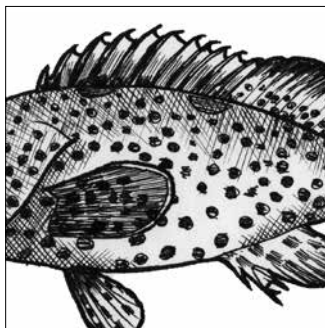
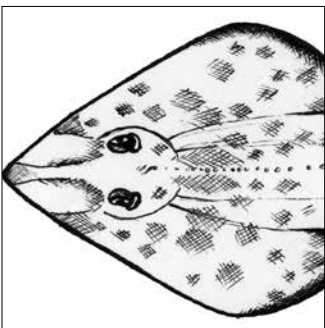
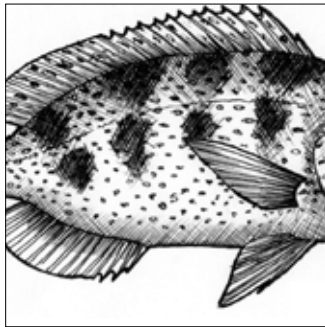
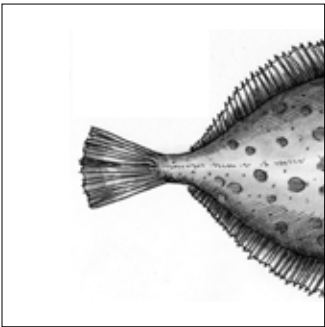
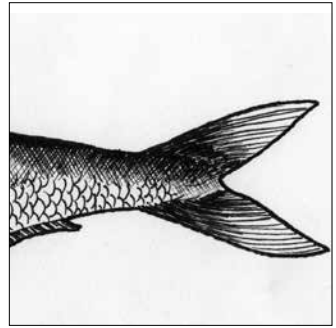
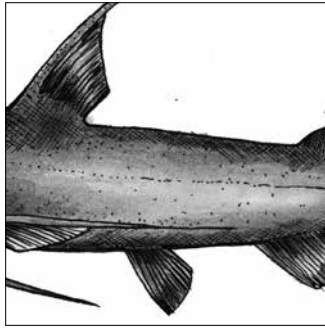
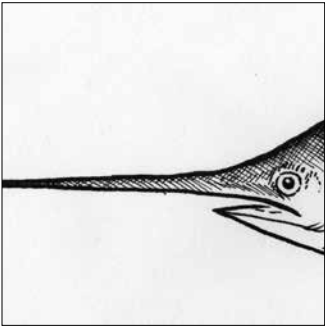
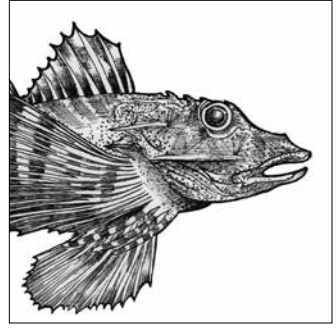
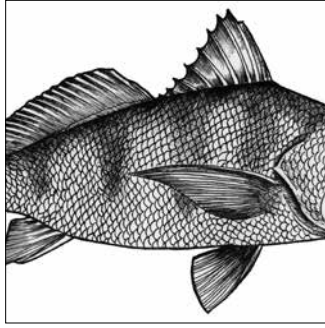
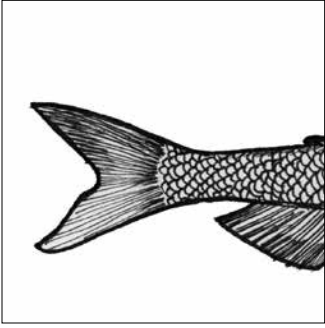




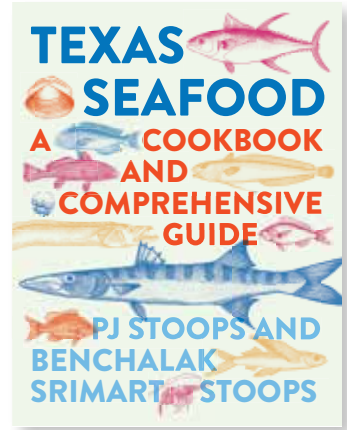
Top: John de Menil, Andy Warhol, Simone Swan, Fred Hughes, Dominique de Menil, and Howard Barnstone in Buckminster Fuller's geodesic dome for Expo 67, Montreal, 1967 (courtesy Menil Archives, Menil Collection). Bottom: Doug Michels, concept for the Menil Museum, circa 1980 (courtesy Howard Barnstone Collection, Houston Metropolitan Research Center, Houston Public Library).



Top: Rear view of Kempner House (photo courtesy Benjamin Hill). Bottom: Menil House with "barrel-vaulted canopy" designed by Howard Barnstone (photo by Paul Hester, courtesy Hester + Hardaway).



A sumptuous cookbook and illustrated guide to identifying, catching, buying, cooking, and savoring more than two hundred species of fish and seafood from the Texas Gulf



Texas Seafood

A Cookbook and Comprehensive Guide

BY PJ STOOPS AND BENCHALAK SRIMART STOOPS

THE ABUNDANCE OF SEAFOOD AVAILABLE FROM THE NORTH-west Gulf of Mexico includes hundreds of delicious species that are often overlooked by consumers. Celebrating this regional bounty, *Texas Seafood* showcases the expertise of longtime fishmongers and chefs PJ and Apple Stoops. Readers will find familiar fish like Red Snapper along with dozens of little-known finfish and invertebrates, including tunas, mackerels, rays, and skates, as well as bivalves, shrimps, crabs, and other varieties, many of which are considered “bycatch” (seafood that a fisher didn’t intend to catch), but are no more difficult to prepare and are just as delicious as those commonly found at your local supermarket.

The Stoopses provide a complete primer on sourcing these wild-caught delicacies, with fascinating details about habitats and life cycles as well as practical advice on how to discern quality. *Texas Seafood* concludes with simple, delectable recipes, many infused with the flavors of Apple’s Thai heritage. Dishes such as Steamed Curried Crab, Crispy White Shrimp, Escolar on a Grill with Green Mango Salad, Cast Iron Roasted Gulf Coast Swordfish Steaks with Rio Grande Grapefruit, and Chicken-Fried Ribbonfish are just a few ways to savor the best of the Gulf.

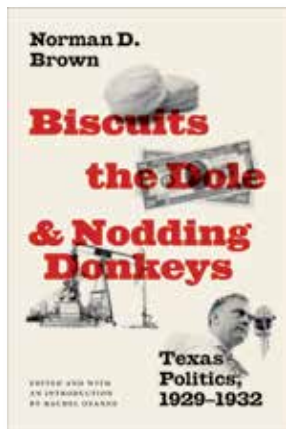
PJ STOOPS AND
BENCHALAK SRIMART
STOOPS
HOUSTON, TEXAS

The Stoopses are experienced fishmongers and were the chefs at Foreign Correspondent, a farm-to-table northern Thai eatery that was named one of Bon Appétit’s Best New Restaurants in 2015. PJ Stoops was also the driving force behind Houston’s “Total Catch Market,” a regular event that sold bycatch seafood from the Gulf of Mexico.

RELEASE DATE | NOVEMBER 2019
7 x 9 inches, 440 pages, 150
illustrations

ISBN 978-1-4773-1803-4
\$35.00 | £27.99 | C\$52.50
hardcover

ISBN 978-1-4773-1922-2
\$35.00
e-book



In his deeply researched sequel to Hood, Bonnet, and Little Brown Jug, a master storyteller of Texas politics brings to life pivotal moments of backroom wrangling, economic crashes, and aftershocks still felt nearly a century later

Biscuits, the Dole, and Nodding Donkeys

Texas Politics, 1929–1932

BY NORMAN D. BROWN, EDITED AND WITH AN INTRODUCTION BY RACHEL OZANNE

NORMAN D. BROWN
AUSTIN, TEXAS

Brown (1935–2015) taught history at the University of Texas at Austin for nearly fifty years before his retirement in 2010.

RACHEL OZANNE
AUSTIN, TEXAS

Ozanne holds a PhD in history from the University of Texas at Austin, where she currently teaches.

FOCUS ON AMERICAN HISTORY SERIES

RELEASE DATE | OCTOBER 2019
6 x 9 inches, 592 pages, 13 B&W photos

ISBN 978-1-4773-1945-1
\$45.00* | £37.00 | C\$67.50
hardcover

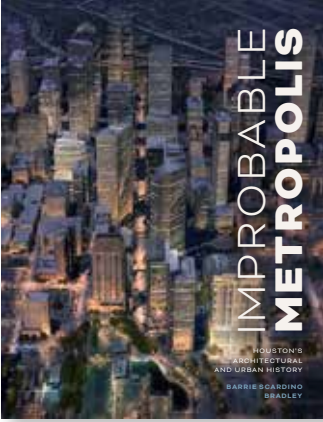
ISBN 978-1-4773-1947-5
\$45.00*
e-book

WHEN THE VENERABLE HISTORIAN NORMAN D. BROWN published *Hood, Bonnet, and Little Brown Jug* in 1984, he earned national acclaim for revealing the audacious tactics at play in Texas politics during the Roaring Twenties, detailing the effects of the Ku Klux Klan, newly enfranchised women, and Prohibition. Shortly before his death in 2015, Brown completed *Biscuits, the Dole, and Nodding Donkeys*, which picks up just as the Democratic Party was poised for a bruising fight in the 1930 primary. Charting the governorships of Dan Moody, Ross Sterling, Miriam “Ma” Ferguson in her second term, and James V. Allred, this engrossing sequel takes its title from the notion that Texas politicians should give voters what they want (“When you cease to deliver the biscuits they will not be for you any longer,” said Jim “Pa” Ferguson) while remaining wary of federal assistance (the dole) in a state where the economy is fueled by oil pump jacks (nodding donkeys).

Taking readers to an era when a self-serving group of Texas politicians operated in a system that was closed to anyone outside the state’s white, wealthy echelons, Brown unearths a riveting, little-known history whose impact continues to ripple at the capitol.



W. Lee "Pappy" O'Daniel on the campaign trail, 1938 (courtesy Briscoe Center for American History, University of Texas at Austin)



Beautifully illustrated, Improbable Metropolis is one of the few books to use architecture and urban planning to explain the growth of a major world city, and the only one of its kind on Houston or any other city in Texas

Improbable Metropolis

Houston's Architectural and Urban History

BY BARRIE SCARDINO BRADLEY

BARRIE SCARDINO
BRADLEY
BEAUMONT, TEXAS

Bradley is an independent scholar who has written on Texas architecture for thirty-five years. She is the author of several books, including Houston's Hermann Park: A Century of Community, and a coeditor of Making Houston Modern: The Life and Architecture of Howard Barnstone.

RELEASE DATE | JUNE 2020
8 1/2 x 11 inches, 536 pages, 342
illustrations

ISBN 978-1-4773-2019-8
\$45.00* | £37.00 | C\$67.50
hardcover

JUST OVER 180 YEARS AGO, THE CITY OF HOUSTON WAS nothing more than an alligator-infested swamp along the Buffalo Bayou that spread onto a flat, endless plain. Today, it is a sprawling, architecturally and culturally diverse metropolis. How did one transform into the other in such a short period?

Improbable Metropolis uses the built environment as a guide to explore the remarkable evolution Houston has undergone from 1836 to the present. Houston's architecture, an indicator of its culture and prosperity, has been inconsistent, often predictable, sometimes bizarre, and occasionally extraordinary. Industries from cotton, lumber, sugar, and rail and water transportation, to petroleum, healthcare, biomedical research, and aerospace have each in turn brought profit and attention to Houston. Each created an associated building boom, expanding the city's architectural sophistication, its footprint, and its cultural breadth. Providing a template for architectural investigations of other American cities, *Improbable Metropolis* is an important addition to the literature on Texas history.

Texas Commerce Tower, now JPMorgan Chase Tower
(photo by Richard Payne, courtesy Hines).

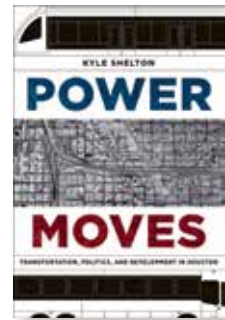




Top: BBVA Compass Stadium (photo courtesy G. Lyon Photography). Middle: Glassell School of Art, Museum of Fine Arts (photo by author). Bottom, left: Tranquillity Park and Wortham Fountain (photo by Jerald Jackson, Creative Commons). Bottom, right: Brockman Hall for Physics, Rice University (photo by Peter Aaron, courtesy Otto Archive).



Of related interest



Power Moves *Transportation, Politics, and Development in Houston*

BY KYLE SHELTON

ISBN 978-1-4773-1465-4

\$29.95 | £24.99

paperback

ISBN 978-1-4773-1467-8

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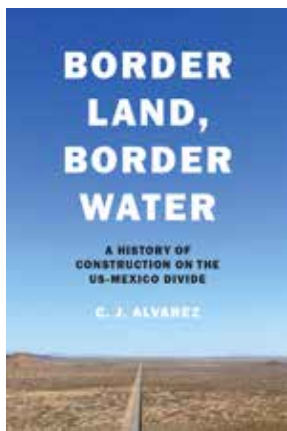
Top: 609 Main at Texas (courtesy Hines). Bottom: Project Row Houses, after restoration (photo by author).



BOOKS FOR
SCHOLARS



From *Making It at Any Cost*: A festivalgoer pins bills to the statue of the Urkupiña Virgin (photo by Sarah Pabst, © La Salada Project).



A 150-year history of the border region between the United States and Mexico, told through the fences and barriers, the river engineering projects, and the surveillance infrastructure that have reshaped the natural landscape

Border Land, Border Water

A History of Construction on the US-Mexico Divide

BY C. J. ALVAREZ

FROM THE BOUNDARY SURVEYS OF THE 1850S TO THE EVER-expanding fences and highway networks of the twenty-first century, *Border Land, Border Water* examines the history of the construction projects that have shaped the region where the United States and Mexico meet.

Tracing the accretion of ports of entry, boundary markers, transportation networks, fences and barriers, surveillance infrastructure, and dams and other river engineering projects, C. J. Alvarez advances a broad chronological narrative that captures the full life cycle of border building. He explains how initial groundbreaking in the nineteenth century transitioned to unbridled faith in the capacity to control the movement of people, goods, and water through the use of physical structures. By the 1960s, however, the built environment of the border began to display increasingly obvious systemic flaws. More often than not, Alvarez shows, federal agencies in both countries responded with more construction—"compensatory building" designed to mitigate unsustainable policies relating to immigration, black markets, and the natural world. *Border Land, Border Water* reframes our understanding of how the border has come to look and function as it does and is essential to current debates about the future of the US-Mexico divide.

C. J. ALVAREZ
AUSTIN, TEXAS

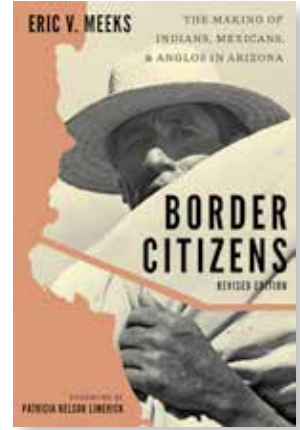
Alvarez is an assistant professor of Mexican American and Latina/o studies at the University of Texas at Austin.

RELEASE DATE | OCTOBER 2019
6 x 9 inches, 352 pages, 32 b&w photos, 2 illustrations, 21 maps

ISBN 978-1-4773-1900-0
\$45.00* | £37.00 | C\$67.50
hardcover

ISBN 978-1-4773-1903-1
\$45.00*
e-book

A detailed and insightful look at one hundred years of politics, culture, and racial identity among diverse ethnic groups in south-central Arizona



Border Citizens

The Making of Indians, Mexicans, and Anglos in Arizona | Revised Edition

BY ERIC V. MEEKS

Foreword by Patricia Nelson Limerick

IN *BORDER CITIZENS*, HISTORIAN ERIC V. MEEKS EXPLORES how the racial classification and identities of the diverse indigenous, mestizo, and Euro-American residents of Arizona's borderlands evolved as the region was politically and economically incorporated into the United States. First published in 2007, the book examines the complex relationship between racial subordination and resistance over the course of a century. Meeks links the construction of multiple racial categories to the process of nation-state building and capitalist integration. He explores how the region's diverse communities altered the blueprint drawn up by government officials and members of the Anglo majority for their assimilation or exclusion while redefining citizenship and national belonging.

The revised edition of this highly praised and influential study features a chapter-length afterword that details and contextualizes Arizona's aggressive response to undocumented immigration and ethnic studies in the decade after *Border Citizens* was first published. Meeks demonstrates that the broad-based movement against these measures had ramifications well beyond Arizona, and revisits the Yaqui and Tohono O'odham nations focusing on their efforts to retain, extend, and enrich their connections to one another in the face of increasingly stringent border enforcement.

ERIC V. MEEKS
FLAGSTAFF, ARIZONA

Meeks is an associate professor of history at Northern Arizona University.

Published in cooperation with the William P. Clements Center for Southwest Studies, Southern Methodist University

RELEASE DATE | DECEMBER 2019
6 x 9 inches, 406 pages, 20 B&W photos, 6 maps

ISBN 978-1-4773-1965-9
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paperback

ISBN 978-1-4773-2044-0
\$95.00* | £79.00 |
C\$142.50
hardcover

ISBN 978-1-4773-1967-3
\$32.95*
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A Grammy Award-winning singer and scholar explores how Chican@ artivistas in East Los Angeles, from 1995 to the present, have created a unique community of process-based political engagement influenced by the Zapatista and Fandango movements

Chican@ Artivistas

Music, Community, and Transborder Tactics in East Los Angeles

BY MARTHA GONZALEZ

MARTHA GONZALEZ
EL SERENO, CALIFORNIA

Gonzalez is an associate professor of Chicana/o Latina/o studies at Scripps/Claremont College and lead singer of the Grammy Award-winning rock band Quetzal. She is the author of "Zapateado Afro-Chicana Fandango Style: Self-Reflective Moments in Zapateado" in Dancing Across Borders: Danzas y Bailes Mexicanos.

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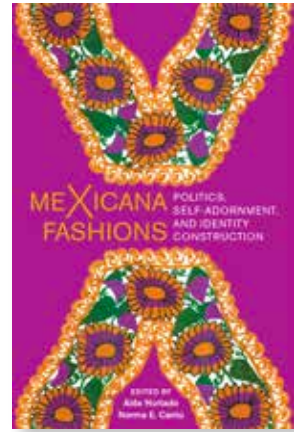
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AS THE LEAD SINGER OF THE GRAMMY AWARD-WINNING rock band Quetzal and a scholar of Chicana/o and Latina/o studies, Martha Gonzalez is uniquely positioned to articulate the ways in which creative expression can serve the dual roles of political commentary and community building. Drawing on postcolonial, Chicana, black feminist, and performance theories, *Chican@ Artivistas* explores the visual, musical, and performance art produced in East Los Angeles since the inception of NAFTA and the subsequent anti-immigration rhetoric of the 1990s.

Showcasing the social impact made by key artist-activists on their communities and on the mainstream art world and music industry, Gonzalez charts the evolution of a now-canonical body of work that took its inspiration from the Zapatista movement, particularly its masked indigenous participants, and that responded to efforts to impose systems of labor exploitation and social subjugation. Incorporating Gonzalez's memories of the Mexican nationalist music of her childhood and her band's journey to Chiapas, the book captures the mobilizing music, poetry, dance, and art that emerged in pre-gentrification corners of downtown Los Angeles and that went on to inspire flourishing networks of bold, innovative artivistas.

Fifteen scholars examine the social identities, class hierarchies, regionalisms, and other codes of communication that are exhibited or perceived in meXicana clothing styles



meXicana Fashions

Politics, Self-Adornment, and Identity Construction

EDITED BY AÍDA HURTADO AND NORMA E. CANTÚ

AÍDA HURTADO
SANTA BARBARA,
CALIFORNIA

Hurtado is a professor and the Luis Leal Endowed Chair in the Department of Chicana and Chicano Studies at the University of California, Santa Barbara. She is the author and editor of numerous books, most recently Beyond Machismo: Intersectional Latino Masculinities.

NORMA E. CANTÚ
SAN ANTONIO, TEXAS

*Cantú is the Norine R. and T. Frank Murchison Endowed Professor in Humanities at Trinity University in San Antonio. In addition to pursuing scholarly research in folklore and literary studies, she has published poetry and fiction, including the award-winning *Canicula: Snapshots of a Girlhood in la Frontera*. Her most recent coedited volume is *Entre Guadalupe y Malinche: Tejanas in Literature and Art*.*

COLLECTING THE PERSPECTIVES OF SCHOLARS WHO REFLECT on their own relationships to particular garments, analyze the politics of dress, and examine the role of consumerism and entrepreneurialism in the production of creating and selling a style, *meXicana Fashions* examines and searches for meaning in these visible, performative aspects of identity.

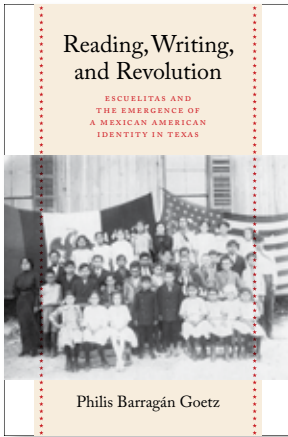
Focusing primarily on Chicanas but also considering trends connected to other Latin American communities, the authors highlight specific constituencies that are defined by region, age group, and social class. The essays acknowledge the complex layers of these styles, which are not mutually exclusive but instead reflect a range of intersections in occupation, origin, personality, sexuality, and fads. Other elements include urban indigenous fashion shows, the shifting quinceañera market, “walking altars” on the Days of the Dead, plus-size clothing, *huipiles* in the workplace, and dressing in drag. Together, these chapters illuminate the full array of messages woven into a vibrant social fabric.

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photos

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e-book



*The first book on the history of *escuelitas*, Reading, Writing, and Revolution examines the integral role these grassroots community schools played in shaping Mexican American identity*

Reading, Writing, and Revolution

Escuelitas and the Emergence of a Mexican American Identity in Texas

BY PHILIS M. BARRAGÁN GOETZ

LANGUAGE HAS LONG FUNCTIONED AS A SIGNIFIER OF POWER in the United States. In Texas, as elsewhere in the Southwest, ethnic Mexicans' relationship to education—including their enrollment in the Spanish-language community schools called *escuelitas*—served as a vehicle to negotiate that power. Situating the history of *escuelitas* within the contexts of modernization, progressivism, public education, the Mexican Revolution, and immigration, *Reading, Writing, and Revolution* traces how the proliferation and decline of these community schools helped shape Mexican American identity.

Philis Barragán Goetz argues that the history of *escuelitas* is not only a story of resistance in the face of Anglo hegemony but also a complex and nuanced chronicle of ethnic Mexican cultural negotiation. She shows how *escuelitas* emerged and thrived to meet a diverse set of unfulfilled needs, then dwindled as later generations of Mexican Americans campaigned for educational integration. Drawing on extensive archival, genealogical, and oral history research, Barragán Goetz unravels a forgotten narrative at the crossroads of language and education as well as race and identity.

PHILIS M. BARRAGÁN
GOETZ
SAN ANTONIO, TEXAS

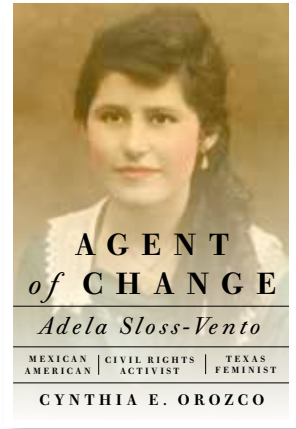
Barragán Goetz is an assistant professor of history at Texas A&M University-San Antonio.

RELEASE DATE | MAY 2020
6 x 9 inches, 296 pages, 15 b&w
photos, 1 map

ISBN 978-1-4773-2091-4
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ISBN 978-1-4773-2094-5
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e-book

The first comprehensive biography of a formidable civil rights activist and feminist whose grassroots organizing in Texas made her an influential voice in the fight for equal rights for Mexican Americans



Agent of Change

Adela Sloss-Vento, Mexican American Civil Rights Activist and Texas Feminist

BY CYNTHIA E. OROZCO

CYNTHIA E. OROZCO
RUIDOSO, NEW MEXICO

Orozco is a professor of history and humanities at Eastern New Mexico University, Ruidoso. She is the author of No Mexicans, Women, or Dogs Allowed: The Rise of the Mexican American Civil Rights Movement and coeditor of Mexican Americans in Texas History.

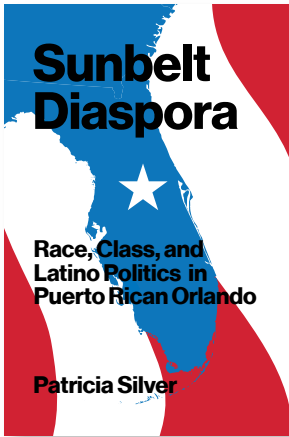
RELEASE DATE | JANUARY 2020
6 x 9 inches, 310 pages, 15 B&W photos, 1 map

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\$40.00 | £33.00 | C\$60.00
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e-book

THE ESSAYIST ADELA SLOSS-VENTO (1901–1998) WAS A powerhouse of activism in South Texas’s Lower Rio Grande Valley throughout the Mexican American civil rights movement beginning in 1920 and the subsequent Chicano movement of the 1960s and 1970s. At last presenting the full story of Sloss-Vento’s achievements, *Agent of Change* revives a forgotten history of a major female Latina leader.

Bringing to light the economic and political transformations that swept through South Texas in the 1920s as ranching declined and agribusiness proliferated, Cynthia E. Orozco situates Sloss-Vento’s early years within the context of the Jim Crow/Juan Crow era. Recounting Sloss-Vento’s rise to prominence as a public intellectual, Orozco highlights a partnership with Alonso S. Perales, the principal founder of the League of United Latin American Citizens. *Agent of Change* explores such contradictions as Sloss-Vento’s tolerance of LULAC’s gender-segregated chapters, even though the activist was an outspoken critic of male privilege in the home and a decidedly progressive wife and mother. Inspiring and illuminating, this is a complete portrait of a savvy, brazen critic who demanded reform on both sides of the US-Mexico border.



An in-depth look at an emerging Latino presence in Orlando, Florida, where Puerto Ricans and others navigate differences of race, class, and place of origin in their struggle for social, economic, and political belonging

Sunbelt Diaspora

Race, Class, and Latino Politics in Puerto Rican Orlando

BY PATRICIA SILVER

PATRICIA SILVER
NEW YORK, NEW YORK

Silver is an anthropologist who received her PhD from American University in 2004. For over a decade she has conducted ethnographic, oral history, and archival research about Puerto Rican experiences in Orlando, with an emphasis on sociocultural heterogeneity and collective identification.

HISTORIA USA

RELEASE DATE | APRIL 2020
6 x 9 inches, 320 pages, 4 b&w photos, 10 maps

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PUERTO RICANS MAKE UP HALF OF ORLANDO-AREA LATINOS, arriving from Puerto Rico as well as from other long-established diaspora communities to a place where Latino politics has long been about Cubans in Miami. Together with other Latinos from multiple places, Puerto Ricans bring diverse experiences of race and class to this Sunbelt city. Tracing the emergence of the Puerto Rican and Latino presence in Orlando from the 1940s through an ethnographic moment of twenty-first-century electoral redistricting, *Sunbelt Diaspora* provides a timely prism for viewing how differences of race, class, and place play out in struggles to claim political, social, and economic ground for Latinos.

Drawing on over a decade of ethnographic, oral history, and archival research, Patricia Silver situates her findings in Orlando's historically black-white racial landscape, post-1960s claims to "color-blindness," and neoliberal celebrations of individualism. Through the voices of diverse participants, Silver brings anthropological attention to the question of how social difference affects collective identification and political practice. *Sunbelt Diaspora* asks what constitutes community and how criteria for membership and legitimate representation are negotiated.

A dynamic study of social negotiation and consumerism in the coming-of-age quinceañera celebration and the impact of normalizing spectacles of luxury



Quinceañera Style

Social Belonging and Latinx Consumer Identities

BY RACHEL VALENTINA GONZÁLEZ

QUINCEAÑERA CELEBRATIONS, WHICH RECOGNIZE A GIRL'S transition to young womanhood at age fifteen, are practiced in Latinx communities throughout the Americas. But in the consumer-driven United States, the ritual has evolved from a largely religious ceremony to an elaborate party where social status takes center stage. Examining the many facets of this contemporary debut experience, *Quinceañera Style* reports on ethnographic fieldwork in California, Texas, the Midwest, and Mexico City to reveal a complex, compelling story. Along the way, we meet a self-identified transwoman who uses the quinceañera as an intellectual space in her activist performance art. We explore the economic empowerment of women who own barrio boutiques specializing in the quinceañera's many accessories and made-in-China gowns. And, of course, we meet teens themselves, including a vlogger whose quince-planning tips have made her an online sensation.

Disrupting assumptions, such as the belief that Latino communities in the United States can't desire upward mobility without abandoning ethnoracial cultural legacies, *Quinceañera Style* also underscores the performative nature of class and the process of constructing a self in the public, digital sphere.

RACHEL VALENTINA
GONZÁLEZ
AUSTIN, TEXAS

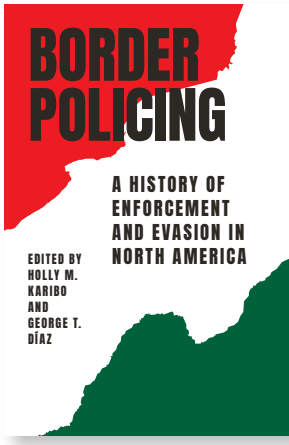
González is an assistant professor of Mexican American and Latino/o studies at the University of Texas at Austin. She was a Woodrow Wilson Early Career Fellow and is the coeditor of Race and Cultural Practice in Popular Culture.

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e-book



An interdisciplinary group of borderlands scholars provide the first expansive comparative history of the way North American borders have been policed—and transgressed—over the past two centuries

Border Policing

A History of Enforcement and Evasion in North America

EDITED BY HOLLY M. KARIBO AND

GEORGE T. DÍAZ

HOLLY M. KARIBO
STILLWATER, OKLAHOMA

*Karibo is an assistant professor of history at Oklahoma State University. She is the author of the award-winning book *Sin City North: Sex, Drugs, and Citizenship in the Detroit-Windsor Borderland*.*

GEORGE T. DÍAZ
MCALLEN, TEXAS

*Díaz is an assistant professor of history at the University of Texas Rio Grande Valley and the author of the award-winning book *Border Contraband: A History of Smuggling across the Rio Grande*.*

RELEASE DATE | APRIL 2020
6 x 9 inches, 304 pages, 7 b&w images, 6 maps

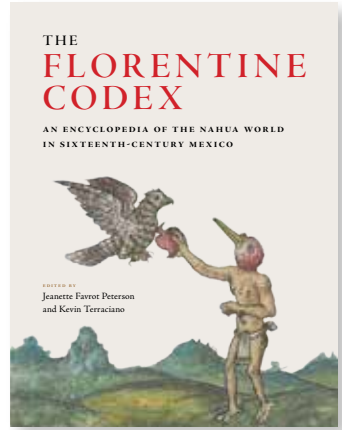
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hardcover

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e-book

AN EXTENSIVE HISTORY EXAMINING HOW NORTH AMERICAN nations have tried (and often failed) to police their borders, *Border Policing* presents diverse scholarly perspectives on attempts to regulate people and goods at borders, as well as on the ways that individuals and communities have navigated, contested, and evaded such regulation.

The contributors explore these power dynamics through a series of case studies on subjects ranging from competing allegiances at the northeastern border during the War of 1812 to struggles over Indian sovereignty and from the effects of the Mexican Revolution to the experiences of smugglers along the Rio Grande during Prohibition. Later chapters stretch into the twenty-first century and consider immigration enforcement, drug trafficking, and representations of border policing in reality television. Together, the contributors explore the powerful ways in which federal authorities impose political agendas on borderlands and how local border residents and regions interact with, and push back against, such agendas. With its rich mix of political, legal, social, and cultural history, this collection provides new insights into the distinct realities that have shaped the international borders of North America.

Scholars explore the most significant trove of Nahua culture and language: an illustrated manuscript compiled after the Spanish conquest by a Franciscan friar with many indigenous authors and painters



The Florentine Codex

An Encyclopedia of the Nahua World in Sixteenth-Century Mexico

EDITED BY JEANETTE FAVROT PETERSON AND KEVIN TERRACIANO

IN THE SIXTEENTH CENTURY, THE FRANCISCAN FRIAR Bernardino de Sahagún and a team of indigenous grammarians, scribes, and painters completed decades of work on an extraordinary encyclopedic project titled *General History of the Things of New Spain*, known as the Florentine Codex (1575–1577). Now housed in the Biblioteca Medicea Laurenziana in Florence and bound in three lavishly illustrated volumes, the codex is a remarkable product of cultural exchange in the early Americas.

In this edited volume, experts from multiple disciplines analyze the manuscript's bilingual texts and more than 2,000 painted images and offer fascinating, new insights on its twelve books. The contributors examine the “three texts” of the codex—the original Nahuatl, its translation into Spanish, and its painted images. Together, these constitute complementary, as well as conflicting, voices of an extended dialogue that occurred in and around Mexico City. The volume chapters address a range of subjects, from Nahua sacred beliefs, moral discourse, and natural history to the Florentine artists' models and the manuscript's reception in Europe. *The Florentine Codex* ultimately yields new perspectives on the Nahua world several decades after the fall of the Aztec empire.

JEANETTE FAVROT
PETERSON
SANTA BARBARA, CALIFORNIA

*Peterson is a research professor at the University of California, Santa Barbara, in the Department of History of Art and Architecture. Her most recent book is *Visualizing Guadalupe: From Black Madonna to Queen of the Americas*. With Kevin Terraciano, she is among the cofounders of the Digital Florentine Project.*

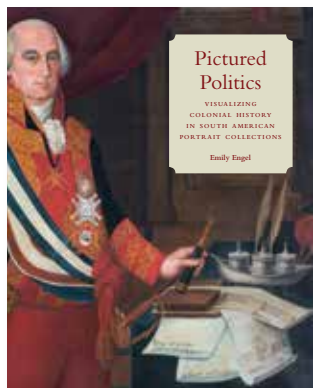
KEVIN TERRACIANO
LOS ANGELES, CALIFORNIA

*Terraciano is a professor of history at the University of California, Los Angeles. He is the author of *The Mixtecs of Colonial Oaxaca and many other writings on Mexico and Mesoamerica*. Terraciano has won multiple awards for his publications, teaching, and graduate mentoring at UCLA.*

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RELEASE DATE | SEPTEMBER 2019
8½ x 11 inches, 320 pages, 122
color and 9 B&W photos, 1 map



Featuring almost eighty illustrations from between 1590 and 1830, Pictured Politics is the sole study in English or Spanish to examine the role of portraiture in constructing the history of South American colonialism

Pictured Politics

Visualizing Colonial History in South American Portrait Collections

BY EMILY ENGEL

EMILY ENGEL
SANTA BARBARA,
CALIFORNIA

Engel is an independent scholar based in Southern California who has published widely on visual culture in early modern South America. She is a coeditor of Manuscript Cultures of Colonial Mexico and Peru: New Questions and Approaches and A Companion to Early Modern Lima, as well as the founding associate editor of Latin American and Latinx Visual Culture.

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8 x 10 inches, 280 pages, 79 b&w
illustrations, 24 color plates

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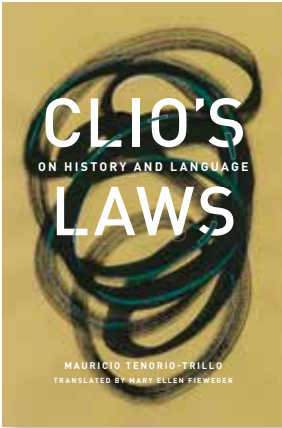
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THE SPANISH COLONIAL PERIOD IN SOUTH AMERICA SAW artists develop the subgenre of official portraiture, or portraits of key individuals in the continent's viceregal governments. Although these portraits appeared to illustrate a narrative of imperial splendor and absolutist governance, they instead became a visual record of the local history that emerged during the colonial occupation.

Using the official portrait collections accumulated between 1542 and 1830 in Lima, Buenos Aires, and Bogota as a lens, *Pictured Politics* explores how official portraiture originated and evolved to become an essential component in the construction of Ibero-American political relationships. Through the surviving portraits and archival evidence—including political treatises, travel accounts, and early periodicals—Emily Engel demonstrates that these official portraits not only belie a singular interpretation as tools of imperial domination but also visualize the continent's multilayered history of colonial occupation. The first standalone analysis of South American portraiture, *Pictured Politics* brings to light the historical relevance of political portraits in crafting the history of South American colonialism.



Clockwise, top left: Joaquín Gutiérrez, Portrait of Viceroy Pedro Messía de la Cerda, date unknown, oil on canvas. Bogotá, Colombia. Photograph courtesy of the Museo Colonial, del Ministerio de Cultura de Colombia, Bogotá; Cristóbal de Aguilar, Portrait of Viceroy José Antonio de Mendoza Caamaño y Sotomayor, after 1724, oil on canvas. Lima, Peru. Photograph courtesy of the Museo Nacional de Arqueología, Antropología e Historia del Perú, Lima; Unidentified artist, Portrait of Viceroy Diego Ladrón de Guevara, date unknown, oil on canvas. Lima, Peru. Photograph courtesy of the Museo Nacional de Arqueología, Antropología e Historia del Perú, Lima; Unidentified artist, Portrait of Viceroy José de la Serna, early nineteenth century, oil on canvas. Lima, Peru. Photograph courtesy of the Museo Nacional de Arqueología, Antropología e Historia del Perú, Lima.



A thought-provoking collection that explores the process of perceiving and writing about history, nationalism, and identity

Clio's Laws

On History and Language

BY MAURICIO TENORIO-TRILLO
Translated by Mary Ellen Fieweger

MAURICIO TENORIO-TRILLO
CHICAGO, ILLINOIS

Tenorio-Trillo is the Samuel N. Harper Professor of History, Romance Languages, and Literatures at the University of Chicago and an associate professor at the Centro de Investigación y Docencia Económicas (CIDE) in Mexico City. He is the author of several previous books, including La Paz: 1876 and I Speak of the City: Mexico City at the Turn of the Century, which won the Spiro Kostof Book Award from the Society of Architectural Historians.

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

RELEASE DATE | DECEMBER 2019
6 x 9 inches, 264 pages

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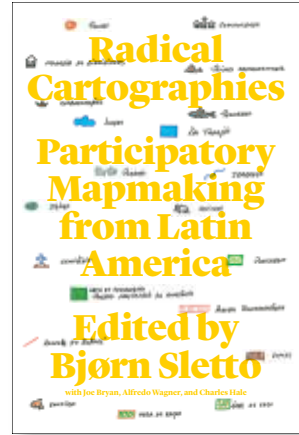
OFFERING A UNIQUE PERSPECTIVE ON THE VERY NOTIONS and practices of storytelling, history, memory, and language, *Clio's Laws* collects ten essays (some new and some previously published in Spanish) by a revered voice in global history. Taking its title from the Greek muse of history, this opus considers issues related to the historian's craft, including nationalism and identity, and draws on Tenorio-Trillo's own lifetime of experiences as a historian with deep roots in both Mexico and the United States. By turns deeply ironic, provocative, and experimental, and covering topics both lowbrow and highbrow, the essays form a dialogue with Clio about idiosyncratic yet profound matters.

Tenorio-Trillo presents his own version of an *ars historica* (what history is, why we write it, and how we abuse it) alongside a very personal essay on the relationship between poetry and history. Other selections include an exploration of the effects of a historian's autobiography, a critique of history's celebratory obsession, and a guide to reading history in an era of internet searches and too many books. A self-described exile, Tenorio-Trillo has produced a singular tour of the historical imagination and its universal traits.

ISBN 978-1-4773-1929-1
\$45.00*
e-book

All rights except Spanish language

Shedding light on the innovative uses of participatory mapping emerging from Latin America's marginalized communities, this diverse collection reconceptualizes what maps mean as representations of identity and place



Radical Cartographies

Participatory Mapmaking from Latin America

EDITED BY BJØRN SLETTA, ALFREDO WAGNER, JOE BRYAN, AND CHARLES HALE

BJØRN SLETTA
AUSTIN, TEXAS

Sletto is an associate professor of community and regional planning at UT Austin whose work on participatory mapping is widely published.

ALFREDO WAGNER
SÃO LUÍS, BRAZIL

Wagner is a professor of graduate studies at the State University of Maranhão and founder of the New Social Cartography Project of the Amazon.

JOE BRYAN
BOULDER, COLORADO

Bryan is an associate professor in geography at the University of Colorado, Boulder, and coauthor of Weaponizing Maps.

CHARLES HALE
SANTA CRUZ, CALIFORNIA

Hale is the dean of the School of Social Sciences at the University of California, Santa Barbara, and author of Más que un Indio.

RELEASE DATE | AUGUST 2020
6 x 9 inches, 224 pages, 40 illustrations

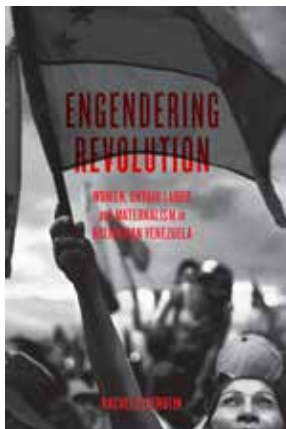
CARTOGRAPHY HAS A TROUBLED HISTORY AS A TECHNOLOGY of power. The production and distribution of maps, often understood to be ideological representations that support the interests of their developers, have served as tools of colonization, imperialism, and global development, advancing Western notions of space and place at the expense of indigenous peoples and other marginalized communities. But over the past two decades, these marginalized populations have increasingly turned to participatory mapping practices to develop new, innovative maps that reassert local concepts of place and space, thus harnessing the power of cartography in their struggles for justice.

In twelve essays written by community leaders, activists, and scholars, *Radical Cartographies* critically explores the ways in which participatory mapping is being used by indigenous, Afro-descendant, and other traditional groups in Latin America to preserve their territories and cultural identities. Through this pioneering volume, the authors fundamentally rethink the role of maps, with significant lessons for marginalized communities across the globe, and launch a unique dialogue about the radical edge of a new social cartography.

ISBN 978-1-4773-2088-4
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e-book

All rights except Spanish and Portuguese language



The first in-depth study of the overlooked yet pivotal role played by maternalism, poor and working-class women's unpaid labor, and unequal gender power relations in propelling and sustaining Venezuela's Bolivarian revolution

Engendering Revolution

Women, Unpaid Labor, and Maternalism in Bolivarian Venezuela

BY RACHEL ELFENBEIN

RACHEL ELFENBEIN
WALLA WALLA, WASHINGTON

An independent scholar, Elfenbein holds a PhD in sociology from Simon Fraser University and was a Fulbright scholar to Venezuela. She was awarded the Latin American Studies Association's 2018 Helen Safa Award for the research featured in Engendering Revolution. She works as an educator, researcher, facilitator, and counselor with civil society organizations in North America and southern Africa.

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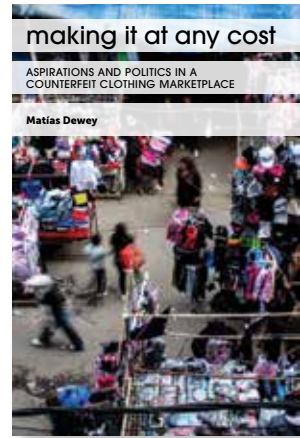
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C\$157.50
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IN 1999, VENEZUELA BECAME THE FIRST COUNTRY IN THE world to constitutionally recognize the socioeconomic value of housework and enshrine homemakers' social security. This landmark provision was part of a larger project to transform the state and expand social inclusion during Hugo Chávez's presidency. The Bolivarian revolution opened new opportunities for poor and working-class—or popular—women's organizing. The state recognized their unpaid labor and maternal gender role as central to the revolution. Yet even as state recognition enabled some popular women to receive public assistance, it also made their unpaid labor and organizing vulnerable to state appropriation.

Offering the first comprehensive analysis of this phenomenon, *Engendering Revolution* demonstrates that the Bolivarian revolution cannot be understood without comprehending the gendered nature of its state-society relations. Showcasing field research that comprises archival analysis, observation, and extensive interviews, these thought-provoking findings underscore the ways in which popular women sustained a movement purported to exalt them, even while many could not access social security and remained socially, economically, and politically vulnerable.

An examination of the vast counterfeit clothing marketplace in Buenos Aires known as La Salada, this book is the first ethnographic study to examine how aspirations shape behaviors of workers in an informal and illegal economy



Making It at Any Cost

Aspirations and Politics in a Counterfeit Clothing Marketplace

BY MATÍAS DEWEY

LA SALADA IS SOUTH AMERICA'S LARGEST MARKETPLACE for fraudulently labeled clothing, a sprawling and dangerous bazaar on the fringes of Buenos Aires where counterfeit goods are bought and sold, armed thieves roam the nearby streets, and corrupt police and politicians turn a blind eye to widespread unlawful behaviors. Despite conditions traditionally considered inhospitable to economic growth—including acute interpersonal distrust, pervasive personal insecurity, and rampant violence—business in La Salada is booming under an established order completely detached from the state.

Matias Dewey dives deep into the world of La Salada to examine how market exchanges function outside the law and how agreements and norms develop in the economy for counterfeit clothing. Drawing on seven months of ethnographic research and more than a hundred interviews, Dewey argues that aspirations for a better future shape garment workers' everyday practices, from their home-based sweatshops to the market stalls. The book unearths a new configuration of garment production and commercialization detached from global supply chains, submerged in the shadows of informality and illegality, and rooted in aspiration and opportunity.

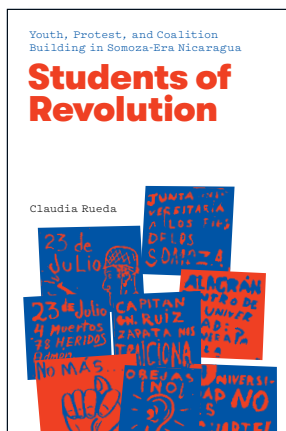
MATÍAS DEWEY
COLOGNE, GERMANY

*Dewey is a senior researcher at the Max Planck Institute for the Study of Societies in Cologne, Germany. He is the author of *El orden clandestino*, a Spanish-language book on illegal markets in Argentina, and a co-editor of *The Architecture of Illegal Markets*.*

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e-book



An illuminating examination of the role students played in promoting dissent and spreading revolutionary ideas in Nicaragua during the Cold War

Students of Revolution

Youth, Protest, and Coalition Building in Somoza-Era Nicaragua

BY CLAUDIA RUEDA

CLAUDIA RUEDA
CORPUS CHRISTI, TEXAS

Rueda is an assistant professor of history at Texas A&M Corpus Christi. Her previous publications include "Agents of Effervescence: Student Protest and Nicaragua's Post-war Democratic Mobilizations" in The Journal of Social History, and she has coedited the digital archive Onda Latina: The Mexican American Experience.

RELEASE DATE | NOVEMBER 2019
6 x 9 inches, 352 pages, 8 b/w photos, 1 map

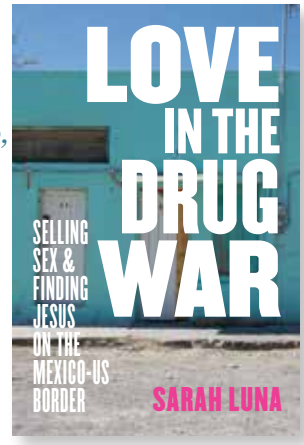
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e-book

STUDENTS PLAYED A CRITICAL ROLE IN THE SANDINISTA struggle in Nicaragua, helping to topple the US-backed Somoza dictatorship in 1979—one of only two successful social revolutions in Cold War Latin America. Debunking misconceptions, *Students of Revolution* provides new evidence that groups of college and secondary-level students were instrumental in fostering a culture of insurrection—one in which societal groups from elite housewives to rural laborers came to see armed revolution as not only legitimate but necessary.

Drawing on student archives, state and university records, and oral histories, Claudia Rueda reveals the tactics by which young activists deployed their age, class, and gender to craft a heroic identity that justified their political participation and to help build cross-class movements that eventually paralyzed the country. Despite living under a dictatorship that sharply curtailed expression, these students gained status as future national leaders, helping to sanctify their right to protest and generating widespread outrage while they endured the regime's repression. *Students of Revolution* thus highlights the aggressive young dissenters who became the vanguard of the opposition.

Anthropologist Sarah Luna spent a drug-war-torn year in the border town of Reynosa, Mexico, in the prostitution zone with sex workers and missionaries, where she uncovered revelatory relationships of love and obligation



Love in the Drug War

Selling Sex and Finding Jesus on the Mexico-US Border

BY SARAH LUNA

SEX, DRUGS, RELIGION, AND LOVE ARE POTENT COMBINATIONS in *la zona*, a regulated prostitution zone in the city of Reynosa, across the border from Hidalgo, Texas. During the years 2008 and 2009, a time of intense drug violence, Sarah Luna met and built relationships with two kinds of migrants, women who moved from rural Mexico to Reynosa to become sex workers and American missionaries who moved from the United States to forge a fellowship with those workers.

Luna examines the entanglements, both intimate and financial, that define their lives. Using the concept of *obligar*, she delves into the connections that tie sex workers to their families, their clients, their pimps, the missionaries, and the drug dealers—and to the guilt, power, and comfort of faith. *Love in the Drug War* scrutinizes not only *la zona* and the people who work to survive there, but also Reynosa itself—including the influences of the United States—adding nuance and new understanding to the current US-Mexico border crisis.

SARAH LUNA
MEDFORD, MASSACHUSETTS

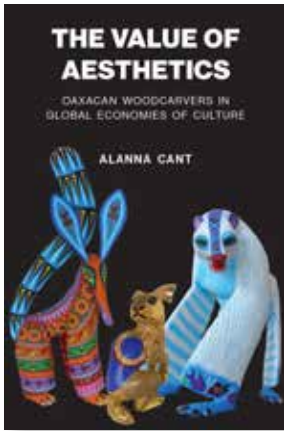
Luna is the Kathryn A. McCarthy Assistant Professor in Women's Studies in the Department of Anthropology and the Women's, Gender, and Sexuality Studies Program at Tufts University, with a focus on issues of sexual labor, migration, race, borderlands, and queer studies.

RELEASE DATE | APRIL 2020
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An ethnographic study of the economic and cultural impact of aesthetics, focusing on an internationally renowned workshop where Oaxacan woodcarvings, or alebrijes, are highly profitable

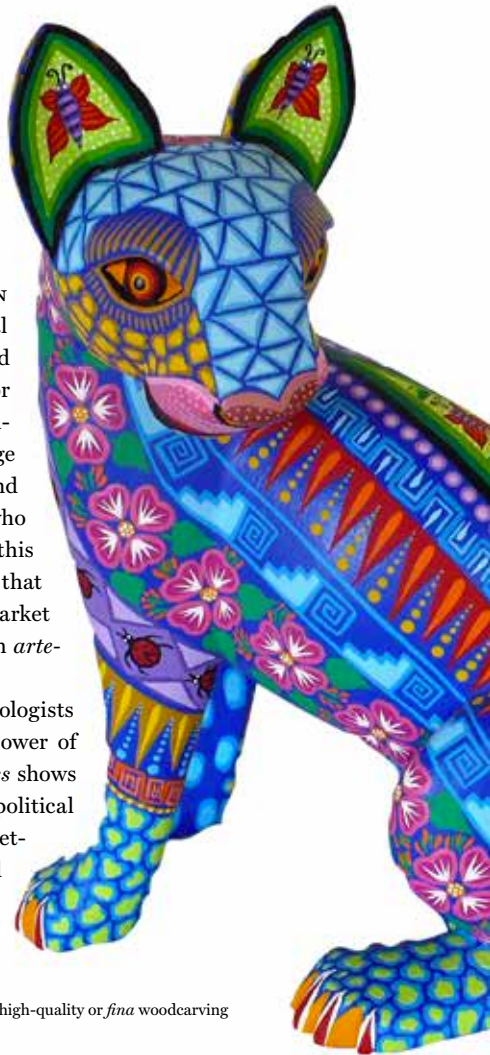
The Value of Aesthetics

Oaxacan Woodcarvers in Global Economies of Culture

BY ALANNA CANT

UNLIKE MANY OTHER HANDICRAFTS IN THE MEXICAN state of Oaxaca, which have long cultural and historical trajectories, Oaxacan woodcarving began in the second half of the twentieth century and has always been done for the commercial market. In *The Value of Aesthetics*, Alanna Cant explores how one family's workshop in the village of San Martín Tilcajete has become the most critically and economically successful, surpassing those of neighbors who use similar materials and techniques. The dominance of this family is tied to their ability to produce a new aesthetic that appeals to three key "economies of culture": the tourist market for souvenirs, the national market for traditional Mexican *artesanías*, and the international market for indigenous art.

Offering a new analytical model by which anthropologists can approach visual aesthetics and conceptualize the power of artworks as socially active objects, *The Value of Aesthetics* shows how aesthetic practices produce and redefine social and political relationships. By investigating the links between aesthetics and issues of production, authorship, ownership, and identity, Cant shows aesthetic change to be a process that ultimately repackages everyday life into commodified objects in Oaxaca.



A high-quality or *fina* woodcarving



A typical *comercial* woodcarving



A woodcarving by the Garcías in the “indigenous art” aesthetic (author photo)



ALANNA CANT
CAMBRIDGE, UNITED
KINGDOM

A social anthropologist, Cant is a research associate at the University of Kent and holds a doctorate from the London School of Economics. In addition to her work with artisans, she has conducted research on contemporary Catholicism and the restoration of a sixteenth-century Dominican monastery in rural Oaxaca. She has studied and worked in anthropology in Canada, Germany, Norway, and the United Kingdom, and her findings have appeared in the volume Critical Craft: Technology, Globalization, and Capitalism as well as Ethnos: Journal of Anthropology, Visual Anthropology, and The Journal of the Royal Anthropological Institute.

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

RELEASE DATE | **SEPTEMBER 2019**
6 x 9 inches, 232 pages, 8-page
color insert and 1 map

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ISBN 978-1-4773-1883-6
\$29.95*
e-book

Servando Z. Hinojosa



| LATIN AMERICAN STUDIES | *Anthropology*

*The first book to thoroughly examine bonesetting in Guatemala, **Maya Bonesetters** offers an ethnographic portrait of an underdocumented yet culturally vital healing tradition within the lived landscape of its practitioners*

Maya Bonesetters

Manual Healers in a Changing Guatemala

BY SERVANDO Z. HINOJOSA

Illustrations by Servando G. Hinojosa

SERVANDO Z. HINOJOSA
MCALLEN, TEXAS

Servando Z. Hinojosa is a professor of anthropology at the University of Texas Rio Grande Valley. He is the author of In This Body: Kaqchikel Maya and the Grounding of Spirit and coeditor of Healing by Hand: Manual Medicine and Bonesetting in Global Perspective.

Servando G. Hinojosa is a retired educator and an active sculptor, muralist, and illustrator.

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6 x 9 inches, 270 pages, 19 b&w illustrations

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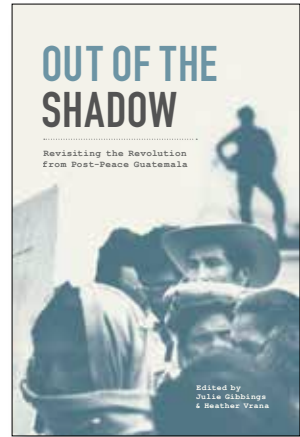
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\$90.00* | £74.00 |
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hardcover

ISBN 978-1-4773-2031-0
\$29.95*
e-book

SCHOLARSHIP ON MAYA HEALING TRADITIONS HAS FOCUSED primarily on the roles of midwives, shamans, herbalists, and diviners. Bonesetters, on the other hand, have been largely excluded from conversations about traditional health practitioners and community health resources. *Maya Bonesetters* is the first book-length study of bonesetting in Guatemala and situates the manual healing tradition within the current cultural context—one in which a changing medical landscape potentially threatens bonesetters' work yet presents an opportunity to strengthen its relevance.

Drawing on extensive field research in highland Guatemala, Servando Z. Hinojosa introduces readers to a seldom documented, though nonetheless widespread, variety of healer. This book examines the work of Kaqchikel and Tz'utujil Maya bonesetters, analyzes how they diagnose and treat injuries, and contrasts the empirical and sacred approaches of various healers. Hinojosa shows how bonesetters are carefully adapting certain biomedical technologies to meet local expectations for care and concludes that, despite pressures and criticisms from the biomedical community, bonesetting remains culturally meaningful and vital to Maya people, even if its future remains uncertain.

More than a dozen scholars, representing fields ranging from sociocultural anthropology to Latin American history, present a new understanding of Guatemala in the era from 1944 to 1954, when social reform flourished



Out of the Shadow

Revisiting the Revolution from Post-Peace Guatemala

EDITED BY JULIE GIBBINGS AND HEATHER VRANA

GUATEMALA'S "TEN YEARS OF SPRING" (1944–1954) BEGAN when citizens overthrew a military dictatorship and ushered in a remarkable period of social reform. This decade of progressive policies ended abruptly when a coup d'état, backed by the United States at the urging of the United Fruit Company, deposed a democratically elected president and set the stage for a period of systematic human rights abuses that endured for generations. Presenting the research of diverse anthropologists and historians, *Out of the Shadow* offers a new examination of this pivotal chapter in Latin American history.

Marshaling information on regions that have been neglected by other scholars, such as coastlines dominated by people of African descent, the contributors describe an era when Guatemalan peasants, Maya and non-Maya alike, embraced change, became landowners themselves, diversified agricultural production, and fully engaged in electoral democracy. Yet this volume also sheds light on the period's atrocities, such as the US Public Health Service's medical experimentation on Guatemalans between 1946 and 1948. Rethinking institutional memories of the Cold War, the book concludes by considering the process of translating memory into possibility among present-day urban activists.

JULIE GIBBINGS
EDINBURGH, SCOTLAND

Gibbings is a lecturer in the School of History, Classics, and Archaeology at the University of Edinburgh and the author of the forthcoming Our Time Is Now: Race and Modernity in Postcolonial Guatemala.

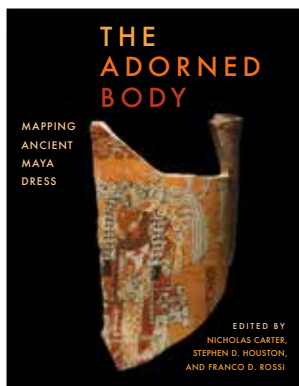
HEATHER VRANA
GAINESVILLE, FLORIDA

Vrana is an assistant professor of history at the University of Florida and the author of This City Belongs to You: A History of Student Activism in Guatemala, 1944–1996.

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hardcover

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e-book



| LATIN AMERICAN STUDIES | *Pre-Columbian
Archaeology*

The Adorned Body is the first truly comprehensive book on what the ancient Maya wore, a systematic survey of dress and ornaments, from head to toe and everything in between

The Adorned Body

Mapping Ancient Maya Dress

EDITED BY NICHOLAS CARTER, STEPHEN HOUSTON,
AND FRANCO ROSSI

NICHOLAS CARTER
WATERTOWN,
MASSACHUSETTS

Carter is a research associate with the Corpus of Maya Hieroglyphic Inscriptions and a lecturer in the Department of Anthropology at Harvard University.

STEPHEN HOUSTON
CRANSTON, RHODE ISLAND

Houston is the Dupee Family Professor of Social Sciences at Brown University and the author of many books, including The Life Within: Classic Maya and the Matter of Permanence, which won a PROSE Award in 2014.

FRANCO ROSSI
SOMERVILLE,
MASSACHUSETTS

Rossi is currently a fellow at the John Carter Library at Brown University.

THE LINDA SCHELE SERIES IN
MAYA AND PRE-COLUMBIAN
STUDIES

HOW WE DRESS OUR BODIES—THROUGH CLOTHING, FOOTWEAR, HEADGEAR, JEWELRY, HAIRCUTS, AND MORE—is key to the expression of status and identity. This idea is as true today as it was for ancient Maya civilization, yet few studies have centered on what ancient Maya peoples wore and why. In *The Adorned Body*, Nicholas Carter, Stephen Houston, and Franco Rossi bring together contributions from a wide range of scholars, leading to the first in-depth study of Maya dress in Precolumbian times.

Incorporating artistic, hieroglyphic, and archaeological sources, this book explores the clothing and ornaments of ancient Maya peoples, systematically examining who wore what, deducing the varied purposes and meanings of dress items and larger ensembles, and determining the methods and materials with which such items were created. Each essay investigates a category of dress—including headgear, pendants and necklaces, body painting, footwear, and facial ornaments—and considers the variations within each of these categories, as well as popular styles and trends through time. The final chapters reveal broader views and comparisons about costume ensembles and their social roles. Shedding new light on the art and archaeology of the ancient Americas, *The Adorned Body* offers a thorough map of Maya dress that will be of interest to scholars and fashion enthusiasts alike.



Detail of a Late Classic ceramic vessel from the area of Motul de San José showing a woman with red body paint and a crescent design around her eye (photo © Justin Kerr).

RELEASE DATE | **AUGUST 2020**
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hardcover

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\$60.00*
e-book



The first comprehensive history of the social shifts and scientific discoveries that transformed weight lifting from a scorned folly to the ultimate game changer for professional athletes

Strength Coaching in America

A History of the Innovation That Transformed Sports

BY JASON P. SHURLEY, JAN TODD, AND TERRY TODD

JASON P. SHURLEY
WALES, WISCONSIN

Shurley is an associate professor at the University of Wisconsin–Whitewater and previously served as the director of the kinesiology program at Concordia University–Texas.

JAN AND TERRY TODD
AUSTIN, TEXAS

The Todds are the founders and codirectors of the Stark Center for Physical Culture and Sports at the University of Texas at Austin. Terry Todd died in 2018.

TERRY AND JAN TODD
SERIES ON PHYSICAL
CULTURE AND SPORTS

RELEASE DATE | DECEMBER 2019
6 x 9 inches, 416 pages, 25 B&W
photos

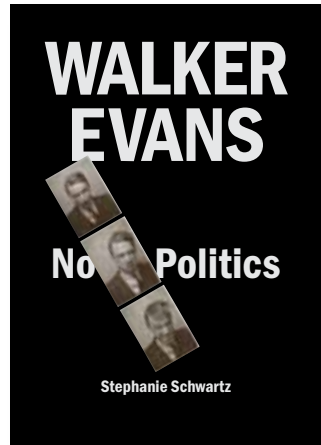
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hardcover

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\$40.00
e-book

IT'S HARD TO IMAGINE, BUT AS LATE AS THE 1950S, ATHLETES could get kicked off a team if they were caught lifting weights. Coaches had long believed that strength training would slow down a player. Muscle was perceived as a bulky burden; training emphasized speed and strategy, not “brute” strength. Fast forward to today: the highest-paid strength and conditioning coaches can now earn \$700,000 a year. *Strength Coaching in America* delivers the fascinating history behind this revolutionary shift.

College football represents a key turning point in this story, and the authors provide vivid details of strength training’s impact on the gridiron, most significantly when University of Nebraska football coach Bob Devaney hired Boyd Epley as a strength coach in 1969. National championships for the Huskers soon followed, leading Epley to launch the game-changing National Strength Coaches Association. Dozens of other influences are explored with equal verve, from the iconic Milo Barbell Company to the wildly popular fitness magazines that challenged physicians’ warnings against strenuous exercise. Charting the rise of a new athletic profession, *Strength Coaching in America* captures an important transformation in the culture of American sport.

This sweeping reinterpretation of Walker Evans reveals how the photographer's work for hire during and after the Great Depression forces us to reconsider American documentary and its histories



Walker Evans

No Politics

BY STEPHANIE SCHWARTZ

“NO POLITICS WHATEVER.” WALKER EVANS MADE THIS EM-PHATIC declaration in 1935, the year he began work for FDR’s Resettlement Administration. Evans insisted that his photographs of tenant farmers and their homes, breadlines, and the unemployed should be treated as “pure record.” The American photographer’s statements have often been dismissed. In *Walker Evans: No Politics*, Stephanie Schwartz challenges us to engage with what it might mean, in the 1930s and at the height of the Great Depression, to refuse to work politically.

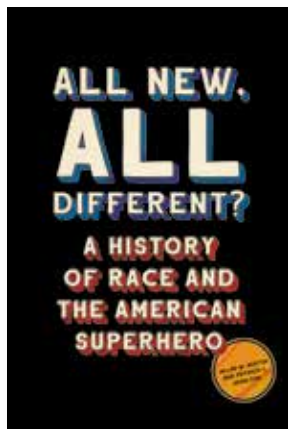
Offering close readings of Evans’s numerous commissions, including his contribution to Carleton Beals’s anti-imperialist tract, *The Crime of Cuba* (1933), this book is a major departure from the standard accounts of Evans’s work and American documentary. Documentary, Schwartz reveals, is not a means of being present—or being “political.” It is a practice of record making designed to distance its maker from the “scene of the crime.” That crime, Schwartz argues, is not just the Depression; it is the processes of Americanization reshaping both photography and politics in the 1930s. Historicizing documentary, this book reimagines Evans and his legacy—the complexities of claiming “No Politics.”

STEPHANIE SCHWARTZ
LONDON, ENGLAND

Schwartz is a lecturer in the Department of History of Art at University College London.

RELEASE DATE | JUNE 2020
7 x 10 inches, 288 pages, 100 b&w photos

ISBN 978-1-4773-2062-4
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hardcover



An eye-opening exploration of the relationship between racial attitudes and the evolution of the superhero in America, from Superman's debut in 1938 through the Civil Rights era and contemporary reinventions

All New, All Different?

A History of Race and the American Superhero

BY ALLAN W. AUSTIN AND PATRICK L. HAMILTON

ALLAN W. AUSTIN
DALLAS, PENNSYLVANIA

Austin is a professor of history at Misericordia University. He is the author of Quaker Brotherhood: Interracial Activism and the American Friends Service Committee, 1917–1950 and From Concentration Camp to Campus: Japanese American Students and World War II.

PATRICK L. HAMILTON
DALLAS, PENNSYLVANIA

Hamilton is an associate professor of English at Misericordia University. He is the author of Of Space & Mind: Cognitive Mappings of Contemporary Chicano/a Fiction.

WORLD COMICS AND GRAPHIC
NONFICTION SERIES

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6 x 9 inches, 424 pages, 75 B&W
photos

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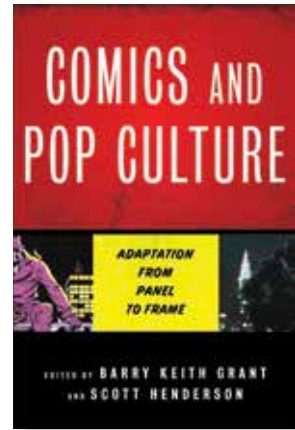
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\$34.95*
e-book

TAKING A MULTIFACETED APPROACH TO ATTITUDES TOWARD race through popular culture and the American superhero, *All New, All Different?* explores a topic that until now has only received more discrete examination. Considering Marvel, DC, and lesser-known texts and heroes, this illuminating work charts eighty years of evolution in the portrayal of race in comics as well as in film and on television.

Beginning with World War II, the authors trace the vexed depictions in early superhero stories, considering both Asian villains and nonwhite sidekicks. While the emergence of Black Panther, Black Lightning, Luke Cage, Storm, and other heroes in the 1960s and 1970s reflected a cultural revolution, the book reveals how nonwhite superheroes nonetheless remained grounded in outdated assumptions. Multiculturalism encouraged further diversity, with 1980s superteams, the minority-run company Milestone's new characters in the 1990s, and the arrival of Ms. Marvel, a Pakistani-American heroine, and a new Latinx Spider-Man in the 2000s. Concluding with contemporary efforts to make both a profit and a positive impact on society, *All New, All Different?* enriches our understanding of the complex issues of racial representation in American popular culture.

This engaging collection explores the multi-media intersections of comics, film, television, and popular culture over the last century, ranging from Felix the Cat to Black Panther



Comics and Pop Culture

Adaptation from Panel to Frame

BY BARRY KEITH GRANT AND SCOTT HENDERSON

IT IS HARD TO DISCUSS THE CURRENT FILM INDUSTRY WITHOUT acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as “Little Nemo in Slumberland” and “Felix the Cat” were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, *Comics and Pop Culture* presents more than a dozen perspectives on this rich history and the effects of such adaptations.

Examining current debates and the questions raised by comic adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from *Modesty Blaise* to *Black Panther*. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture.

BARRY KEITH GRANT
AND SCOTT HENDERSON
ST. CATHARINES, ONTARIO

Grant is a professor emeritus of film studies and popular culture at Brock University. He is the author or editor of two dozen previous books on film and popular culture, including The Dread of Difference: Gender and the Horror Film and four editions of Film Genre Reader.

Henderson is an associate professor in the Department of Communication, Popular Culture, and Film at Brock University and the coeditor of Canadian Television: Text and Context.

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6 x 9 inches, 344 pages, 50 B&W photos

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hardcover

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\$34.95*
e-book



A rare glimpse into an ancient Etruscan community that provides evidence for how smaller communities could flourish despite centuries of nearby wars with the Romans

Cetamura del Chianti

BY NANCY THOMSON DE GRUMMOND

NANCY THOMSON
DE GRUMMOND
TALLAHASSEE, FLORIDA

De Grummond is M. Lynette Thompson Professor of Classics at Florida State University, director of excavations at Cetamura del Chianti, and coeditor of The Religion of the Etruscans and Caere.

CITIES AND COMMUNITIES
OF THE ETRUSCANS

RELEASE DATE | JANUARY 2020
5½ x 8½ inches, 200 pages, 29
illustrations; 86 B&W photos

ISBN 978-1-4773-1993-2
\$29.95* | £23.99 | C\$44.95
paperback

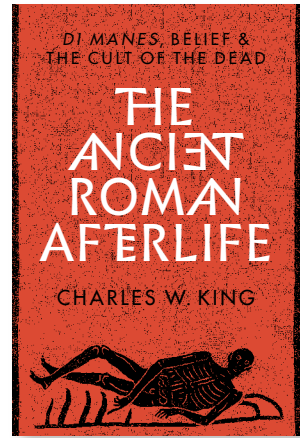
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hardcover

ISBN 978-1-4773-1912-3
\$29.95*
e-book

EXPANDING THE STUDY OF ETRUSCAN HABITATION SITES to include not only traditional cities but also smaller Etruscan communities, *Cetamura del Chianti* examines a settlement that flourished during an exceptional time period, amid wars with the Romans in the fourth to first centuries BCE.

Situated in an ideal hilltop location that was easy to defend and had access to fresh water, clay, and timber, the community never grew to the size of a city, and no known references to it survive in ancient writings; its ancient name isn't even known. Because no cities were ever built on top of the site, excavation is unusually unimpeded. Intriguing features described in *Cetamura del Chianti* include an artisans' zone with an adjoining sanctuary, which fostered the cult worship of Lur and Leinth, two relatively little known Etruscan deities, and undisturbed wells that reveal the cultural development and natural environment, including the vineyards and oak forests of Chianti, over a period of some six hundred years. Deeply enhancing our understanding of an intriguing economic, political, and cultural environment, this is a compelling portrait of a singular society.

Restoring the manes, or deified dead of Rome, to their dominant place in the Roman afterlife, this book offers a comprehensive study of the manes, their worship, and their place in Roman conceptions of their society



The Ancient Roman Afterlife

Di Manes, Belief, and the Cult of the Dead

CHARLES KING

IN ANCIENT ROME, IT WAS BELIEVED SOME HUMANS WERE transformed into special, empowered beings after death. These deified dead, known as the *manes*, watched over and protected their surviving family members, possibly even extending those relatives' lives. But unlike the Greek hero-cult, the worship of dead emperors, or the Christian saints, the *manes* were incredibly inclusive—enrolling even those without social clout, such as women and the poor, among Rome's deities. The Roman afterlife promised posthumous power in the world of the living.

While the *manes* have often been glossed over in studies of Roman religion, this book brings their compelling story to the forefront, exploring their myriad forms and how their worship played out in the context of Roman religion's daily practice. Exploring the place of the *manes* in Roman society, Charles King delves into Roman beliefs about their powers to sustain life and bring death to individuals or armies, examines the rituals the Romans performed to honor them, and reclaims the vital role the *manes* played in the ancient Roman afterlife.

CHARLES KING
OMAHA, NEBRASKA

King is an associate professor of history at the University of Nebraska–Omaha with a PhD in Roman history from the University of Chicago.

ASHLEY AND PETER LARKIN
ENDOWMENT IN GREEK AND ROMAN CULTURE

RELEASE DATE | APRIL 2020
6 x 9 inches, 328 pages

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hardcover

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e-book

♦ ♦ ♦
 ♦ ♦ ♦
 ♦ ♦ ♦
 DEMOCRATIC
 LAW IN
 CLASSICAL
 ATHENS

♦ ♦ ♦
 ♦ ♦ ♦
 ♦ ♦ ♦
 MICHAEL
 GAGARIN

Controlled entirely by the city-state's ordinary citizens, the Athenian legal system is one of the most unorthodox the world has ever known, and Michael Gagarin offers an in-depth explanation of how that worked

Democratic Law in Classical Athens

MICHAEL GAGARIN

MICHAEL GAGARIN
 AUSTIN, TEXAS

Gagarin is the James R. Dougherty, Jr. Centennial Professor of Classics Emeritus at the University of Texas at Austin. His books include, most recently, The Laws of Ancient Crete, c. 650–400 BCE (with Paula Perlman).

FORDYCE W. MITCHEL
 MEMORIAL LECTURE SERIES

RELEASE DATE | MARCH 2020
 6 x 9 inches, 204 pages

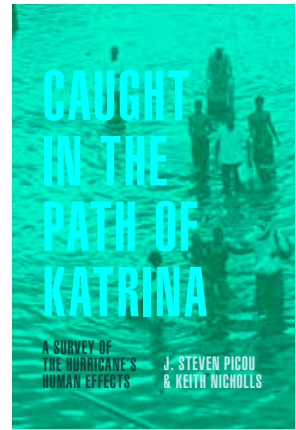
ISBN 978-1-4773-2037-2
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ISBN 978-1-4773-2039-6
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THE DEMOCRATIC LEGAL SYSTEM CREATED BY THE ATHENIANS was completely controlled by ordinary citizens, with no judges, lawyers, or jurists involved. It placed great importance on the litigants' rhetorical performances. Did this make it nothing more than a rhetorical contest judged by largely uneducated citizens that had nothing to do with law, a criticism that some, including Plato, have made?

Michael Gagarin argues to the contrary, contending that the Athenians both controlled litigants' performances and incorporated many other unusual features into their legal system, including rules for interrogating slaves and swearing an oath. The Athenians, Gagarin shows, adhered to the law as they understood it, which was a set of principles more flexible than our current understanding allows. The Athenians also insisted that their legal system serve the ends of justice and benefit the city and its people. In this way, the law ultimately satisfied most Athenians and probably produced just results as often as modern legal systems do. Comprehensive and wide-ranging, *Democratic Law in Classical Athens* offers a new perspective for viewing a legal system that was democratic in a way only the Athenians could achieve.

Drawing on the accounts of more than twenty-five hundred Katrina survivors, two researchers provide a rare longitudinal look at the hurricane's financial, social, psychological, and physical impacts



Caught in the Path of Katrina

A Survey of the Hurricane's Human Effects

BY J. STEVEN PICOU AND KEITH NICHOLLS

IN 2008, THREE YEARS AFTER HURRICANE KATRINA CUT A deadly path along the northern coast of the Gulf of Mexico, researchers J. Steven Picou and Keith Nicholls conducted a survey of the survivors in Louisiana and Mississippi, receiving more than twenty-five hundred responses, and followed up two years later with more than five hundred of the initial respondents. Showcasing these landmark findings, *Caught in the Path of Katrina* yields a more complete understanding of the traumas endured because of the Storm of the Century.

The authors report on evacuation behaviors, separations from family, damage to homes, and physical and psychological conditions among residents of seven of the parishes and counties that bore the brunt of Katrina. The findings underscore the frequently disproportionate suffering of African Americans and the agonizingly slow pace of recovery. Highlighting the lessons learned, the book offers suggestions for improved governmental emergency management techniques to increase preparedness, better mitigate storm damage, and reduce the level of trauma in future disasters. Multiple major hurricanes have unleashed their destruction in the years since Katrina, making this a crucial study whose importance only continues to grow.

J. STEVEN PICOU
MOBILE, ALABAMA

Picou is the founding director of the USA Coastal Resource & Resiliency Center and an award-winning professor of sociology at the University of South Alabama. He is the coeditor of The Sociology of Katrina: Perspectives on a Modern Catastrophe.

KEITH NICHOLLS
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Nicholls is the senior associate director of the USA Coastal Resource & Resiliency Center and an associate professor of political science at the University of South Alabama. He has recently administered grant-funded activities to increase health-care capacity in disaster-prone areas along the Gulf of Mexico coast.

THE KATRINA BOOKSHELF,
KAI ERIKSON, SERIES EDITOR

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The lively story of an iconic beer brand, whose tumultuous business history illuminates the cultural transformations of Egypt over the last century

Egypt's Beer

Stella, Identity, and the Modern State

BY OMAR D. FODA

OMAR D. FODA
ELLICOTT CITY, MARYLAND

Foda is a visiting assistant professor of history at Towson University. He holds a PhD in Near Eastern Languages and Civilizations from the University of Pennsylvania, and his work has appeared in several journals and volumes, including The Birth of the Arab Citizen and the Changing of the Middle East.

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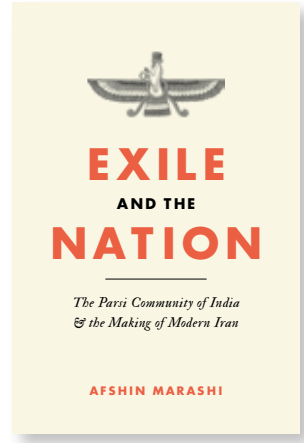
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ALTHOUGH ALCOHOL IS GENERALLY FORBIDDEN IN MUSLIM countries, beer has been an important part of Egyptian identity for much of the last century. Egypt's Stella beer (which only coincidentally shares a name with the Belgian beer Stella Artois) became a particularly meaningful symbol of the changes that occurred in Egypt after British Occupation.

Weaving cultural studies with business history, *Egypt's Beer* traces Egyptian history from 1880 to 2003 through the study of social, economic, and technological changes that surrounded the production and consumption of Stella beer in Egypt, providing an unparalleled case study of economic success during an era of seismic transformation. Delving into archival troves—including the papers of his grandfather, who for twenty years was CEO of the company that produced Stella—Omar D. Foda explains how Stella Beer achieved a powerful presence in all popular forms of art and media, including Arabic novels, songs, films, and journalism. As the company's success was built on a mix of innovation, efficient use of local resources, executive excellence, and shifting cultural dynamics, this is the story of the rise of a distinctly Egyptian “modernity” seen through the lens of a distinctly Egyptian brand.

Connecting oft-disparate fields, this book explores the Zoroastrian diaspora living in India and its role in using antiquity to bolster twentieth-century Iranian nationalism



Exile and the Nation

The Parsi Community of India and the Making of Modern Iran

BY AFSHIN MARASHI

IN THE AFTERMATH OF THE SEVENTH-CENTURY ISLAMIC conquest of Iran, Zoroastrians departed for India. Known as the Parsis, they slowly lost contact with their ancestral land until the nineteenth century, when steam-powered sea travel, the increased circulation of Zoroastrian-themed books, and the philanthropic efforts of Parsi benefactors sparked a new era of interaction between the two groups.

Tracing the cultural and intellectual exchange between Iranian nationalists and the Parsi community during the late nineteenth and early twentieth centuries, *Exile and the Nation* shows how this interchange led to the collective reimagining of Parsi and Iranian national identity—and the influence of antiquity on modern Iranian nationalism, which previously rested solely on European forms of thought. Iranian nationalism, Afshin Marashi argues, was also the byproduct of the complex history resulting from the demise of the early modern Persianate cultural system, as well as one of the many cultural heterodoxies produced within the Indian Ocean world. Crossing the boundaries of numerous fields of study, this book reframes Iranian nationalism within the context of the connected, transnational, and global history of the modern era.

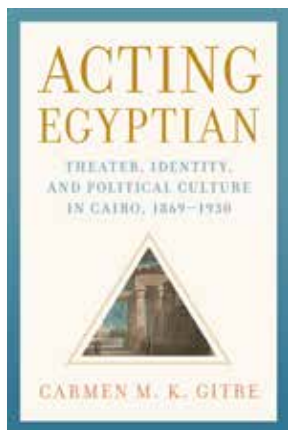
AFSHIN MARASHI
NORMAN, OKLAHOMA

Marashi is the Farzaneh Family Chair in Modern Iranian History at the University of Oklahoma and the founding director of the university's Farzaneh Family Center for Iranian and Persian Gulf Studies. He is the author of Nationalizing Iran: Culture, Power, and the State, 1870–1940 and the coeditor of Rethinking Iranian Nationalism and Modernity.

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Putting the spotlight on theatrical performance and cultural identity in Cairo at the turn of the last century, a historian reveals new aspects of the transition from the Ottoman to the British regimes on Egypt's path to self-rule

Acting Egyptian

Theater, Identity, and Political Culture in Cairo, 1869–1930

BY CARMEN M. K. GITRE

CARMEN M. K. GITRE
BLACKSBURG, VIRGINIA

Gitre is an assistant professor of history at Virginia Tech University. She holds a PhD in history from Rutgers University and previously taught in the international studies and history departments at Seattle University.

RELEASE DATE | DECEMBER 2019
6 x 9 inches, 240 pages, 5 b&w
photos, 1 map

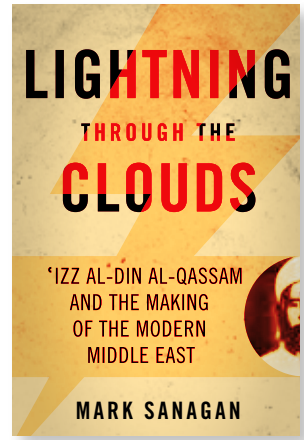
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AT THE TURN OF THE TWENTIETH CENTURY—DURING THE “protectorate” period of British occupation in Egypt—theaters and other performance sites were vital for imagining, mirroring, debating, and shaping competing conceptions of modern Egyptian identity. A central figure in this diverse spectrum was the effendi, an emerging class of urban, male, anti-colonial professionals whose role would ultimately become dominant. *Acting Egyptian* argues that performance themes, spaces, actors, and audiences allowed pluralism to take center stage while simultaneously consolidating effendi voices.

From the world premiere of Verdi's *Aida* at Cairo's Khedivial Opera House in 1869 to the theatrical rhetoric surrounding the revolution of 1919, which gave women an opportunity to link their visibility to the well-being of the nation, *Acting Egyptian* examines the ways in which elites and effendis, men and women, used newly built performance spaces to debate morality, politics, and the implications of modernity. Through scripts, playbills, ads, and numerous other sources, the book brings to life provocative debates and dissent that fostered a new image of national culture and echoed urban life in the struggle for independence.

This is the first English-language book-length biography of ‘Izz al-Din al-Qassam, sometimes seen as a “Che Guevara of the Middle East”; understanding him is a key to understanding the region, particularly Palestinian nationalism



Lightning through the Clouds

‘Izz al-Din al-Qassam and the Making of the Modern Middle East

BY MARK SANAGAN

LIGHTNING THROUGH THE CLOUDS IS THE FIRST English-language life-and-times biography of ‘Izz al-Din al-Qassam, a preeminent figure who helped to reshape the political and religious landscape of the region. A Syrian-born, Egyptian-educated cleric, he went from the battlefields of World War I to join the anticolonialist fight against the French in Syria. Sentenced to be executed by the French military, he managed to escape to Palestine, where he became an increasingly popular presence, moved by the plight of the poor and disenfranchised. Outraged by British rule and the encroachment of Zionism, he formed a secret society to resist the colonization of Palestine first by the British and then by Jewish immigrants from Europe, once again taking up arms and advocating for a moral, political, and military jihad as the only solution. His death at the hands of Palestinian police in 1935 drew thousands to his funeral and sparked the 1936–1939 Arab Revolt.

His influence continues to be felt in the region; for example, the military wing of the Palestinian Hamas organization is named the ‘Izz al-Din al-Qassam Brigade. Al-Qassam is either revered or reviled, depending on the observers’ perspective, but he is without doubt a fascinating and historically significant person whose influence on the past, and our present, makes this examination of his life both important and timely.

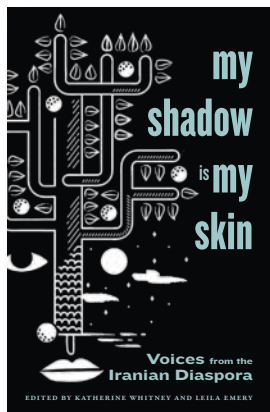
MARK SANAGAN
TORONTO, CANADA

Sanagan is a historian of the modern Middle East, a senior fellow at the Bill Graham Centre for Contemporary International History at the University of Toronto, and a manuscript editor for the Dictionary of Canadian Biography.

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Through more than thirty essays, My Shadow Is My Skin presents a broad, personal, and inclusive view of the Iranian diaspora in the US and reveals the intricate ways in which the diaspora continues to evolve

My Shadow Is My Skin

Voices from the Iranian Diaspora

EDITED BY KATHERINE WHITNEY AND

Shadow Is My Skin pulls back the curtain on a community that rarely gets to tell its own story.

KATHERINE WHITNEY
BERKELEY, CALIFORNIA

Katherine Whitney first wrote on the Iranian diaspora in the anthology Because I Said So: 33 Mothers Write About Children, Sex, Men, Aging, Faith, Race & Themselves. She graduated from Duke University and received an MA in Museum Studies from John F. Kennedy University.

LEILA EMERY
HOLLY SPRINGS, NORTH CAROLINA

Leila Emery is a writer and editor whose work has appeared in Michigan Quarterly Review, Parentheses Journal, and Lines+Stars. She holds an MA in creative writing from Johns Hopkins University and is a graduate of Smith College.

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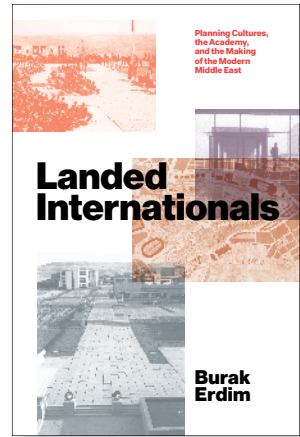
LEILA EMERY THE IRANIAN REVOLUTION OF 1979 LAUNCHED A VAST, GLOBAL diaspora, with many Iranians establishing new lives in the United States. In the four decades since, the diaspora has expanded to include not only those who emigrated immediately after the revolution but also their American-born children, more recent immigrants, and people who married into Iranian families, all of whom carry their own stories of trauma, triumph, adversity, and belonging that reflect varied and nuanced perspectives on what it means to be Iranian or Iranian American. The essays in *My Shadow Is My Skin* are these stories.

This collection brings together thirty-two authors, both established and emerging, whose writing captures the diversity of diasporic experiences. Reflecting on the Iranian American experience over the past forty years and shedding new light on themes of identity, duality, and alienation in twenty-first-century America, the authors present personal narratives of immigration, sexuality, marginalization, marriage, and religion that offer an antidote to the news media's often superficial portrayals of Iran and the people who have a connection to it. *My*

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Landed Internationals explores how postwar encounters in housing and planning helped transform the dynamics of international development and challenged American modernity



Landed Internationals

Planning Cultures, the Academy, and the Making of the Modern Middle East

BY BURAK ERDIM

LANDED INTERNATIONALS EXAMINES THE INTERNATIONAL culture of postwar urban planning via the case of the Middle East Technical University (METU) in Ankara, Turkey. Today the center of Turkey's tech, energy, and defense elites, METU was founded in the 1950s through an effort jointly sponsored by the UN, the University of Pennsylvania, and various governmental agencies of the United States and Turkey. Drawing on the language of the UN and its Technical Assistance Board, Erdim uses the phrase "technical assistance machinery" to encompass the sprawling set of relationships activated by this endeavor.

Erdim studies a series of legitimacy battles among bureaucrats, academics, and other professionals in multiple theaters across the political geography of the cold war. These different factions shared a common goal: the production of nationhood—albeit nationhood understood and defined in multiple, competing ways. He also examines the role of the American architecture firm Skidmore, Owings, and Merrill; the New York housing policy guru Charles Abrams; the UN and the University of Pennsylvania; and the Turkish architects Altuğ and Behruz Çinicı. In the end, METU itself looked like a model postwar nation within the world order, and Erdim concludes by discussing how it became an important force in transnational housing, planning, and preservation in its own right.

BURAK ERDIM
RALEIGH, NORTH CAROLINA

Erdim is an assistant professor of architectural history at North Carolina State University.

LATERAL EXCHANGES:
ARCHITECTURE, URBAN
DEVELOPMENT, AND
TRANSNATIONAL PRACTICES

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