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From *Llamas beyond the Andes*: "A Llama in Times Square" (1957). Photograph by Inge Morath, courtesy of Magnum Photos.

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## | Index by Title |

<b>Ancient Maya Teeth,</b> <i>Tiesler</i> . . . . .	54
<b>Black Feminist Constellations,</b> <i>Smith &amp; Leu</i> . . . . .	8–9
<b>A Body of One's Own,</b> <i>Simonetto</i> . . . . .	46
<b>Border Policing,</b> <i>Karibo &amp; Diaz</i> . . . . .	32
<b>Borrowed Time,</b> <i>Darling</i> . . . . .	10–11
<b>Breaking the Gender Code,</b> <i>Hickey</i> . . . . .	34
<b>Building Antebellum New Orleans,</b> <i>Dudley</i> . . . . .	36–37
<b>The City Aroused,</b> <i>Scott</i> . . . . .	30
<b>The City in Texas,</b> <i>McComb</i> . . . . .	24
<b>The Claremont Run,</b> <i>Deman</i> . . . . .	61
<b>A Curious Mix of People,</b> <i>Beets &amp; Whymark</i> . . . . .	16–17
<b>Electrifying Mexico,</b> <i>Montaño</i> . . . . .	44–45
<b>Emergent Quilombos,</b> <i>Henson</i> . . . . .	40
<b>The Entablo Manuscript,</b> <i>Bennison</i> . . . . .	55
<b>France and Algeria,</b> <i>Naylor</i> . . . . .	56
<b>Ghostlight,</b> <i>Carter</i> . . . . .	4–5
<b>Harvesting Haiti,</b> <i>Chancy</i> . . . . .	20–21
<b>The History of a Periphery,</b> <i>Wiersema</i> . . . . .	53
<b>Houston and the Permanence of Segregation,</b> <i>Ponton</i> . . . . .	31
<b>Imagining the Method,</b> <i>Rawlins</i> . . . . .	60
<b>I'm Not There,</b> <i>Tsika</i> . . . . .	58

## CONTENTS

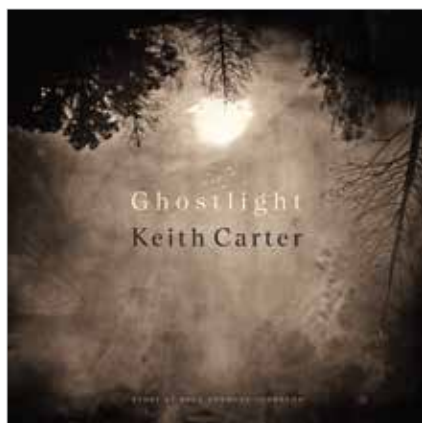
<b>BOOKS FOR THE TRADE</b> . . . . .	4–21
<i>Music Matters Backlist</i> . . . . .	14–15
<i>New in Paperback</i> . . . . .	22–25
<i>Recently Published</i> . . . . .	26–27
<b>BOOKS FOR SCHOLARS</b> . . . . .	28–61
<i>Latinx Backlist</i> . . . . .	29
<i>21st Century Film Essentials</i> . . . . .	59
<i>Award Winners</i> . . . . .	62–65
<b>JOURNALS</b> . . . . .	70–78
<b>SALES INFORMATION</b> . . . . .	79
<b>SALES REPRESENTATIVES</b> . . . . .	80–81
<b>STAFF LIST</b> . . . . .	82
<b>INDEX BY AUTHOR</b> . . . . .	83

<b>In the Land of the Patriarchs,</b> <i>Shoked</i> . . . . .	57
<b>Llamas beyond the Andes,</b> <i>Stephenson</i> . . . . .	52
<b>Making <i>The Best Years of Our Lives</i>,</b> <i>Macor</i> . . . . .	25
<b>Mesquite Pods to Mezcal,</b> <i>Pérez Rodríguez, Morell-Hart &amp; King</i> . . . . .	51
<b>Narcomedia,</b> <i>Ruiz</i> . . . . .	28
<b>The New Public Art,</b> <i>Polgovsky Ezcurra</i> . . . . .	38–39
<b>Paid to Care,</b> <i>Randall</i> . . . . .	50
<b>Pastures of the Empty Page,</b> <i>Getschow</i> . . . . .	18–19
<b>Pink Gold,</b> <i>Cruz-Torres</i> . . . . .	43
<b>Portable Postsocialisms,</b> <i>Duong</i> . . . . .	41
<b>Quantum Justice,</b> <i>Endsley</i> . . . . .	35

<b>Reckoning with Harm,</b> <i>Fiske</i> . . . . .	42
<b>Reverberations of Racial Violence,</b> <i>Hernández &amp; González</i> . . . . .	33
<b>A Single Star and Bloody Knuckles,</b> <i>Minutaglio</i> . . . . .	22
<b>Social Fabric,</b> <i>Fernandez, Nelson &amp; Stevens</i> . . . . .	68–69
<b>The Sports Revolution,</b> <i>Guridy</i> . . . . .	23
<b>Surviving Mexico,</b> <i>González de Bustamante &amp; Relly</i> . . . . .	47
<b>Unheard Witness,</b> <i>Scott-Coe</i> . . . . .	6–7
<b>Voices in Aerosol,</b> <i>Bruce</i> . . . . .	48–49
<b>Why Mariah Carey Matters,</b> <i>Chan</i> . . . . .	12
<b>Why Willie Mae Thornton Matters,</b> <i>Denise</i> . . . . .	13

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FRONT COVER IMAGE: From *Ghostlight*.  
BACK COVER IMAGE: From *Borrowed Time*.



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

# Ghostlight

KEITH CARTER; STORY BY BRET ANTHONY JOHNSTON

KEITH CARTER  
BEAUMONT, TEXAS

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

BRET ANTHONY JOHNSTON  
AUSTIN, TEXAS

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

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

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

CLOCKWISE FROM TOP: *Spanish Moss Study #1*; *Pileated Woodpecker*; *Atchafalaya*.







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

# Unheard Witness

## The Life and Death of Kathy Leissner Whitman

JO SCOTT-COE

JO SCOTT-COE  
RIVERSIDE, CALIFORNIA

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

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

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

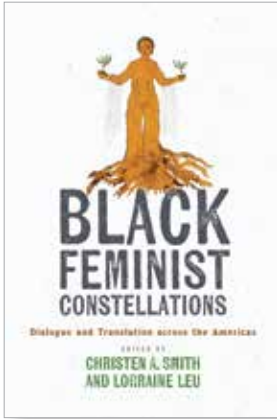
## Adapted from the Introduction to *Unheard Witness*

The narrative of this book ends with a catastrophic public event—Charles Whitman’s Tower massacre on the University of Texas at Austin campus in 1966. Whitman was an insidious threat, charming for an audience but a bully in private long before he shot strangers from the University of Texas clock tower, killing fifteen and wounding thirty-one. His rampage was the deadliest public shooting covered “live” by media, long before the term “mass shooting” became part of our weary vernacular. As brutal as he revealed himself to be under a bright blue sky, there seemed at the time no method for tracking—never mind interrupting—his pathway to public violence. He was white and blond, handsome and well liked, ideally suited to navigate a society that enabled him to pass as harmless and well intentioned. In the wake of his Tower rampage, and for more than fifty years afterwards many Americans preferred to frame his story as one of sudden, unthinkable, horrific surprise.

At the age of nineteen, Kathy Leissner Whitman wedded the man who would stab her to death in bed after first killing his own mother. More than five decades later, Kathy’s voice emerges from a vast private correspondence to illuminate the domestic abuse that, according to data available in 2022, precedes public shootings nearly 60 percent of the time. “Tell everyone hello for us,” she wrote her parents as problems surfaced in the early days of her marriage, “and explain what happened.”

But the story never starts, nor does it truly end, when the shooter on the Tower—or at the school, church, nightclub, mall, or [insert your setting here]—opens fire and is put down.

We face a strange paradox: even as we recognize the human role in natural disasters, we seem to accept the daily accumulation of mass shootings as a natural, perhaps unavoidable, hazard. Our attitudes about Intimate Partner Violence remain similar: 62 percent of college students across a spectrum of identities still experience abuse from a partner. With numbers like these, Americans are more likely to know—or to be—a victim or perpetrator in private than to succumb to a mass shooting. In Kathy’s time there was nothing like a public radar system to track first signs of danger behind closed doors. In our time, as experts seek to marshal national resources to recognize and connect red flags more effectively to prevent public violence, an interior view of one woman’s history with a future killer can help us refine new maps and new pathways to disruption.



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

# Black Feminist Constellations

## Dialogue and Translation across the Americas

EDITED BY CHRISTEN A. SMITH AND LORRAINE LEU

CHRISTEN A. SMITH  
AUSTIN, TEXAS

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

LORRAINE LEU  
AUSTIN, TEXAS

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

JOE R. AND TERESA LOZANO  
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AND CULTURE

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

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

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# Table of Contents for *Black Feminist Constellations*

## Acknowledgments

“The Sacred Word of Women”: A  
Performance

*Elizandra Souza*

“Palavra Sagrada de Mulher”: Uma  
Performance (Portuguese Original)

*Elizandra Souza*

Towards a Dialogic Transnational Black  
Feminism: An Introduction

*Christen Smith and Lorraine Leu*

## Part I. Radical Movements: Caring for Life

Oriki to Sueli

*Elizandra Souza*

1. A Feminism So Complex and So Radical  
*Sueli Carneiro; translation and  
introduction by Christen A. Smith*
2. Black Women’s Intellectual Contributions to  
the Americas: Perspectives from the Global  
South  
*Sueli Carneiro; translation and editing by  
Lorraine Leu*
3. Is It Time to Say Goodbye to “Feminism”?  
*Florencia Gomes; translation by Daisy E.  
Guzman Nuñez*
4. Black Feminist Work in Argentina  
*Florencia Gomes; introduction and  
translation by Prisca Gayles*
5. Intimate Poetics: World-Making through  
Cuidado de la Vida (Care of Life) in and  
beyond the Borders of Colombia  
*Sofía Garzón and Yineth Balanta Mina;  
introduction by Alysia Mann Carey*
6. Black Women’s Epistemological  
Contributions: Afro-Mexican Women in the  
Twenty-First Century  
*Itza Amanda Varela Huerta; translation  
and editing by Daisy E. Guzman Nuñez*
7. Black Women’s Struggle in Mexico:  
Antiracism, Community Organization, and  
Reparation Politics  
*A Conversation between Rosa María Castro  
Salinas, Itza Amanda Varela Huerta,  
and Meztli Yoalli Rodríguez Aguilera;*

*introduction by Meztli Yoalli Rodríguez*

*Aguilera; translation and editing by*

*Daisy E. Guzman Nuñez and Alida Perrine*

8. Beyond Words: Fugitive Embodiments,  
Creative Praxis, and Trans-Intellectual  
Genealogies for Black Life

*Dora Santana and Michaela Machicote*

## Part II. Radical Roots: Genealogies of Thought

9. “A Right to be Radical”: A Genealogy of  
Black Left Feminist Claims  
*Carole Boyce Davies*
10. How Will We Organize to Live? Andaiye’s  
Radical Praxis  
*D. Alissa Trotz*
11. From the Archives: CAFRA Conversations—  
Audre Lorde and Andaiye
12. A Brief Introduction to the Life and Work  
of Sylvia Wynter: Early Life and Work(s)  
*Bedour Alagraa*
13. The Life and Work of Sylvia Wynter in the  
Americas: A Roundtable  
*Carole Boyce Davies, Bedour Alagraa, and  
Yomaira Figueroa*
14. Visualizing Blackness in Brazil  
*Rosana Paulino; translation by Lorraine  
Leu*
15. Settlement: Rosana Paulino and Black  
Women’s Insubordinate Geohistories  
*Lorraine Leu*
16. Diasporic Memories: Black Women Writers’  
Lived Experiences and Ancestralities  
*Elizandra Souza; translation by  
Christen A. Smith*

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Moreira Reis*

Editors, Contributors, and Translators

Notes

Index



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

# Borrowed Time

## Survivors of Nazi Terezín Remember

DENNIS CARLYLE DARLING

DENNIS CARLYLE DARLING  
AUSTIN, TEXAS

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

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

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

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





LEFT: Zdenka Erlick, née Fantlová, b. 1921, holding her tin engagement ring, Prague, Czech Republic, 2013. CLOCKWISE FROM TOP: Michael “Miša” Kraus, né Michal Kraus, b. 1930, at the New England Holocaust Memorial, Boston, Massachusetts, USA, 2014; Jacky Young, né Jona

Jakob Spiegel, b. 1941, London, England, 2012; Inge Auerbacher, b. 1934, Jamaica, New York, USA, 2014; Yehuda Bacon, né Jehunda Bekon, b. 1929, in his studio, Jerusalem, Israel, 2016; Irena Marvanová, née Eislerová, b. 1929, Jewish Quarter, Kolín, Czech Republic, 2013.



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

# Why Mariah Carey Matters

ANDREW CHAN

ANDREW CHAN  
BROOKLYN, NEW YORK

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

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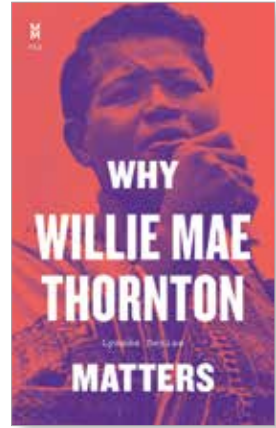
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WHEN IT COMES TO MARIAH CAREY, STAR POWER IS never in doubt. She has sold hundreds of millions of albums and cut more chart-topping hits than any other solo artist—ever. And she has that extraordinary five-octave vocal range. But there is more to her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

*Why Mariah Carey Matters* examines the creative evolution and complicated biography of a true diva, making the case that, despite her celebrity, Carey’s musicianship and influence are insufficiently appreciated. A pioneering songwriter and producer, Carey pairs her vocal gifts with intimate lyrics and richly layered sonic details. In the mid-1990s, she perfected a blend of pop, hip-hop, and R&B with songs such as “Fantasy” and “Honey” and drew from her turbulent life to create the introspective masterpiece *Butterfly*. Andrew Chan looks beyond Carey’s glamorous persona to explore her experience as a mixed-race woman in show business, her adventurous forays into house music and gospel, and her appeal to multiple generations of queer audiences. He also reckons with the transcendent ideal of the voice that Carey represents, showing how this international icon taught artists around the world to sing with soul-shaking intensity and a spirit of innovation.

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



# Why Willie Mae Thornton Matters

LYNNÉE DENISE

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

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

LYNNÉE DENISE  
LOS ANGELES, CALIFORNIA

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

MUSIC MATTERS, Evelyn  
McDonnell & Oliver Wang,  
Editors

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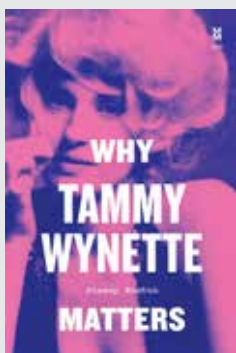
## MUSIC MATTERS

*Edited by Evelyn McDonnell  
& Oliver Wang*

Music Matters is a series of concise books that make outsize arguments for the meaning and legacy of a wide range of popular artists. These short, sharp polemics make the musical, cultural, experiential, and personal case for the artists we love, all filtered through the consciousness of writers of distinction working in music criticism, journalism, academia, and literature.

*Casey Kittrell,  
Acquiring Editor*

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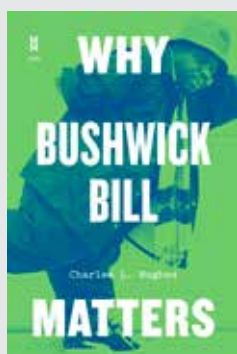
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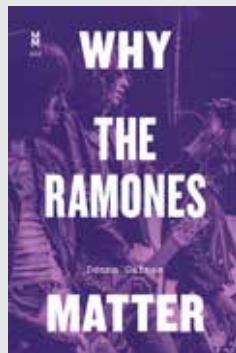
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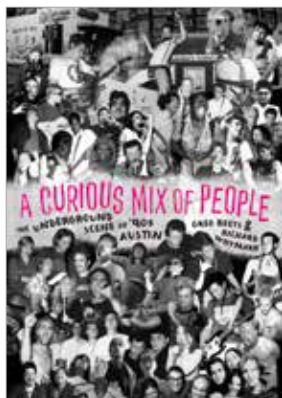
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# A Curious Mix of People

## The Underground Scene of '90s Austin

GREG BEETS AND RICHARD WHYMARK

GREG BEETS  
AUSTIN, TEXAS

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

RICHARD WHYMARK  
AUSTIN, TEXAS

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

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ENDOWMENT FOR UT PRESS

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

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



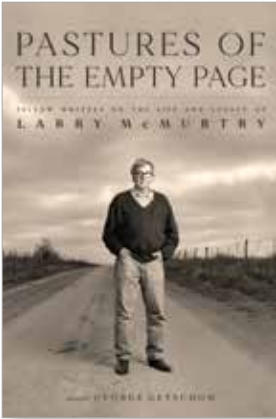


CLOCKWISE FROM TOP:  
Sincola's first show at the  
Texas Tavern, 1993 (*left  
to right*): Greg Wilson  
(guitar), Rebecca Cannon  
(vocals), Kris Patterson  
(guitar), photo by Gregg  
Giles; Carl Normal of  
Stretford at the Cavity,  
1992, photo by Gregg  
Giles; poster for the Jesus  
Lizard, Jon Spencer Blues



Explosion at Emo's, November 20, 1992, by Jason  
Austin; "Local Live" broadcast from the KVRX office,  
photo by Richard Whymark.





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

# Pastures of the Empty Page

## Fellow Writers on the Life and Legacy of Larry McMurtry

EDITED BY GEORGE GETSCHOW

GEORGE GETSCHOW  
DENTON, TEXAS

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

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

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



# Table of Contents for *Pastures of the Empty Page*

*George Getschow*, Acknowledgments

*Stephen Graham Jones*, Foreword

*George Getschow*, Introduction

## **NATIVE GROUND**

*Charlie McMurtry*, In Awesome Wonder

*Paulette Jiles*, The Boy with the Lamp

*Skip Hollandsworth*, The Larry McMurtry  
I Knew

*Erik Calonius*, The Master Geologist of  
Archer County

*Joe W. Specht*, Larry's Oil-Patch Legacy

## **TEACHER & APPRENTICES**

*William Broyles*, Leave His Saddle on  
the Wall

*Gregory Curtis*, McMurtry's Mild  
Discouragement

*Mike Evans*, "Mike, It's Larry. I'm in  
Trouble."

## **MYTHBUSTER & MYTHMAKER**

*Geoff Dyer*, Ranging across Texas

*Doug J. Swanson*, Gus, Call, Danny, and  
the Rangers

*Oscar Cásares*, Snakes in a River

*Sarah Bird*, Finding Home

## **READER & BOOKMAN**

*Bill Marvel*, Larry McMurtry, Reader

*Greg Giddings*, An Afternoon with Larry

*Brandon Kennedy*, On Book Scouting and  
Ghostwritten Erotica

*Stephanie Elizondo Griest*, Runaways

*Kathryn Jones*, Bonding over Books

## **COLLABORATORS & CONFIDANTS**

*Diana Ossana*, Stirring the Memories

*Michael Korda*, The Moby-Dick of the  
Plains

*Carol Flake Chapman*, My Long Trail to  
*Lonesome Dove*

*Susan Freudenheim*, An Unlikely Bond

*Beverly Lowry*, Scenes from a Friendship

*Sherry Kafka Wagner*, Not So Silent  
Women

*Katy Vine*, Road Trip Tips from Larry  
McMurtry

## **CRITIC & CHAMPION**

*John Nova Lomax*, To Hell with the  
Sunny Slopes

*Jim Black*, Writer, Pass By

*Elizabeth Crook*, Loving Gus

## **WORKSHOPPER**

*Kathy Floyd*, Somewhere, a Writer . . .

*Eric Nishimoto*, McMurtry's Rebuff

*Dianne Solis*, At the Intersection of  
Aspiration and Asphyxiation

*Cathy Booth Thomas*, Reckoning at Idiot  
Ridge

*Dave Tarrant*, "Furthur"

## **LEGACY**

*Stephen Harrigan*, Writing Plainly and  
Unforgettably

*Alfredo Corchado*, Borderlands: A Home  
for Misfits Like Me and McMurtry's  
Danny Deck

*W. K. Stratton*, All My Friends Are Going  
to Be Larry

*Lawrence Wright*, McMurtry Passes By



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

# Harvesting Haiti

## Reflections on Unnatural Disasters

MYRIAM J. A. CHANCY

MYRIAM J. A. CHANCY  
CLAREMONT, CALIFORNIA

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

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

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

RIGHT: Fallen Palais National, Port-au-Prince, 2011

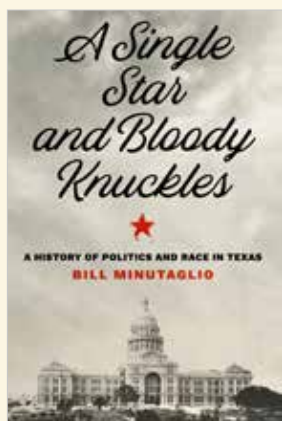
## From *Harvesting Haiti*

For those of us intimately familiar with the workings of “reconstruction” after the January 12, 2010, earthquake in Haiti, the occurrence of another disastrous earthquake in the summer of 2021, on the heels of the assassination of Haiti’s president just a month earlier, only portended another disaster-in-the-making. For those for whom Haiti is home and home to family members; for those who were present in Port-au-Prince, Léogâne, or Jacmel and surrounding areas at the time of the 2010 earthquake; and for those who witnessed from afar and then lent their efforts to reconstruction efforts thereafter, there was also the need to contend with the memories of January 12th that the recent earthquake brought back. For many, there was the need to grieve what had not been grieved in its entirety, and some faced

new losses as well. For each of us, there was a need to brace oneself for what was to come, as common Haitians became, once again, subject to manipulation and neglect at the hands of politicians for whom the common good of the population is beside the point.

I call this collection of essays “*Harvesting Haiti*” because, for too many, Haiti serves either as a cautionary tale of what can happen if a population of African-descended people take control of its sovereignty—as Haitians did when, having won a thirteen-year, slave-led war against their enslavers, the French, they declared the state of Haiti on January 1, 1804—or as an example of a territory whose only function is to provide its raw resources, including physical labor, for a pittance to its northern neighbors and other “benefactors.”





# A Single Star and Bloody Knuckles

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*Bill Minutaglio is the author of several nonfiction books, including the first biography of George W. Bush, an account of the greatest industrial disaster in US history, and biographies of former attorney general Alberto Gonzales and the writer Molly Ivins.*

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*Frank Guridy is an associate professor of history and African American and African diaspora studies at Columbia University.*

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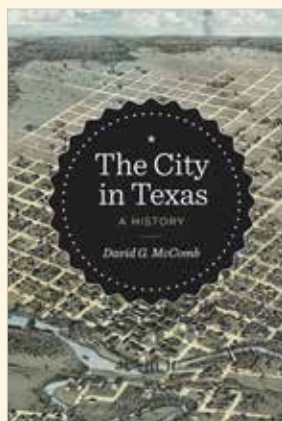
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DAVID G. MCCOMB taught *United States history, world history, sports history, and the history of technology* at Colorado State University, where he retired as a professor emeritus in 2002.

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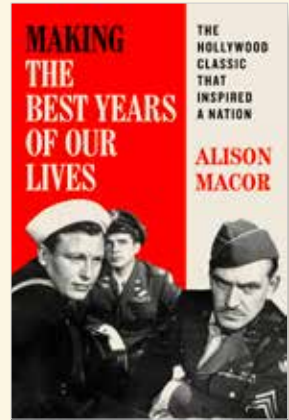
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ALISON MACOR is a freelance writer and former film critic for the *Austin Chronicle* and the *Austin American-Statesman*.

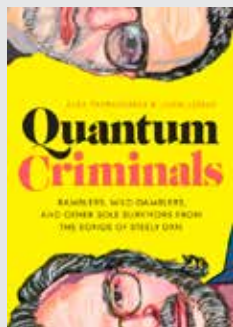
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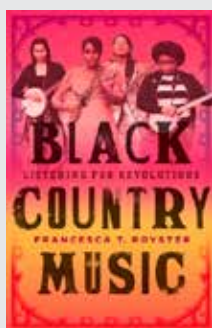
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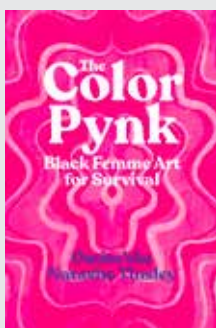
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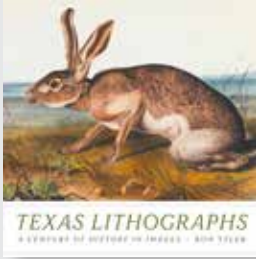
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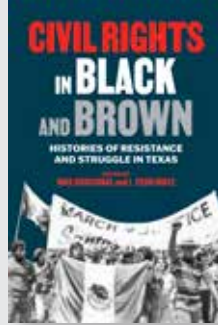
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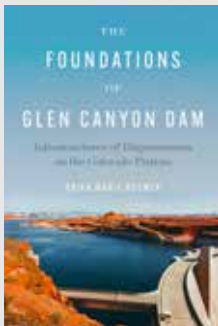
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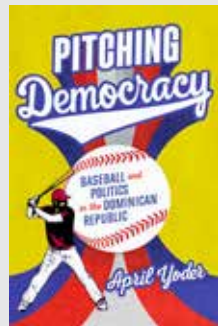
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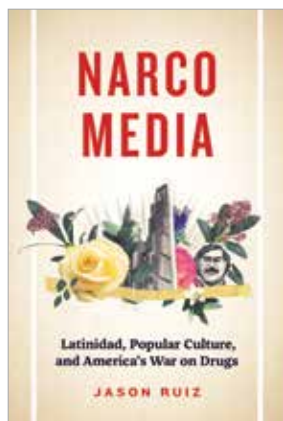
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*Exploring representations of Latinx people from Scarface to Narcos, this book examines how pop culture has framed Latin America as the villain in America's long and ineffectual War on Drugs*

# Narcomedia

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

JASON RUIZ

JASON RUIZ  
NOTRE DAME, INDIANA

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

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

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



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*Kerry Webb,  
Acquiring Editor*

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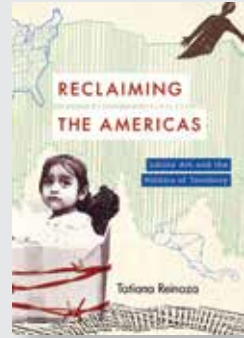
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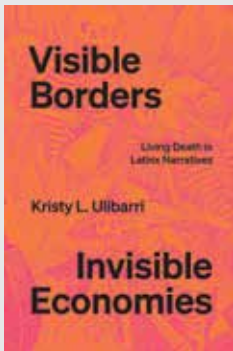
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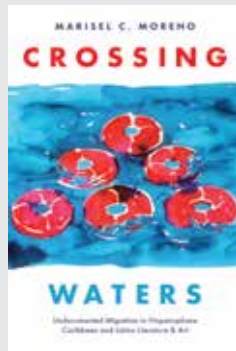
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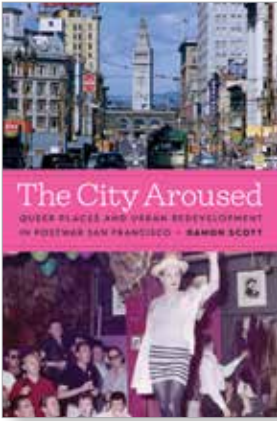
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*A history of San Francisco that studies change in the postwar urban landscape in relation to the city's queer culture*

# The City Aroused

## Queer Places and Urban Redevelopment in Postwar San Francisco

DAMON SCOTT

DAMON SCOTT  
NEW YORK, NEW YORK

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

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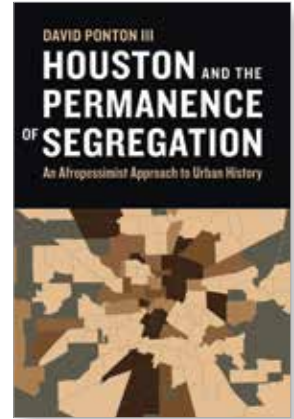
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*THE CITY AROUSED* IS A LIVELY HISTORY OF URBAN DEVELOPMENT and its influence on queer political identity in postwar San Francisco. By reconstructing the planning and queer history of waterfront drinking establishments, Damon Scott shows that urban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

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

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



# Houston and the Permanence of Segregation

## An Afropessimist Approach to Urban History

DAVID PONTON III

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

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

DAVID PONTON III  
TAMPA, FLORIDA

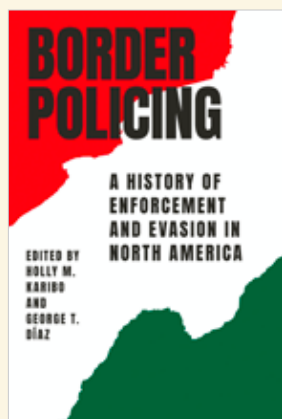
*Ponton is an assistant professor in the School of Interdisciplinary Global Studies at the University of South Florida.*

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

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

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ISBN 978-1-4773-2849-1  
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# Border Policing

## A History of Enforcement and Evasion in North America

EDITED BY HOLLY M. KARIBO AND  
GEORGE T. DÍAZ

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

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

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

Holly M. Karibo is an associate professor of history at Oklahoma State University.

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

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

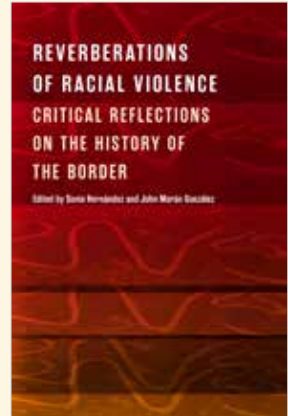
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ISBN 978-1-4773-2069-3  
\$29.95  
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# Reverberations of Racial Violence

## Critical Reflections on the History of the Border

EDITED BY SONIA HERNÁNDEZ AND  
JOHN MORÁN GONZÁLEZ



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

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

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

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

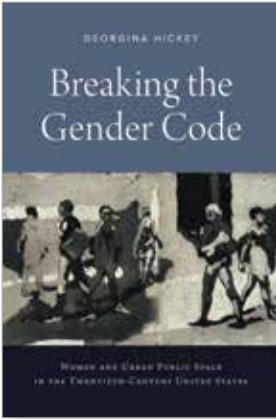
JACK AND DORIS SMOTHERS  
ENDOWMENT IN TEXAS  
HISTORY, LIFE, AND CULTURE

RELEASE DATE | **SEPTEMBER**  
6 x 9 inches, 328 pages, 14 b&w  
photo, 5 maps

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paperback

ISBN 978-1-4773-2271-0  
**\$34.95**  
e-book





*A history of the activism that made public spaces in American cities more accessible to women*

# Breaking the Gender Code

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

GEORGINA HICKEY

GEORGINA HICKEY  
DEARBORN, MICHIGAN

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

LOUANN ATKINS TEMPLE  
WOMEN AND CULTURE  
ENDOWMENT

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

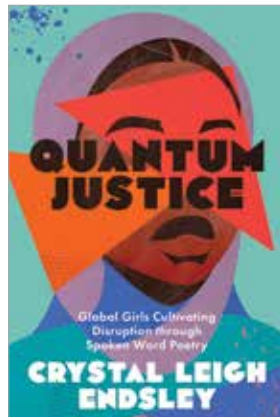
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ISBN 978-1-4773-2824-8  
\$45.00  
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FROM THE CLOSING YEARS OF THE NINETEENTH CENTURY, women received subtle—and not so subtle—messages that they shouldn't be in public. Or, if they were, that they were not safe. *Breaking the Gender Code* tells the story of both this danger narrative and the resistance to it.

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

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



# Quantum Justice

## Global Girls Cultivating Disruption through Spoken Word Poetry

CRYSTAL LEIGH ENDSLEY

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

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

CRYSTAL LEIGH ENDSLEY  
MONTCLAIR, NEW JERSEY

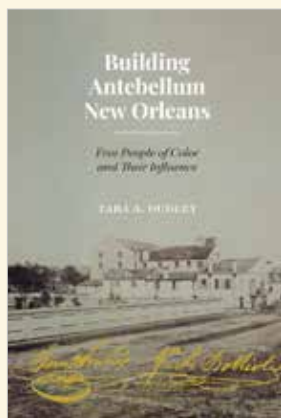
*Endsley is an associate professor in the Department of Africana Studies at John Jay College of Criminal Justice, City University of New York. She is the author of The Fifth Element: Social Justice Pedagogy through Spoken Word Poetry and a coauthor of Open Mic Night: Campus Programs That Champion College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

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

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# Building Antebellum New Orleans

Free People of Color and Their Influence

TARA DUDLEY

## On the Brinck Book Award

UNIVERSITY OF NEW MEXICO SCHOOL OF ARCHITECTURE + PLANNING

## Best Book Prize

SOUTHEAST CHAPTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS

## Summerlee Book Prize in Nonfiction

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

## PROSE Award in Architecture and Urban Planning

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

LATERAL EXCHANGES:  
ARCHITECTURE, URBAN  
DEVELOPMENT, AND  
TRANSNATIONAL PRACTICES

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

ISBN 978-1-4773-2855-2  
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ISBN 978-1-4773-2304-5  
\$34.95  
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BETWEEN 1820 AND 1850 NEW ORLEANS BECAME AN urban metropolis and industrialized shipping center with a growing population. Amidst dramatic economic and cultural change in the mid-antebellum period, *gens de couleur libres*—free people of color—thrived as property owners, developers, building artisans, and patrons. In *Building Antebellum New Orleans* Tara A. Dudley writes an intimate microhistory of two prominent families of black developers, the Dolloles and Souliés, to explore how *gens de couleur libres* used ownership, engagement, and entrepreneurship to construct individual and group identity and stability. With deep archival research, Dudley recreates in fine detail the material culture, business and social history, and politics of the built environment for free people of color and adds new, revelatory information to the canon on New Orleans architecture.

## Praise for *Building Antebellum New Orleans*

“Rendering life in serene prose from an arrangement of discrete data points is part of Tara A. Dudley’s art in *Building Antebellum New Orleans*. It is a consummate work of social, genealogical, and architectural history.”—ARRIS: THE JOURNAL OF THE SOUTHEAST  
CHAPTER OF ARCHITECTURAL HISTORIANS

“To refer to this book as an architectural history of New Orleans after statehood would describe only a fraction of its scholarly importance. . . . *Building Antebellum New Orleans* reveals the rich and complicated social landscape created by free people of color in New Orleans and the privileges that came with belonging to old Francophone families.”—JOURNAL OF SOUTHERN HISTORY

“This important book will be of interest to scholars and general readers interested in architecture, urbanism, vernacular building, New Orleans and Louisiana history, Creole culture, and African American topics.”—RICHARD CAMPANELLA, AUTHOR OF THE WEST  
BANK OF GREATER NEW ORLEANS: A HISTORICAL GEOGRAPHY

“A masterfully written book and the first to conceptualize the contributions of free people of color in the architectural and infrastructural history of New Orleans.”—SHARLENE SINEGAL-DECUIR, XAVIER  
UNIVERSITY OF LOUISIANA

“Tara Dudley breaks new ground in this engaging study, demonstrating how economics and politics informed the built environment of New Orleans in the antebellum era.”—KENNETH HAFERTEPE,  
AUTHOR OF THE MATERIAL CULTURE OF GERMAN TEXANS



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

# The New Public Art

## Collectivity and Activism in Mexico since the 1980s

EDITED BY MARA POLGOVSKY EZCURRA

MARA POLGOVSKY  
EZCURRA  
LONDON, UNITED KINGDOM

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

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

RELEASE DATE | **SEPTEMBER**  
7 x 10 inches, 304 pages, 46 b&w  
photos, 7 b&w illustrations

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

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

TOP: Felipe Ehrenberg, *Archivo nuevo mural mexicano tamaño doble carta* (*New Mexican Tabloid-Size Mural Archive*), sketch printed in “El nuevo mural mexicano es a doble carta,” *Plural*, no. 72 (1977). Courtesy of Lourdes Hernández. BOTTOM: Untitled mural at Raúl Isidro Burgos Rural Teachers’ College at Ayotzinapa, Guerrero, 2015. © Ignacio Rosaslanda. Courtesy of Ignacio Rosaslanda.





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



# Emergent Quilombos

## Black Life and Hip-Hop in Brazil

BRYCE HENSON

BRYCE HENSON  
COLLEGE STATION, TEXAS

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

JOE AND TERESA LOZANO  
LONG ENDOWMENT IN LATIN  
AMERICAN AND LATINO ART  
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**\$29.95**  
e-book

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

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

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



# Portable Postsocialisms

## New Cuban Mediascapes after the End of History

PALOMA DUONG

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

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

PALOMA DUONG  
CAMBRIDGE,  
MASSACHUSETTS

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

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

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e-book



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

# Reckoning with Harm

## The Toxic Relations of Oil in Amazonia

AMELIA M. FISKE

AMELIA M. FISKE  
KIEL, GERMANY

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

ENVIRONMENTAL STUDIES  
ENDOWMENT (NEH)

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

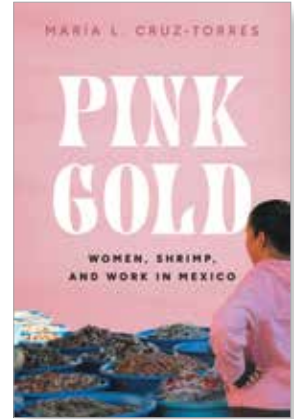
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*RECKONING WITH HARM* IS A STRIKING ETHNOGRAPHIC analysis of the harm resulting from oil extraction. Covering fifty years of settler colonization and industrial transformation of the Ecuadorian Amazon, Amelia Fiske interrogates the relations of harm.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

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



# Pink Gold

## Women, Shrimp, and Work in Mexico

MARÍA L. CRUZ-TORRES

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

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

MARÍA L. CRUZ-TORRES  
TEMPE, ARIZONA

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

LOUANN ATKINS TEMPLE  
WOMEN AND CULTURE  
ENDOWMENT

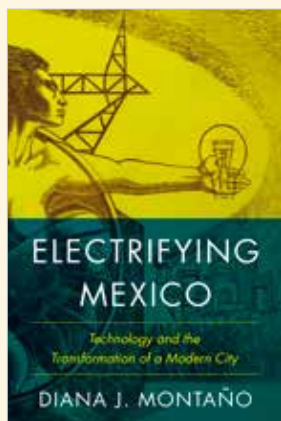
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C\$130.95  
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e-book





# Electrifying Mexico

## Technology and the Transformation of a Modern City

DIANA J. MONTAÑO

### Bolton-Johnson Prize

CONFERENCE ON LATIN AMERICAN HISTORY

### Alfred B. Thomas Book Award

SOUTHEASTERN COUNCIL OF LATIN AMERICAN STUDIES

### Best Book in Non-North American Urban History

URBAN HISTORY ASSOCIATION

*Diana Montañó is an assistant professor of history at Washington University in St. Louis.*

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

ISBN 978-1-4773-2825-5  
**\$34.95\*** | £29.99 | C\$43.95  
paperback

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e-book

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

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

## Praise for *Electrifying Mexico*

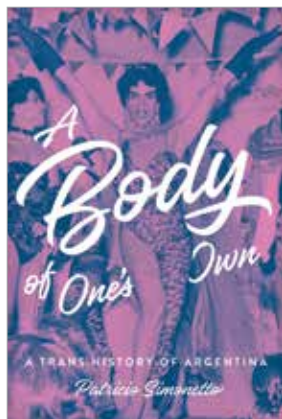
“Montaño’s excellent cultural history of electricity in Mexico is a pioneering work in the field . . . the book deserves ample praise for its elegant writing, meticulous research, the original use of sources, and as the first (as far as this reader knows) cultural history of electrification in Mexico.”—*THE AMERICAS*

“*Electrifying Mexico* is an essential book for all students of the history of urban technologies and it provides an original contribution to the field by offering a far more complex history of electricity than had existed in previous studies, focusing on the urban cultural history of human imaginations around technology and the intangibility of electrical energy. This engaging book makes a remarkable contribution to the historiography of studying electricity in urban space from the material and symbolic point of view in Mexico, Latin America, and other geographical areas.”—*PLANNING PERSPECTIVES*

“*Electrifying Mexico* shines as an in-depth exploration of the social and cultural dimensions of the introduction of electrification . . . indispensable to the literature on modern Mexico.”—*CANADIAN JOURNAL OF LATIN AMERICAN AND CARIBBEAN STUDIES*

“A rich and lucid narrative about how electric power weaved into the myriad imaginations that forged Mexico City and conceptualizations of a national utility from the late nineteenth until the mid-twentieth century . . . the author has produced a foundational text on the history of electrification in Mexico, which will feature heavily in future scholarship on electrification in the Americas.”—*H-NET*

Drawing on a wide source base, *Electrifying Mexico* is a beautifully written history of the technology and cultural manifestations of electricity in Mexico City. The stories are delightful and illustrative and speak to Mexican history beyond electricity.”—*SUSIE S. PORTER*



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

# A Body of One's Own

## A Trans History of Argentina

PATRICIO SIMONETTO

PATRICIO SIMONETTO  
MANCHESTER, UNITED  
KINGDOM

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

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e-book

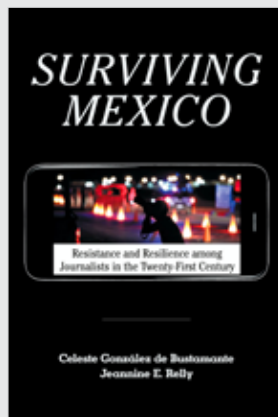
AS A TRANS HISTORY OF ARGENTINA, A COUNTRY THAT banned medically assisted gender affirmation practices and punished trans lives, *A Body of One's Own* places the histories of trans bodies at the core of modern Argentinian history. Patricio Simonetto documents the lives of people who crossed the boundaries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

## Featured Backlist

# Surviving Mexico

## Resistance and Resilience among Journalists in the Twenty-First Century

CELESTE GONZÁLEZ DE BUSTAMANTE  
AND JEANNINE E. RELLY



Frank Luther Mott–KTA Journalism and Mass Communication Research Award  
KAPPA TAU ALPHA

Tankard Book Award

ASSOCIATION FOR EDUCATION IN JOURNALISM AND MASS  
COMMUNICATION

Knudson Latin America Prize

ASSOCIATION FOR EDUCATION IN JOURNALISM AND MASS  
COMMUNICATION

“A book filled with stories of horror—and of hope.”—*TEXAS OBSERVER*

“A meticulously researched study . . . made lively and moving by the many interviews with Mexican journalists and media owners who themselves tell the stories of the dangers and at times, the horrors, that working reporters routinely face in many parts of Mexico.”

—*REVISTA: HARVARD REVIEW OF LATIN AMERICA*

“*Surviving Mexico* is a much-needed book that offers a wide scope for understanding the endemic violence against Mexican journalists. It will be useful for scholars and journalists interested in understanding the harsh conditions that news workers have to constantly face when doing their jobs. The book’s central arguments and discussions are consistent with broader debates on media in the Global South, where emergent democracies struggle with post-authoritarianisms and populisms.”—*JOURNAL OF LATIN AMERICAN STUDIES*

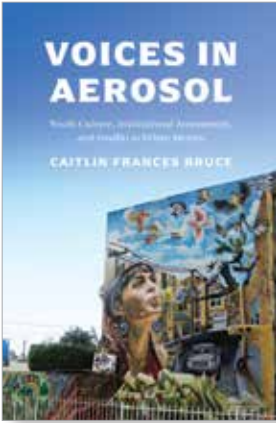
*Celeste González de Bustamante is an associate professor at the University of Arizona’s School of Journalism, where she directs the Center for Border and Global Journalism.*

*Jeannine E. Relly is a professor with the School of Journalism and School of Government & Public Policy (with courtesy) at the University of Arizona.*

RELEASE DATE | AVAILABLE  
6 x 9 inches, 304 pages, 9 b&w  
photos, 3 maps

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ISBN 978-1-4773-2340-3  
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e-book



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

# Voices in Aerosol

## Youth Culture, Institutional Attunement, and Graffiti in Urban Mexico

CAITLIN FRANCES BRUCE

CAITLIN FRANCES BRUCE  
PITTSBURGH, PENNSYLVANIA

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

VISUALIDADES: STUDIES IN  
LATIN AMERICAN VISUAL  
HISTORY

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

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

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





CLOCKWISE FROM TOP: Zhot, Dante, and Kart, Macario section of Mictlarte mural at Panteón San Nicolás, León, Guanajuato, 2017; Sent, Catrina figure, Panteón San Nicolás, León, Guanajuato, 2012; Dalem, mural of streetscape with two cholos, León, Guanajuato, 2012.



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

# Paid to Care

## Domestic Workers in Contemporary Latin American Culture

RACHEL RANDALL

RACHEL RANDALL  
BRISTOL, UNITED KINGDOM

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

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

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

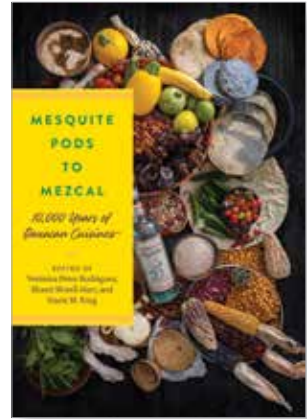
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\$45.00  
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PAID DOMESTIC WORK IN LATIN AMERICA IS OFTEN undervalued, underpaid, and underregulated. Exploring a wave of Latin American cultural texts since the 1980s that draw on the personal experiences of paid domestic work or intimate ties to domestic employees, *Paid to Care* offers insights into the struggles domestic workers face through an analysis of literary testimonials, documentary and fiction films, and works of digital media.

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

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



# Mesquite Pods to Mezcal

## 10,000 Years of Oaxacan Cuisines

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

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

VERÓNICA PÉREZ  
RODRÍGUEZ  
ALBANY, NEW YORK

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

SHANTI MORELL-HART  
HAMILTON, ONTARIO

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

STACIE M. KING  
BLOOMINGTON, INDIANA

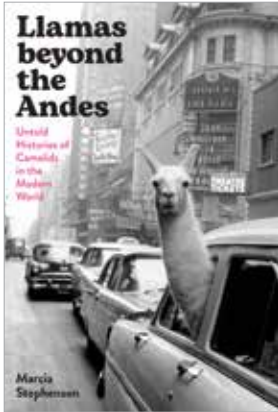
*King is a professor of anthropology at Indiana University.*

THE LINDA SCHELE SERIES IN  
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*An exploration of the unexpected role that llamas and other Andean camelids played in transoceanic relationships and knowledge exchange*

# Llamas beyond the Andes

## Untold Histories of Camelids in the Modern World

MARCIA STEPHENSON

MARCIA STEPHENSON  
WEST LAFAYETTE, INDIANA

*Stephenson is an associate professor of Spanish at Purdue University. Her book Gender and Modernity in Andean Bolivia received the A. B. Thomas Award for Excellence.*

THE WILLIAM AND BETTYE  
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illustrations, 11 b&w photos, 1  
map

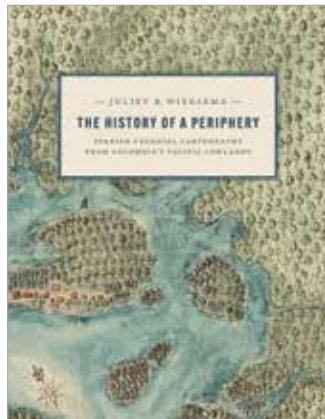
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CAMELIDS ARE VITAL TO THE CULTURES AND ECONOMIES of the Andes. The animals have also been at the heart of ecological and social catastrophe: Europeans overhunted wild vicuña and guanaco and imposed husbandry and breeding practices that decimated llama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

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

*An exploration of Colombian maps in New Granada*



# The History of a Periphery

## Spanish Colonial Cartography from Colombia's Pacific Lowlands

JULIET B. WIERSEMA

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

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

JULIET B. WIERSEMA  
SAN ANTONIO, TEXAS

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

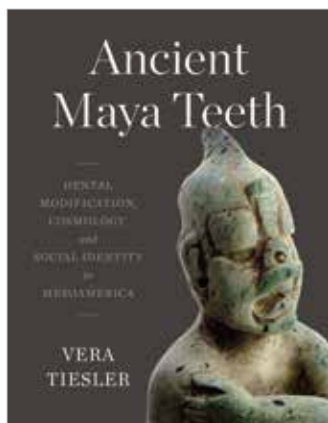
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PDF e-book





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

# Ancient Maya Teeth

## Dental Modification, Cosmology, and Social Identity in Mesoamerica

VERA TIESLER

VERA TIESLER  
MÉRIDA, YUCATAN, MEXICO

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

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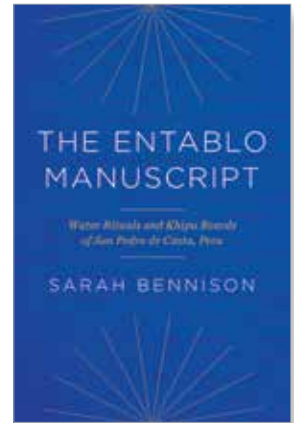
ISBN 978-1-4773-2884-2  
\$60.00  
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DENTAL MODIFICATION WAS COMMON ACROSS ANCIENT societies, but perhaps none were more avid practitioners than the Maya. They filed their teeth flat or pointy, polished and drilled them, and crafted decorative inlays of jade and pyrite. Unusually, Maya of all social classes, ages, and professions engaged in dental modification. What did it mean to them?

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



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



# The Entablo Manuscript

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

SARAH BENNISON

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

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

SARAH BENNISON  
ST. ANDREWS, FIFE,  
SCOTLAND

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

THE WILLIAM AND BETTYE  
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THE WESTERN HEMISPHERE

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

# France and Algeria

## A History of Decolonization and Transformation *Revised and Updated*

PHILLIP NAYLOR

PHILLIP NAYLOR  
MILWAUKEE, WISCONSIN

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

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

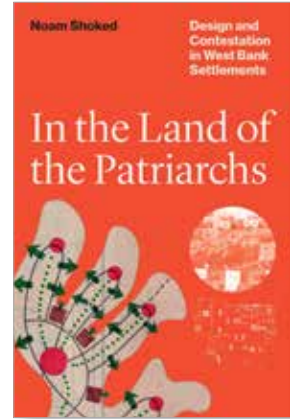
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WHILE MOST RELATED STUDIES CONCENTRATE ON THE colonial era and Algeria's War of Independence, *France and Algeria* details the nations' postcolonial relationship. Phillip Naylor provides a philosophical approach, contending that France reformulated,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

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

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



# In the Land of the Patriarchs

## Design and Contestation in West Bank Settlements

NOAM SHOKED

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

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

NOAM SHOKED  
TEL AVIV, ISRAEL

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

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

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ISBN 978-1-4773-2786-9  
\$34.95  
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*An examination of director Todd Haynes and his Bob Dylan biopic*

# I'm Not There

NOAH TSIKA

NOAH TSIKA  
NEW YORK, NEW YORK

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

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

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e-book

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

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

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

# Imagining the Method

## Reception, Identity, and American Screen Performance

JUSTIN OWEN RAWLINS

JUSTIN OWEN RAWLINS  
TULSA, OKLAHOMA

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

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

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hardcover

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e-book

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

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



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



# The Claremont Run

## Subverting Gender in the X-Men

J. ANDREW DEMAN

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

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

J. ANDREW DEMAN  
AYR, ONTARIO

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

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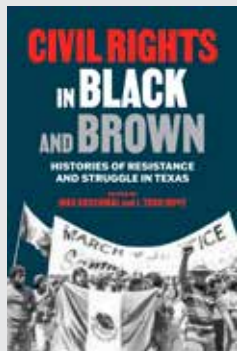
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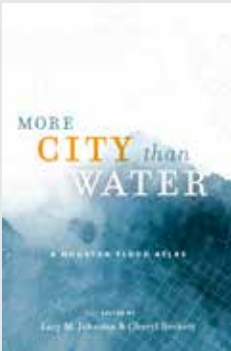
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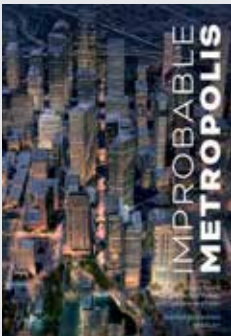
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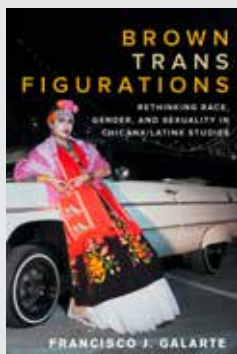
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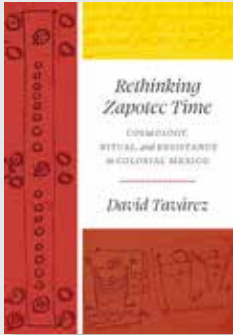
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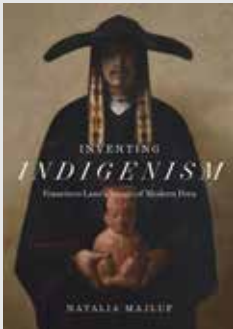
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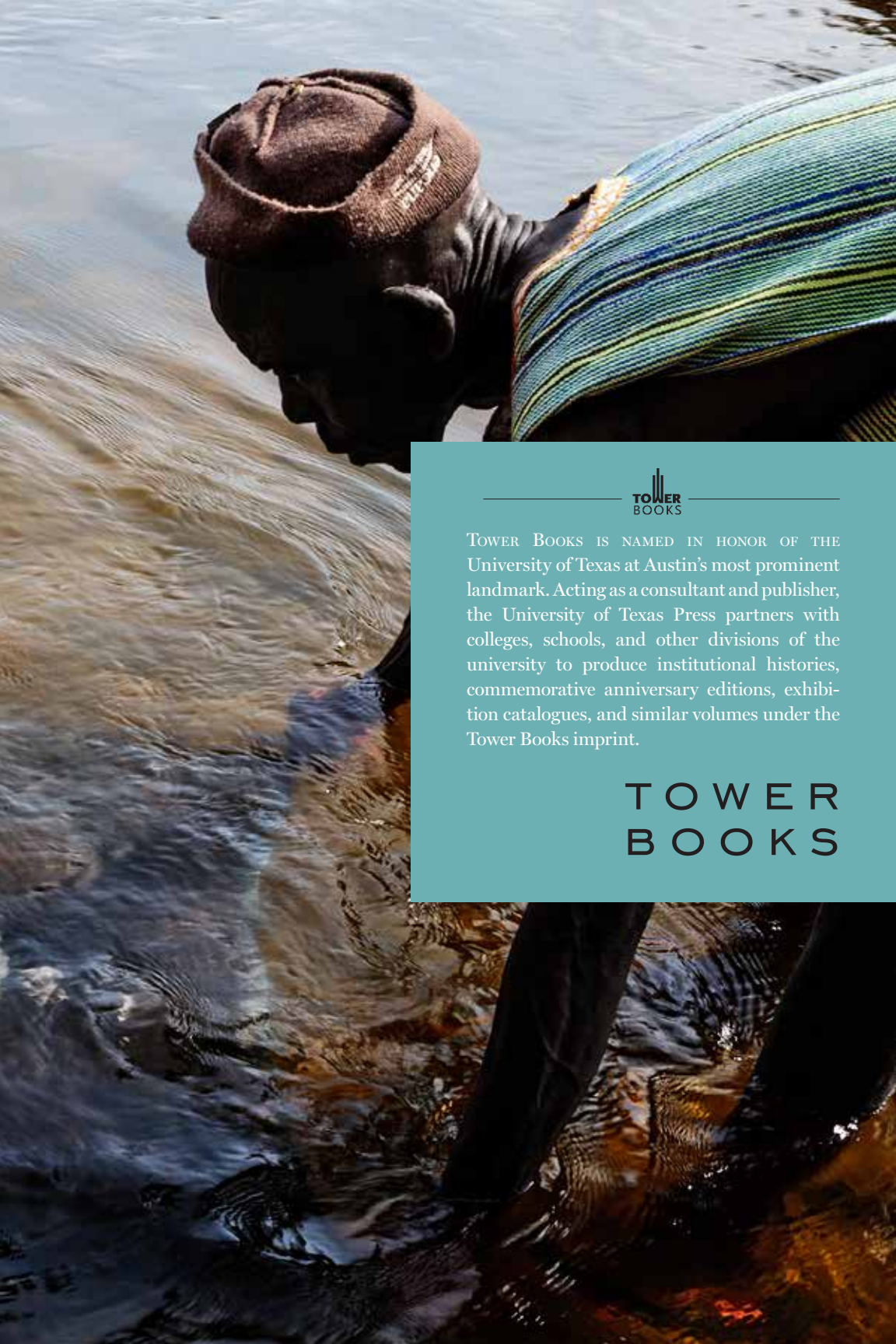
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*Fernandez is the assistant curator at the Visual Arts Center at UT Austin.*

ADELE NELSON  
AUSTIN, TEXAS

*Nelson is the assistant professor and associate director of the Center for Latin American Visual Studies (CLAVIS) in the Department of Art and Art History at UT Austin.*

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Top: Denilson Baniwa, *Perspectivismo amerindio* series (*Sukuryu-tapuya*), 2019. Digital print. Dimensions variable. Courtesy of the artist. Bottom: Rosana Paulino, *A geometria à brasileira chega ao paraíso tropical*, 2018. Digital print, collage, monotype on paper. 18 7/8 x 13 in. (48 x 33 cm). Courtesy of the artist and Mendes Wood DM, Brussels, New York, and São Paulo.



FEATURED  
ARTISTS

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Castiel Vitorino  
Brasileiro

Guerreiro do Divino  
Amor

Jaime Lauriano

Maré de Matos

Aline Motta

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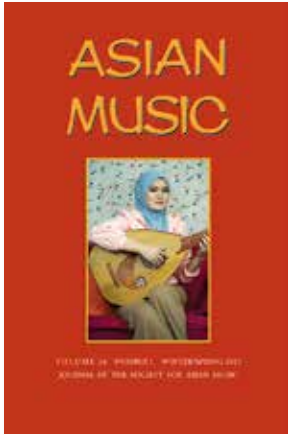




Malay *Ronggeng* performance by younger performers at the People's Theatre (*Panggung Rakyat*), organized by Kuala Lumpur City Hall in October 2019, supported by CENDANA (Cultural Economy Development Agency) Malaysia. Photo courtesy of the Nusantara Performing Arts Research Center.



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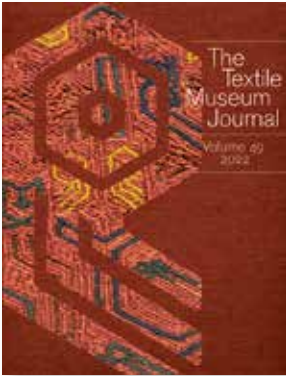
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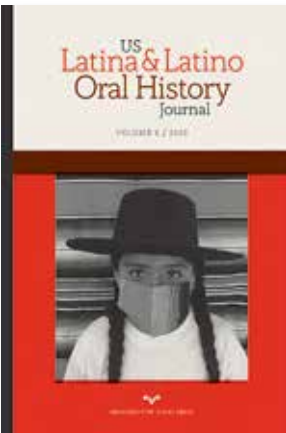
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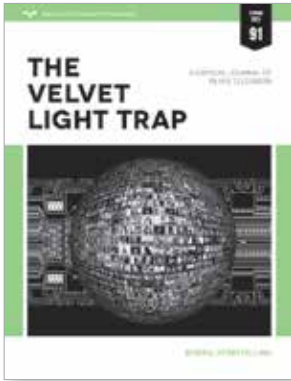
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## | Index by Author |

<b>Beets,</b> <i>A Curious Mix of People</i> . . . . .	16–17	<b>Karibo &amp; Diaz,</b> <i>Border Policing</i> . . . . .	32
<b>Bennison,</b> <i>The Entablo Manuscript</i> . . . . .	55	<b>Macor,</b> <i>Making The Best Years of Our Lives</i> . . . . .	25
<b>Bruce,</b> <i>Voices in Aerosol</i> . . . . .	48–49	<b>McComb,</b> <i>The City in Texas</i> . . . . .	24
<b>Carter,</b> <i>Ghostlight</i> . . . . .	4–5	<b>Minutaglio,</b> <i>A Single Star and Bloody Knuckles</i> . . . . .	22
<b>Chan,</b> <i>Why Mariah Carey Matters</i> . . . . .	12	<b>Montaño,</b> <i>Electrifying Mexico</i> . . . . .	44–45
<b>Chancy,</b> <i>Harvesting Haiti</i> . . . . .	20	<b>Naylor,</b> <i>France and Algeria</i> . . . . .	56
<b>Cruz-Torres,</b> <i>Pink Gold</i> . . . . .	43	<b>Pérez Rodríguez, Morell-Hart &amp; King,</b> <i>Mesquite Pods to Mezcal</i> . . . . .	51
<b>Darling,</b> <i>Borrowed Time</i> . . . . .	10–11	<b>Polgovsky Ezcurrea,</b> <i>The New Public Art</i> . . . . .	38–39
<b>Deman,</b> <i>The Claremont Run</i> . . . . .	61	<b>Ponton,</b> <i>Houston and the Permanence of Segregation</i> . . . . .	31
<b>Denise,</b> <i>Why Willie Mae Thornton Matters</i> . . . . .	13	<b>Randall,</b> <i>Paid to Care</i> . . . . .	50
<b>Dudley,</b> <i>Building Antebellum New Orleans</i> . . . . .	36–37	<b>Rawlins,</b> <i>Imagining the Method</i> . . . . .	60
<b>Duong,</b> <i>Portable Postsocialisms</i> . . . . .	41	<b>Ruiz,</b> <i>Narcomedia</i> . . . . .	28
<b>Endsley,</b> <i>Quantum Justice</i> . . . . .	35	<b>Scott,</b> <i>The City Aroused</i> . . . . .	30
<b>Fernandez, Nelson &amp; Stevens,</b> <i>Social Fabric</i> . . . . .	68–69	<b>Scott-Coe,</b> <i>Unheard Witness</i> . . . . .	6–7
<b>Fiske,</b> <i>Reckoning with Harm</i> . . . . .	42	<b>Shoked,</b> <i>In the Land of Patriarchs</i> . . . . .	57
<b>Getschow,</b> <i>Pastures of the Empty Page</i> . . . . .	18–19	<b>Simonetto,</b> <i>A Body of One's Own</i> . . . . .	46
<b>González de Bustamante &amp; Relly,</b> <i>Surviving Mexico</i> . . . . .	47	<b>Smith &amp; Leu,</b> <i>Black Feminist Constellations</i> . . . . .	8–9
<b>Guridy,</b> <i>The Sports Revolution</i> . . . . .	23	<b>Stephenson,</b> <i>Llamas beyond the Andes</i> . . . . .	52
<b>Henson,</b> <i>Emergent Quilombos</i> . . . . .	40	<b>Tiesler,</b> <i>Ancient Maya Teeth</i> . . . . .	54
<b>Hernández &amp; González</b> <i>Reverberations of Racial Violence</i> . . . . .	33	<b>Tsika,</b> <i>I'm Not There</i> . . . . .	58
<b>Hickey,</b> <i>Breaking the Gender Code</i> . . . . .	34	<b>Wiersema,</b> <i>The History of a Periphery</i> . . . . .	53



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