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A: Donavon Frankenreiter  
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Featuring 190 images from acclaimed photographer Jeff Fasano, this is what Americana looks like

**Americana Portrait Sessions**

*Jeff Fasano*  
*Foreword by Mary Gauthier*

*Americana Portrait Sessions* is the first photography book to take a comprehensive view of contemporary Americana music. The collection features intimate portraits that reveal the strength, heart, and soul of nearly two hundred great artists from the big tent that is Americana music, all shot through the expert lens of Jeff Fasano.

Fasano’s unparalleled access to Americana artists like Sheryl Crow, Rhiannon Giddens, Vince Gill, Keb’ Mo’, Judy Collins, John Oates, the Avett Brothers, the McCrary Sisters, Lucinda Williams, Margo Price, Blind Boys of Alabama, and Kris Kristofferson gives *Americana Portrait Sessions* the kind of authority that comes from true reach into the breadth of the genre. But this collection is as important for the artists few fans know as for the ones with successful careers behind them. While the book champions the diversity of race, gender, sexuality, and age inherent in Americana music, it also spans career arcs to bring lesser-known acts into the spotlight.

*Americana Portrait Sessions* brings you backstage to the greenrooms and quiet corners where artists like the War and Treaty, Jewel, Jason Isbell, and the Wooten Brothers aren’t just artists performing, but people hanging out.

“Jeff Fasano’s photographs have the unerring ability to stop time. That, coupled with his love of American Roots artists over the years, makes for a deep and rich chronicle of the genre.”

—**Jessie Scott**, program director at WMOT Roots Radio

“Jeff has captured the essence of Americana artists in his carefully curated portraits. For a decade now, his photo sessions at Americanafest have been a highlight for our community.”

—**Jed Hilly**, executive director of the Americana Music Association
REGIO NAL / huM AN R I G HT S

An anthology of writing from a self-advocacy group working toward the abolition of the death penalty in Alabama and the nation

Ghosts Over the Boiler
Voices from Alabama’s Death Row

Project Hope to Abolish the Death Penalty
Edited by Katie Owens-Murphy

From a donated typewriter that frequently breaks down, people on Alabama’s death row have literally cut and pasted together a newsletter, On Wings of Hope, for the last three decades to educate the public about the death penalty. This newsletter, a labor of love, documents decades of work, wisdom, activism, and lived experience of those who have been executed, or are scheduled to be executed, by the state of Alabama. The writings also chart the changing policy and practice of capital punishment in the state that sentences more people to death per capita than any other in the US.

Ghosts Over the Boiler is a curated collection of poetry, visual art, photographs, essays, creative writings, and other archival materials that have emerged from Alabama’s death row from the organization Project Hope to Abolish the Death Penalty (PHADP). This group was founded at Holman Correctional Facility and has been operating autonomously since 1989 toward its mission to abolish the death penalty in Alabama and in the nation.

 “[Ghosts Over the Boiler] helps put a human face on capital punishment and would serve as an easy and effective tool for group or classroom discussion. The book is well-organized into chronological sections that trace the development of the death penalty abolition movement, the history of Project Hope to Abolish the Death Penalty, and the evolution of the capital punishment system in Alabama since 1989.”

—Andrew Baer, author of Beyond the Usual Beating: The Jon Burge Police Torture Scandal and Social Movements for Police Accountability in Chicago
How the Nashville press covered the civil rights struggle through images

NEW IN PAPERBACK

We Shall Overcome
Press Photographs of Nashville during the Civil Rights Era

Edited by Kathryn E. Delmez
Foreword by John Lewis

Fifty years after Martin Luther King Jr.’s death—and at a time when racism and social justice are again at the forefront of our country’s consciousness—this book expands on a Frist Art Museum exhibition of one hundred photographs that document an important period in Nashville’s struggle for racial equality.

Of central significance are photographs of lunch counter sit-ins in early 1960, led by a group of students, including John Lewis and Diane Nash, from local historically Black colleges and universities. The demonstrations were so successful that King stated just a few weeks later at Fisk University, “I did not come to Nashville to bring inspiration but to gain inspiration from the great movement that has taken place in this community.”

The book prompts us to consider the role of images and the media in shaping public opinion, a relevant subject in today’s news-saturated climate. In addition to the photographs, essays by Linda Wynn of Fisk University and the Tennessee Historical Commission and Susan H. Edwards, former executive director of the Frist Art Museum, offer historical context on Nashville during the civil rights era and on photojournalism, respectively. Congressman John Lewis’s foreword recounts memories of his time in Nashville and reminds us that there is still work to be done to build King’s Beloved Community.

Named one of the New York Times’s “Best Art Books of 2018”:

“Captures a decade of everyday bravery and trauma as recorded in photographs, drawn from city archives, by Nashville photojournalists.”
— Holland Cotter, New York Times

“There’s a truth in these photographs that many . . . have likely never seen before.”
— Margaret Renkl, New York Times
A collection of some of the most interesting interviews from *A Word on Words*

**A Word on Words**

*The Best of John Seigenthaler’s Interviews*

*Edited by Pat Toomay and Frye Gaillard*

For years the legendary John Seigenthaler hosted *A Word on Words* on Nashville’s public television station, WNPT. During the show’s four-decade run (1972 to 2013), he interviewed some of the most interesting and important writers of our time. These in-depth exchanges revealed much about the writers who appeared on his show and gave a glimpse into their creative processes. Seigenthaler was a deeply engaged reader and a generous interviewer, a true craftsman. Frye Gaillard and Pat Toomay have collected and transcribed some of the iconic interactions from the show.

**Featuring Interviews With**

- Arna Bontemps
- Marshall Chapman
- Pat Conroy
- Rodney Crowell
- John Egerton
- Jesse Hill Ford
- Charles Fountain
- William Price Fox
- Kinky Friedman
- Frye Gaillard
- Nikki Giovanni
- Doris Kearns Goodwin
- David Halberstam
- Waylon Jennings
- John Lewis
- David Maraniss
- William Marshall
- Jon Meacham
- Ann Patchett
- Alice Randall
- Dori Sanders
- John Seigenthaler Sr.
- Marty Stuart
- Pat Toomay

**John Seigenthaler** (1927–2014) was born in Nashville, Tennessee. He attended Peabody College and worked as a reporter for the *Tennessean*. In 1960, he went to work for Attorney General Robert Kennedy and, in that capacity, was attacked by an angry mob in Montgomery, Alabama. He returned to the *Tennessean*, where he spent the rest of his career. He hosted the television program *A Word on Words* for four decades.

**Pat Toomay** attended Vanderbilt University and played in the NFL for ten years. He has written a number of books, including *On Any Given Sunday*.

**Frye Gaillard** is the author-in-residence at the University of South Alabama. He has written more than twenty books, including *With Music and Justice for All: Some Southerners and Their Passions* (Vanderbilt, 2008). He is an alumnus of Vanderbilt University.
REGIONAL / SOCIAL MOVEMENTS

Contemporary interviews with Nashvillians about race, poverty, policing, injustice, and reform

Deep Dish Conversations
Voices of Social Change in Nashville

Jerome Moore
Foreword by Sekou Franklin

What does it mean to be a Nashvillian? A Black Nashvillian? A white Nashvillian? What does it mean to be an organizer, an ally, an elected official, an agent for change? Deep Dish Conversations began as a running online interview series in which host Jerome Moore sits down over pizza with Nashville leaders and community members to talk about the past, present, and future of the city and what it means to live here. The result is honest conversation about racism, housing, policing, poverty, and more in a safe, brave, person-to-person environment that allows for disagreement.

Deep Dish Conversations: Voices of Social Change in Nashville is a curated collection of the most striking interviews from the first few seasons of the series, with a foreword by Dr. Sekou Franklin, an introduction by Moore, and contextual introductions to each interviewee. Figures like Judge Sheila Calloway, comedian Josh Black, anti-racism speaker Tim Wise, organizer Jorge Salles Diaz, and many more explore their wide-ranging perspectives on social change in a city in the midst of massive demographic and ideological shifts.

For anyone in any twenty-first-century city, Deep Dish Conversations offers a lot to think about—and a lot of ways to think about it.

F E A T U R I N G I N T E R V I E W S W I T H
Will Acuff • Joshua Black • Calvin “Fridge” Bryant • Rahim Buford • Christiane Buggs
Judge Sheila Calloway • Jamel Campbell-Gooch • Dawn Deane • Captain Carlos Lara
Theeda Murphy • Safer Schools Nashville • Jorge Salles Diaz • Tim Wise

“Even though Nashville is a cosmopolitan city, this book provides a sobering account of racial and economic injustices. . . . Despite these challenges, Deep Dish Conversations celebrates human agency and the power of everyday people and public officials to make change in the face of insurmountable odds.”

—from the foreword by Sekou Franklin

May 2023
244 pages, 5.5 x 8.5 inches
notes
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ALSO OF INTEREST

Justin Jones
The People’s Plaza: Sixty-Two Days of Nonviolent Resistance
978-0-8265-0497-5
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ANTHROPOLOGY / HUMAN RIGHTS

A Mexican feminist observer’s reflections on living in the Occupied Territories (West Bank), Palestine, translated into English for the first time

The Sky Is Incomplete
Travel Chronicles in Palestine

Irmgard Emmelhainz

Translated from Spanish for the first time, and with a new introduction to the English edition, The Sky Is Incomplete comprises sixty short entries detailing life in and reflections on the Occupied Territories of Palestine in the twenty-first century as observed over prolonged stays between 2007 and 2015. In this collection, Irmgard Emmelhainz operates in the committed literature tradition of Walter Benjamin and André Gide in Moscow in the 1920s, and Susan Sontag and Juan Goytisolo in Sarajevo in the 1990s—writers and cultural observers grappling with the political processes of others, elsewhere.

In order to render the issue of representation, of speaking on behalf of the Palestinian ordeal in all its complexity, The Sky Is Incomplete is composed as a collage, gathering diary entries, letters, experimental passages, script, poetry, art criticism, political analysis, and other genres to convey an opaque view of the Palestine Question. Beyond representation in the sense of giving testimony or speaking on behalf of the Palestinians, however, the author’s parting point is relational: The Sky Is Incomplete is about encounters—with friends, mentors, interlocutors, lovers, children, activists, and soldiers (Israeli and Palestinian).

IRMGARD EMMELHAINZ is an independent translator, writer, researcher, and lecturer based in Mexico City. Her writings on film, the Palestine Question, art, cinema, culture, and neoliberalism have been translated into several languages and presented at an array of international venues. She is the author of El cielo está incompleto: Cuadernos de viaje en Palestina, Jean-Luc Godard’s Political Filmmaking, and Toxic Loves, Impossible Futures.

ALSO OF INTEREST

Irmgard Emmelhainz
Toxic Loves, Impossible Futures: Feminist Living as Resistance
978-0-8265-0244-5
Paperback $34.95x
A history of Black women’s efforts in the struggle for fair and equal employment in postwar Milwaukee

Continually Working
Black Women, Community Intellectualism, and Economic Justice in Postwar Milwaukee

Crystal Marie Moten

Continually Working tells the stories of Black working women who resisted employment inequality in Milwaukee, Wisconsin, from the 1940s to the 1970s. The book explores the job-related activism of Black Midwestern working women and uncovers the political and intellectual strategies they used to critique and resist employment discrimination, dismantle unjust structures, and transform their lives and the lives of those in their community.

Moten emphasizes the ways Black women transformed the urban landscape by simultaneously occupying spaces from which they had been historically excluded and creating their own spaces. Black women refused to be marginalized within the historically white and middle-class Milwaukee Young Women’s Christian Association (MYWCA), an association whose mission centered on supporting women in urban areas. Black women forged interracial relationships within this organization and made it, not without much conflict and struggle, one of the most socially progressive organizations in the city. When Black women could not integrate historically white institutions, they created their own. They established financial and educational institutions, such as the Pressley School of Beauty Culture, which beautician Mattie Pressley DeWese opened in 1946 as a result of segregation in the beauty training industry. This school served economic, educational, and community development purposes as well as created economic opportunities for Black women. Historically and contemporarily, Milwaukee has been and is still known as one of the most segregated cities in the nation. Black women have always contested urban inequality, by making space for themselves and others on the margins. In so doing, they have transformed both the urban landscape and urban history.

“Continually Working marks Black working women’s struggles to improve their economic lives as intellectual work, as part and parcel of Black women’s intellectual traditions, and as part of their institution- and organization-building and community-oriented activism.”

—Keona K. Ervin, author of Refusal: Black Women Workers and Emancipatory Politics
How approaches to Japan shaped the concept of modernity in Argentina

Samurai in the Land of the Gaucho
Transpacific Modernity and Nikkei Literature in Argentina

Koichi Hagimoto

In the early twentieth century, historical imaginings of Japan contributed to the Argentine vision of “transpacific modernity.” Intellectuals such as Eduardo Wilde and Manuel Domecq García celebrated Japanese customs and traditions as important values that could be integrated into Argentine society. But a new generation of Nikkei or Japanese Argentines is rewriting this conventional narrative in the twenty-first century. Nikkei writers such as Maximiliano Matayoshi and Alejandra Kamiya are challenging the earlier, unapologetic view of Japan based on their own immigrant experiences.

Compared to the experience of political persecution against Japanese immigrants in Brazil and Peru, the Japanese in Argentina generally lived under a more agreeable sociopolitical climate. In order to understand the “positive” perception of Japan in Argentine history and literature, Samurai in the Land of the Gaucho turns to the current debate on race in Argentina, particularly as it relates to the discourse of whiteness. One of the central arguments is that Argentina’s century-old interest in Japan represents a disguised method of (re)claiming its white, Western identity.

Through close readings of diverse genres (travel writing, essay, novel, short story, and film) Samurai in the Land of the Gaucho yields a multilayered analysis in order to underline the role Japan has played in both defining and defying Argentine modernity from the twentieth century to the present.

“This is an excellent and most needed study. Hagimoto’s knowledge of transpacific studies and languages (English, Japanese, and Spanish) is unequaled by his peers.”

—Araceli Tinajero, author of A Cultural History of Spanish Speakers in Japan
The resistant potential that arises when the oppressed use technology to undermine the social hierarchies inherent to global capitalism

**Robo Sacer**

**Necroliberalism and Cyborg Resistance in Mexican and Chicanx Dystopias**

**David Dalton**

*Robo Sacer* engages the digital humanities, critical race theory, border studies, biopolitical theory, and necropolitical theory to interrogate how technology has been used to oppress people of Mexican descent—both within Mexico and in the United States—since the advent of the North American Free Trade Agreement (NAFTA) in 1994. As the book argues, robo-sacer identity emerges as transnational flows of bodies, capital, and technology become an institutionalized state of exception that relegates people from marginalized communities to the periphery.

And yet the same technology can be utilized by the oppressed in the service of resistance. The texts studied here represent speculative stories about this technological empowerment. These texts theorize different means of techno-resistance to key realities that have emerged within Mexican and Chicano/a/x communities under the rise and reign of neoliberalism. The first three chapters deal with dehumanization, the trafficking of death, and unbalanced access to technology. The final two chapters deal with the major forms of violence—feminicide and drug-related violence—that have grown exponentially in Mexico with the rise of neoliberalism. These stories theorize the role of technology both in oppressing and in providing the subaltern with necessary tools for resistance.

*Robo Sacer* builds on the previous studies of Sayak Valencia, Irmgard Emmelhainz, Guy Emerson, Achille Mbembe, and of course Giorgio Agamben, but it differentiates itself from them through its theorization on how technology—and particularly cyborg subjectivity—can amend the reigning biopolitical and necropolitical structures of power in potentially liberatory ways. *Robo Sacer* shows how the cyborg can denaturalize constructs of *zōē* by providing an outlet through which the oppressed can tell their stories, thus imbuing the oppressed with the power to combat imperialist forces.
The Mexican intelligentsia’s obsessive engagement with the labor and idleness of the citizenry in their attempts to create a wealthy, independent nation

**Mexico, Interrupted**
Labor, Idleness, and the Economic Imaginary of Independence

**Sergio Gutiérrez Negrón**

Mexican independence was, in a sense, an economic event. It was in the realm of the economic that elites managed to create a common ground with non-elites in their demands against foreign domination. Additionally, throughout the nineteenth century, independence was imagined by the lettered men of Mexico as a feat that nationalized, or could have nationalized, a rich and productive economic apparatus.

*Mexico, Interrupted* investigates the fate of these economic hopes during the difficult decades between 1821, the year of the country’s definite separation from Spain, and 1852, a period of political polarization after the US-Mexico War that would lead the country to the brink of another armed conflict. Drawing on pamphlets, legislation, congressional debates, reports, and newspapers, this book studies the Mexican intelligentsia’s obsessive engagement with the labor and idleness of the citizenry in their attempts to create a wealthy, independent nation.

By focusing on figures of work and its opposites in the period between, *Mexico, Interrupted* reconstructs the period’s “economic imaginaries of independence”: the repertoire of political and cultural discourses that structured the understandings, beliefs, and fantasies about the relationships between “the economy” and the life of an independent polity. All told, by bringing together intellectual history, critical theory, and cultural studies, this project offers a new account of the Mexican nineteenth century and complicates existing histories of the spread of the “spirit of capitalism” through the Americas.

**ALSO OF INTEREST**

John Mraz
*History and Modern Media: A Personal Journey*
978-0-8265-0144-8
Paperback • $34.95x
What accounts for seriality’s pervasiveness in the development of Mexican narrative, and how does the serial form define Mexican storytelling?

Serial Mexico
Storytelling across Media, from Nationhood to Now

Amy E. Wright

Serial Mexico ties in two centuries of Mexican serial narratives—striking tales of glory, of fame, of colorful epic characters, grounded in oral folklore—with their subsequent retelling in comics, radio, and television soap operas. Amy Wright’s colorful multidisciplinary volume delves deep into this rich national storytelling tradition for the first time: examining nostalgic tales told and reimagined from popular novelas to radionovelas then telenovelas and onward, examining the enduring foundational figures woven into the very fabric of society, from the country’s beginnings into the twenty-first century.

This panoramic view offers a glimpse into how the Mexican people have experienced their stories from the country’s early days until now, showcasing a penchant for protagonists that mock authority, that make light of hierarchy, that embrace the hybridity and mestizaje of Mexico itself. These tales vividly reflect and respond to a variety of crucial cultural concerns such as family, patriarchy, gender roles, racial mixing, urbanization, modernization and political idealism. Serial Mexico shows clearly how serialized storytelling’s mix of melodrama and sensationalism was not devoid of revealing political and cultural messaging.

In a detailed yet accessible style, Wright highlights how these stories and concerns have continued to morph, along with changing social media, into current times. Will these tropes and traditions carry on within new and reimagined serial storytelling forms? Only time will tell. Stay tuned for the next surprising episode.

“Serial Mexico belongs to a critical continuum, guided by Benjamin’s ‘Age of mechanical reproduction,’ Benedict Anderson’s Imagined Communities, and Doris Sommer’s Foundational Fictions, that studies modern national identity. As befits this lineage, Serial Mexico concerns itself with family romance (and domestication) as national allegory.”

—John A. Ochoa, author of The Uses of Failure in Mexican Literature and Identity
Examining the “reading revolution” of the eighteenth and nineteenth centuries through the work of artist Francisco de Goya

Goya and the Mystery of Reading

Luis Martín-Estudillo

Spanish artist Francisco de Goya (1746–1828) lived through an era of profound societal change. One of the transformations that he engaged passionately was the unprecedented growth both in the number of readers and in the quantity and diversity of texts available. He documented and questioned this reading revolution in some of his most captivating paintings, prints, and drawings.

Goya and the Mystery of Reading explores the critical impact this transition had on the work of an artist who aimed not to copy the world around him, but to see it anew—to read it. Goya’s creations offer a sustained reflection on the implications of reading, which he depicted as an ambiguous, often mysterious activity: one that could lead to knowledge or ecstasy, to self-fulfillment or self-destruction, to piety or perdition. At the same time, he used reading to elicit new possibilities of interpretation. This book reveals for the first time the historical, intellectual, and artistic underpinnings of reading as one of the pillars of his art.

“Moving beyond the hyper-focused way in which Goya is often regarded, this is an important step forward that provides a new lens through which to examine the artist and his work.”

—Mark McDonald, Metropolitan Museum of Art, New York

“Martín-Estudillo does a superb job of showing just how prevalent reading is in Goya’s works, to the extent that one comes away quite amazed at having been shown something quite prominent that has gone mostly overlooked by many, many commentators and critics.”

—Anthony J. Cescardi, author of Francisco de Goya and the Art of Critique
This series is a forum for scholarship that recognizes the critical role of performance in social, cultural, and political life. Geographically focused on the Caribbean and Latin America (including Latinidad in the United States) but wide-ranging in thematic scope, the series highlights how understandings of desire, gender, sexuality, race, the postcolonial, human rights, and citizenship, among other issues, have been explored and continue to evolve. Books in the series examine performances by a variety of actors, with under-represented and marginalized peoples getting particular (though not exclusive) focus. Studies of spectators or audiences are equally welcome as those of actors—whether literally performers or others whose behaviors can be interpreted that way. In order to create a rich dialogue, the series includes a variety of disciplinary approaches and methods as well as studies of diverse media, genres, and time periods.

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