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Ángel Zárraga, Las futbolistas, 1922 (Paris).

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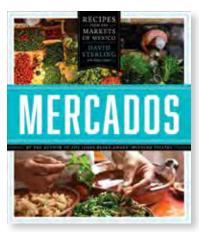
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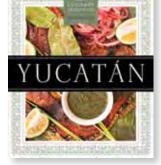




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THIS IS THE THIRD BOOK BY HANIF ABDURRAQIB.

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The first chronicle of A Tribe Called Quest the visionary, award-winning group whose jazz-infused records and socially conscious lyrics revolutionized rap in the early 1990s

Go Ahead in the Rain Notes to A Tribe Called Quest

HANIF ABDURRAQIB

How does one pay homage to A TRIBE CALLED QUEST? THE seminal rap group brought jazz into the genre, resurrecting timeless rhythms to create masterpieces such as *The Low End Theory* and *Midnight Marauders*. Seventeen years after their last album, they resurrected *themselves* with an intense, socially conscious record, *We Got It from Here. . . Thank You 4 Your Service*, which arrived when fans needed them most, in the aftermath of the 2016 election. Poet and essayist Hanif Abdurraqib digs into the group's history and draws from his own experience to reflect on how their distinctive sound resonated among fans like himself. The result is as ambitious and genre-bending as the rap group itself.

HANIF ABDURRAQIB Columbus, Ohio

A visiting writer in the MFA program at Butler University, Abdurragib is an acclaimed poet and cultural critic whose work has appeared in the New York Times, MTV News, and other outlets. A nominee for the Pushcart Prize, he is the author of the highly praised poetry collection The Crown Ain't Worth Much and the essay collection They Can't Kill Us Until They Kill Us, which was included in the Chicago Tribune's 25 Must-Read Books list for fall 2017 and received recognition from reviewers coast-tocoast, including a starred review in Publishers Weekly. *He is currently* at work on They Don't Dance No Mo', a history of black performance in the United States.

Abdurraqib traces the Tribe's creative career, from their early days as part of the Afrocentric rap collective known as the Native Tongues, through their first three classic albums, to their eventual breakup and long hiatus. Their work is placed in the context of the broader rap landscape of the 1990s, one upended by sampling laws that forced a reinvention in production methods, the East Coast— West Coast rivalry that threatened to destroy the genre, and some record labels' shift from focusing on groups to individual MCs. Throughout the narrative Abdurraqib connects the music and cultural history to their street-level impact. Whether he's remembering *The Source* magazine cover announcing the Tribe's 1998 breakup or writing personal letters to the group after MC Phife Dawg's death, Abdurraqib seeks the deeper truths of A Tribe Called Quest; truths that—like the low end, the bass—are not simply heard in the head, but felt in the chest.

From the book

When I put my trumpet into its case for the last time, and tucked it into a closet somewhere, I played *The Low End Theory* for months on end, wondering if I'd ever stop. This was the jazz I had been looking for: an album that blended horns and funk the same way Bolden blended ragtime and blues and was seamless in its execution. *The Low End Theory* sampled Dolphy, Sly Stone, Weather Report, Julian Cannonball Adderley, and Jimi Hendrix, among others. The Tribe was one of the first groups to repurpose a long line of sound that our parents, and perhaps their parents, were in love with. There is a type of mercy in this honoring: a long reach backward toward something magical, in hopes that an unspeakable distance, perhaps between a parent and a child, can slowly become closer.

"If readers first encounter Hanif Abdurraqib's Go Ahead in the Rain as a chronicle of fandom and the development of an aesthetic sensibility, when they come to his bereavement letters—addressing each member of A Tribe Called Quest on the breakup of the group—they will realize something far more compelling is going on. This book is about the struggle of the writer to fully connect with something bigger than himself—ultimately, the world at large, as it will present itself for the rest of his life." __GREIL MARCUS

"This book is a gorgeous love letter that will bury itself in the overjoyed heart of every kid who came of age in the '90s."

American Music Series

RELEASE DATE | FEBRUARY 5½ x 7½ inches, 216 pages ISBN 978-1-4773-1648-1 \$16.95 | £12.99 | C\$25.50 paperback ISBN 978-1-4773-1844-7 \$16.95 e-book WILLIAM S. BURROUGHS AND THE CULT OF ROCK 'N' ROLL

CASEY RAE



| MUSIC | Biography/Memoir

The little-known history of William S. Burroughs's impact on some of the biggest names in music, from the Beatles to Bowie, and his role as a secret architect of the rock 'n' roll genre itself

William S. Burroughs and the Cult of Rock 'n' Roll

BY CASEY RAE

WILLIAM S. BURROUGHS'S FICTION AND ESSAYS ARE LEGENDARY, but his influence on music's counterculture has been less well documented—until now. Examining how one of America's most controversial literary figures altered the destinies of many notable and varied musicians, *William S. Burroughs and the Cult of Rock* 'n' Roll reveals the transformations in music history that can be traced to Burroughs.

A heroin addict and a gay man, Burroughs rose to notoriety out-

CASEY RAE WASHINGTON, DC Rae is the director of music licensing

for SiriusXM and a longtime music critic whose work has been featured in a wide array of publications. His commentary on technology's impact on creators has appeared on NPR and in the New York Times, the Los Angeles Times, the Washington Post, Billboard, and other media outlets. An adjunct professor at Georgetown University and course developer for Berklee Online, Rae is also a musician and played with several bands in the 1990s. side the conventional literary world; his masterpiece, *Naked Lunch*, was banned on the grounds of obscenity, but its nonlinear structure was just as daring as its content. Casey Rae brings to life Burroughs's parallel rise to fame among daring musicians of the 1960s, '70s, and '80s, when it became a rite of passage to hang out with the author or to experiment with his cut-up techniques for producing revolutionary lyrics (as the Beatles and Radiohead did). Whether they tell of him exploring the occult with David Bowie, providing Lou Reed with gritty depictions of street life, or counseling Patti Smith about coping with fame, the stories of Burroughs's backstage impact will transform the way you see America's cultural revolution—and the way you hear its music.

From the book

DAVID BOWIE

In the early 1970s, English music fans were hooked on the dayglow decadence of glam rock. As the crown prince of this movement, Bowie already had a well-established reputation in the UK by the time he sat down with Burroughs. He was riding high with his most celebrated of avatars, Ziggy Stardust—an extraterrestrial being packaged and sold to Great Britain's youth as a vaguely messianic figure of licentious fantasy. Burroughs was the shot Bowie needed to engineer a new rock 'n' roll contagion. "I'm definitely under his spell," he claimed. "That guy messed me up when I first started reading him in the late '60s, and I've never gotten over it. That kind of writing and performance I can really throw myself into." When they first met in 1974, Bowie had already gone from cheeky crooner to glam innovator. And he still had light-years to go.

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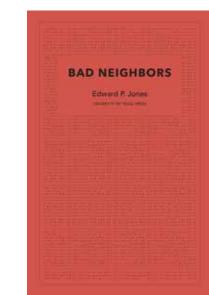
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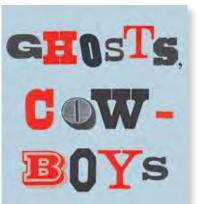
Two of our upcoming visitors—Edward P. Jones, winner of the Pulitzer Prize, and Claire Vaye Watkins, winner of the Dylan Thomas Prize—will be featured in beautiful limited-edition chapbooks handmade by UT's School of Design and Creative Technologies and published by UT Press. I can think of no better writers to inaugurate this collaboration. Their fiction is arresting, groundbreaking, and profoundly relevant in terms of the racial and environmental struggles our country is facing. Jones and Watkins are writers whose work will withstand the test of time, so to honor them with printmaking techniques that have been passed down over the centuries feels fitting. These writers make fiction that matters, fiction that will continue to matter. —BRET ANTHONY JOHNSTON



EDWARD P. JONES Bad Neighbors

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PHOTOGRAPHY

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Andy Summers A Certain Strangeness

BY GILLES MORA

ANDY SUMMERS, THE FORMER GUITARIST AND COMPOSER FOR the legendary band the Police, has built a unique photographic body of work to parallel his musical oeuvre. According to Summers, these photographs constitute a mental and visual counterpart of his music, marked by a complex melodic search and harmonies of rather melancholic and even convulsive colors. Summers compares these autobiographical photographs to tearing the pages of an intimate diary and reconfiguring them according to a new visual syntax. He characterizes these photographs as having a pronounced surrealist sense of what Sigmund Freud called "disturbing strangeness." Andy

Summers has had several photographic books devoted to him.

Designed by Gilles Mora, in close collaboration with the artist, this book presents the most creative visual work of the photographermusician Andy Summers, including many unpublished images. An autobiographical text by Summers tells of his passion for photography. A text by Gilles Mora situates Summers's photographic work in American modernist photography.

GILLES MORA Montpellier, France

Mora has been the editor in chief of the magazine Les Cahiers de la Photographie, an editor with Éditions du Seuil in Paris, and the artistic director of the Rencontres Internationales de la Photographie in Arles. Currently he is the director of the city of Montpellier's Pavillon Populaire. He was awarded the Nadar Prize for The Last Photographic Heroes: American Photographers of the Sixties and Seventies.

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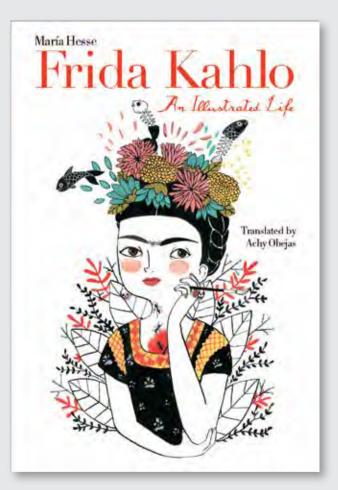
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In this provocative novel from an awardwinning Guatemalan storyteller, a fiction writer dangerously delves into the long-buried National Police archive, exposing the legacies of systematic brutality and resistance

Human Matter A Fiction

BY RODRIGO REY ROSA Translated from the Spanish by Eduardo Aparicio

RODRIGO REY ROSA Guatemala City, Guatemala

Rey Rosa is the author of many acclaimed novels and short-story collections, among them Severina and La orilla africana (The African Shore). He is the recipient of one of Guatemala's most distinguished literary prizes, the Miguel Ángel Asturias National Prize in Literature, as well as the prestigious José Donoso Prize. The film What Sebastian Dreamt—based on one of his novels—was featured at the Sundance Film Festival.

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Not for sale in the Commonwealth (except Canada) MORE THAN A DECADE AGO, NOVELIST RODRIGO REY ROSA MADE his first visit to the Historical Archive of the Guatemala National Police, where millions of previously hidden records were being cataloged, scanned, and eventually published online. Bringing to light detailed evidence of crimes against humanity, the Archive Recovery Project inspired Rey Rosa to craft a meta-novel that weaves the language of arrest records and surveillance reports with the contemporary journal entries of a novelist (named Rodrigo) who is attempting to synthesize the stories of political activists, indigenous people, and other women and men who became ensnared in a deadly web of state-sponsored terrorism.

When Rodrigo's access to the archive is suspended, he proceeds to the General Archives of Central America and the Library of Congress, also collaborating with the son of the Identification Bureau's former head in a relentless pursuit of understanding. Reminiscent of Roberto Bolaño's finely honed masterworks, *Human Matter* is both a tour de force of fiction and a sobering meditation on the realities of collective memory, raising timely questions about how our history is recorded and retold.

Originally published in Spanish in 2009, its success demanded a subsequent publication in June of 2017.

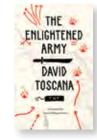
From the book

From the colors—the green reflections of the grass and the almost black-green of the leaves on the trees (trembling in the dream), I knew it was late in the day. There was a strange noise in the back of the house, near the hallway that leads to the living room. As I listened, I heard demented laughter that seemed to come from the kitchen. B+ was very frightened. She asked: "What was that?" "Ghosts," I said. "That must be the laughter of a ghost, or someone who wants to frighten us."... But I withheld the ending, which was truly the terrifying part for me: When I turn the light on, I see my father coming in from the balcony. He looks tired and is much thinner than in real life. He has something under his arm that I think is a bottle of beer, dark beer. I think: Then, it isn't him. (My father, to the best of my recollection, has never drunk dark beer.) Now the laughter is fainter. The man with the beer, who may or may not be my father, is impassive, as if he has not heard anything strange. He goes into a room and closes the door gently. I hear the click. And then, I wake up terrified, sweating, cold from the damp pajamas against my skin.

"[Rey Rosa is] an accomplished teacher, the best of my generation." -ROBERTO BOLAÑO Author of 2666 "Rey Rosa's novel is defined by frailty, the sensation of the uncertain, those small ways of escaping the suffocating Central American reality, the distance between what was and what is possible to feel." —PÁGINA 12

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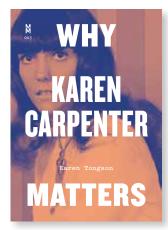
Why the B-52s Matter

ANNIE ZALESKI

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MUSIC United States

An exploration of Karen Carpenter's enduring ability to transcend cultural differences, bridging not only American suburbia and the author's native Philippines but also diverse communities and fan cultures worldwide



Why Karen Carpenter Matters

BY KAREN TONGSON

IN THE '60S AND '70S, AMERICA'S MUSIC SCENE WAS MARKED BY raucous excess, reflected in the tragic overdoses of young superstars such as Jimi Hendrix and Janis Joplin. At the same time, the uplifting harmonies and sunny lyrics that propelled Karen Carpenter and her brother, Richard, to international fame belied a different sort of tragedy—the underconsumption that led to Karen's death at age thirty-two from the effects of an eating disorder.

In Why Karen Carpenter Matters, Karen Tongson (whose Filipino musician parents named her after the pop icon) interweaves the story of the singer's rise to fame with her own trans-Pacific journey between Manila-where imitations of American pop styles flourished-and Karen Carpenter's home ground of Southern California. Tongson reveals why the Carpenters' chart-topping, seemingly whitewashed musical fantasies of "normal love" can now have profound significance for her-as well as for other people of color, LGBT+ communities, and anyone outside the mainstream culture usually associated with Karen Carpenter's legacy. This hybrid of memoir and biography excavates the destructive perfectionism at the root of the Carpenters' sound, while finding the beauty in the singer's flawed, all too brief life.

KAREN TONGSON LOS ANGELES, CALIFORNIA

Tongson is associate professor of English, gender & sexuality studies, and American studies & ethnicity at the University of Southern California. She is also the author of Relocations: Queer Suburban Imaginaries. Her cultural commentary has appeared in the Los Angeles Times, the Washington Post, and other publications, and she is a panelist on MaximumFun.org's "Pop Rocket" podcast. Visit her website at www.karentongson.org.



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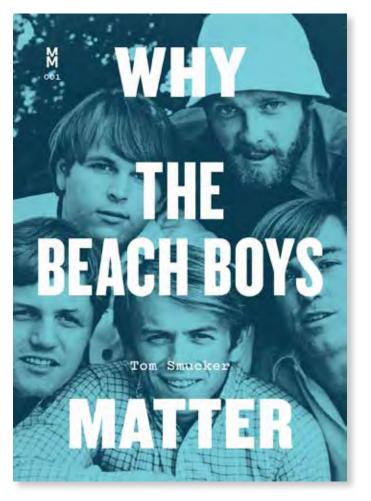
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Why Paul and Linda

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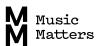


Why the Beach Boys Matter

BY TOM SMUCKER

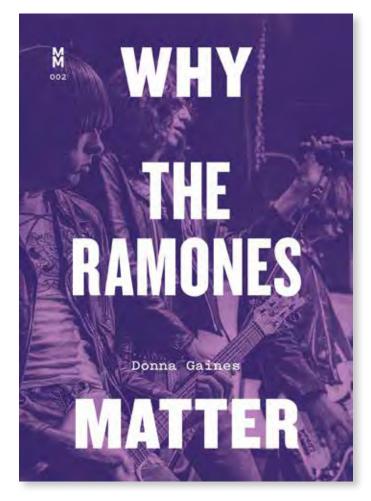
"Smucker's mix of unabashed fanboy enthusiasm with razor-sharp analysis makes him the perfect teller of this story."

-MARC RIBOT, guitarist



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BY DONNA GAINES

"As a seven-year veteran of the Ramones and a lifelong fan, Donna speaks for me and every one of us who found our salvation in the only band that really mattered to the outsider in us all." -C. J. RAMONE



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PHOTOGRAPHY



Nathan Lyons In Pursuit of Magic

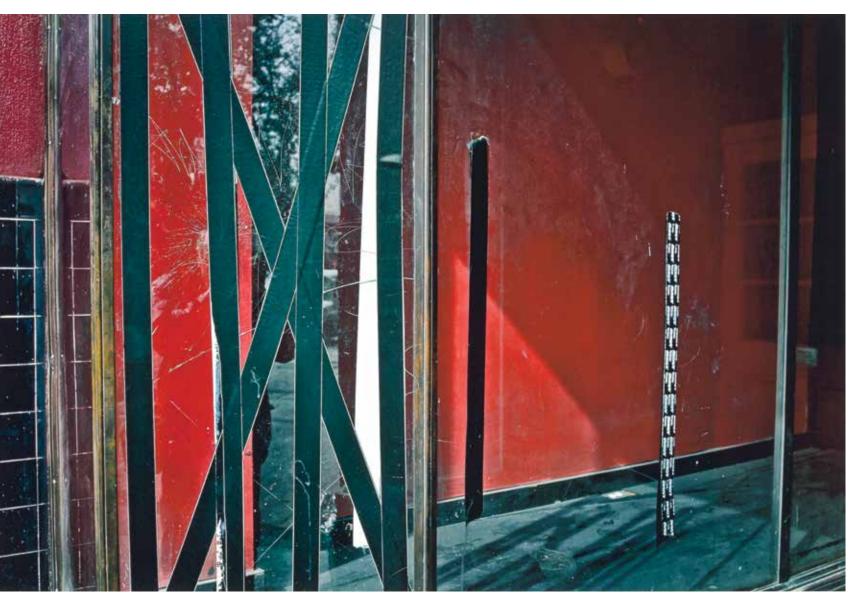
ESSAYS BY JAMIE M. ALLEN, LISA HOSTETLER, AND JESSICA S. MCDONALD

A moving retrospective of the revered photographer whose career as a curator, educator, and critic spanned more than half a century—and whose contributions to the craft of photography have left an enduring imprint

LAUNCHING HIS CURATORIAL CAREER AT THE GEORGE EASTMAN House in 1957, Nathan Lyons (1930–2016) soon made a mark in the museum world and in his workshops for photographers and curators alike. Yet his supporting role in the careers of rising stars such as Lee Friedlander and Garry Winogrand sometimes eclipsed the public's awareness of Lyons's own pioneering photography. Coinciding with a major exhibition at the George Eastman Museum in 2019, *Nathan Lyons: In Pursuit of Magic* is a long-overdue celebration of Lyons's astonishing body of work.

Featuring more than two hundred and fifty compelling images, accompanied by critical essays, the book charts the distinct phases of Lyons's career. His early work, exemplified by his exuberant initiatives of the 1960s—the Visual Studies Workshop and the Society for Photographic Education—demonstrated that street photography and formalism are not mutually exclusive, as university photography courses began migrating from journalism to art departments.

REACH FOR



His final years, which included a shift to color at age eighty, are also explored in depth. A companion to *Nathan Lyons: Selected Essays, Lectures, and Interviews*, this is the definitive visual sourcebook on a highly influential innovator.

min

LISA HOSTETLER AND JAMIE M. ALLEN Rochester, New York

Hostetler is Curator in Charge and Allen is Associate Curator of the Department of Photography at the George Eastman Museum.

JESSICA S. MCDONALD Austin, Texas

McDonald is Curator of Photography at the Harry Ransom Center and the editor of Nathan Lyons: Selected Essays, Lectures, and Interviews, a companion volume to Nathan Lyons: In Pursuit of Magic.

GEORGE EASTMAN MUSEUM

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

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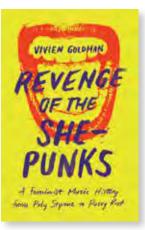
Nathan Lyons Selected Essays, Lectures, and Interviews

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| MUSIC |

The colorful "Punk Professor," new-wave musician, and critic/filmmaker spins a dazzling survey of women in punk, from the genre's inception in 1970s London to the current voices making waves around the globe

Revenge of the She-Punks A Feminist Music History from Poly Styrene

to Pussy Riot

BY VIVIEN GOLDMAN

VIVIEN GOLDMAN New York City

Born in London. Goldman has been a music journalist and documentarian for more than forty years and served as Bob Marley's first U.K. publicist. She is a former member of the new-wave bands Chantage and The Flying Lizards; Resolutionary, a retrospective compilation album of her work, was released in 2016. She is now an Adjunct Professor teaching Punk, Afrobeat and Reggae at New York University. Her five previous books include The Book of Exodus: The Making and Meaning of Bob Marley and the Wailers' Album of the Century.

RELEASE DATEMAY5½ x 8½ inches, 216 pages

ISBN 978-1-4773-1654-2 \$17.95 | £13.99 | C\$26.95 paperback

ISBN 978-1-4773-1846-1 \$17.95 *e-book* As AN INDUSTRY INSIDER AND PIONEERING POST-PUNK MUSICIAN, Vivien Goldman's perspective on music journalism is unusually well-rounded. In *Revenge of the She-Punks*, she probes four themes identity, money, love, and protest—to explore what makes punk such a liberating art form for women.

With her visceral style, Goldman blends interviews, history, and her personal experience as one of Britain's first female music writers in a book that reads like a vivid documentary of a genre defined by dismantling boundaries. A discussion of the Patti Smith song "Free Money," for example, opens with Goldman on a shopping spree with Smith. Tamar-Kali, whose name pays homage to a Hindu goddess, describes the influence of her Gullah ancestors on her music, while the late Poly Styrene's daughter reflects on why her Somali-Scots-Irish mother wrote the 1978 punk anthem "Identity," with the refrain "Identity is the crisis you can't see." Other strands feature artists from farther afield (including in Colombia and Indonesia) and genre-busting revolutionaries such as Grace Jones, who wasn't exclusively punk but clearly influenced the movement while absorbing its liberating audacity. From punk's Euro origins to its international reach, this is an exhilarating world tour.

"No one's more punk than Vivien Goldman."

Contents: Lineup & Track Listing

I. GIRLY IDENTITY: Who Be Me?

- Poly Styrene/X-Ray Spex, "Identity" (UK, 1976).
- 2) Blondie, "Rip Her to Shreds" (US, 1977).
- 3) The Raincoats, "No-One's Little Girl" (UK, 1983).
- 4) Kathleen Hanna/Bikini Kill, "Rebel Girl" (US, 1993).
- Lizzy Mercier Descloux/Rosa Yemen, "Rosa Vertov" (France, 1979).
- 6) Tamar-kali, "Pearl" (US, 2014).
- 7) Big Joanie, "Dream Number 9" (UK, 2016).
- B) Delta 5, "Mind Your Own Business" (UK, 1979).
- 9) Bush Tetras, "Too Many Creeps" (US, 1983).
- IO) Fea, "Mujer Moderna" ("Modern Woman") (US, 2016).

2. MONEY: Are We Our Stuff?

- 1) Patti Smith, "Free Money" (US, 1975).
- Malaria!, "Geld" ("Money") (Germany, 1983).
- з) ESG, "Earn It" (US, 1981–1992).
- 4) Shonen Knife, "New Find" (Japan, 1992).
- 5) The Slits, "Spend, Spend, Spend" (UK, 1979).
- Pussy Riot, "Kropotkin Vodka" (Russia, 2012).
- 7) Maid of Ace, "Made in England" (UK, 2016).

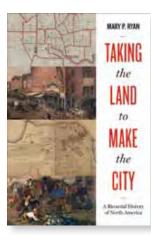
3. LOVE/UNLOVE: Busting Up the Binary

- 1) Crass, "Smother Love" (UK, 1981).
- 2) Cherry Vanilla, "The Punk" (US, 1977).
- 3) Gia Wang/Hang on the Box, "Asshole, I'm Not Your Baby" (China, 2001).
- 4) Vivien Goldman, "Launderette" (UK, 1981).
- 5) Chrissie Hynde, "Precious" (UK/US, 1979).

- 6) Kartika Jahja/Tika & the Dissidents,
 "Tubuhku Otoritasku" ("My Body,
 My Choice") (Indonesia, 2016).
- 7) 7 Year Bitch, "M.I.A." (US, 1994).
- 8) Rhoda Dakar with the Special AKA, "The Boiler" (UK, 1982).
- Alice Bag/the Bags, "Babylonian Gorgon" (US, 1990).
- 10) Grace Jones, "My Jamaican Guy" (Jamaica/US 1982).
- (US, 1996).
- 12) The Au Pairs, "It's Obvious" (UK, 1981).
- 13) The Mo-Dettes, "White Mice" (UK, 1979).
- 14) Neneh Cherry, "Buffalo Stance" (UK/Sweden, 1988).

4. **PROTEST**: *Woman the Barricades*

- 1) Pragaash (India, 2014).
- 2) The Vinyl Records, "Rage" (India, 2017).
- 3) Sleater-Kinney, "Little Babies" (US, 1998).
- 4) Zuby Nehty, "Sokol" ("Falcon") (Czech Republic, 1997).
- 5) Las Vulpes, "Mu Gusta Ser Una Zorra" ("I Like Being a Bitch") (Spain, 1983).
- 6) The Selecter, "On My Radio" (UK, 1979).
- 7) Vi Subversa/the Poison Girls,"Persons Unknown" (UK, 1981).
- 8) Jayne Cortez and the Firespitters, "Maintain Control" (US, 1986).
- Description (September 2006)Description (September 2006)
- 10) Sandra Izsadore with Fela Kuti/Afrika70, "Upside Down" (US/Nigeria, 1976).
- 11) Skinny Girl Diet, "Silver Spoons" (UK, 2015).
- 12) Fertil Miseria, "Visiones de la Muerte" ("Visions of Death") (Colombia, 2005).



Taking the Land to Make the City

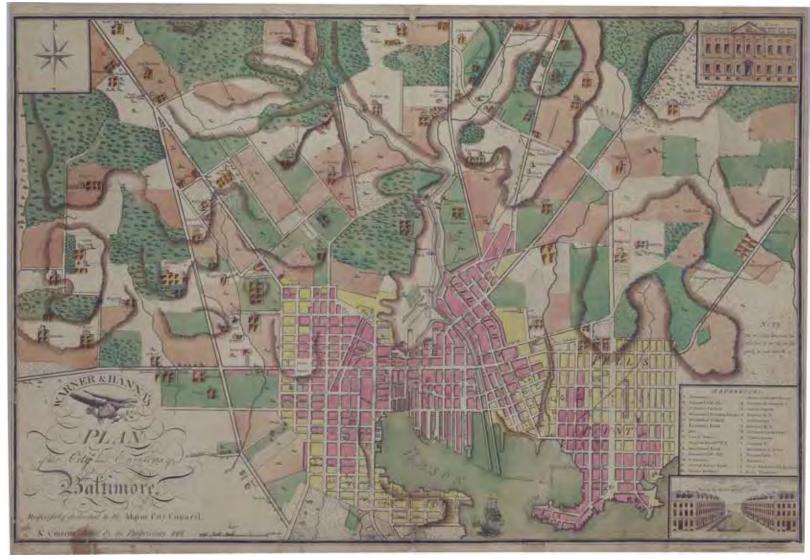
A Bicoastal History of North America

BY MARY P. RYAN

The award-winning historian Mary P. Ryan offers a new vision of early American history that focuses on the contributions of cities and of West Coast Hispanic culture to the forging of an American system of democracy and capitalism

THE HISTORY OF THE UNITED STATES IS OFTEN TOLD AS A MOVEment westward, beginning at the Atlantic coast and following farmers across the continent. But cities played an equally important role in the country's formation. Towns sprung up along the Pacific as well as the Atlantic, as Spaniards and Englishmen took Indian land and converted it into private property. In this reworking of early American history, Mary P. Ryan shows how cities—specifically San Francisco and Baltimore—were essential parties to the creation of the republics of the United States and Mexico.

Baltimore and San Francisco share common roots as early trading centers whose coastal locations immersed them in an international circulation of goods and ideas. Ryan traces their beginnings back to the first human habitation of each area, showing how the juggernaut



Charles Varlé, Warner and Hanna's *Plan* of the City and Environs of Baltimore, 1801, Baltimore City Sheet Maps Collection. Courtesy of the Sheridan Libraries, Johns Hopkins University.

toward capitalism and nation-building could not commence until Europeans had taken the land for city building. She then recounts how Mexican *ayuntamientos* and Anglo American city councils pioneered a prescient form of municipal sovereignty that served as both a crucible for democracy and a handmaid of capitalism. Moving into the nineteenth century, Ryan shows how the citizens of Baltimore and San Francisco molded landscape forms associated with the modern city: the gridded downtown, rudimentary streetcar suburbs, and outlying great parks. This history culminates in the era of the Civil War when the economic engines of cities helped forged the East and the West into one nation.

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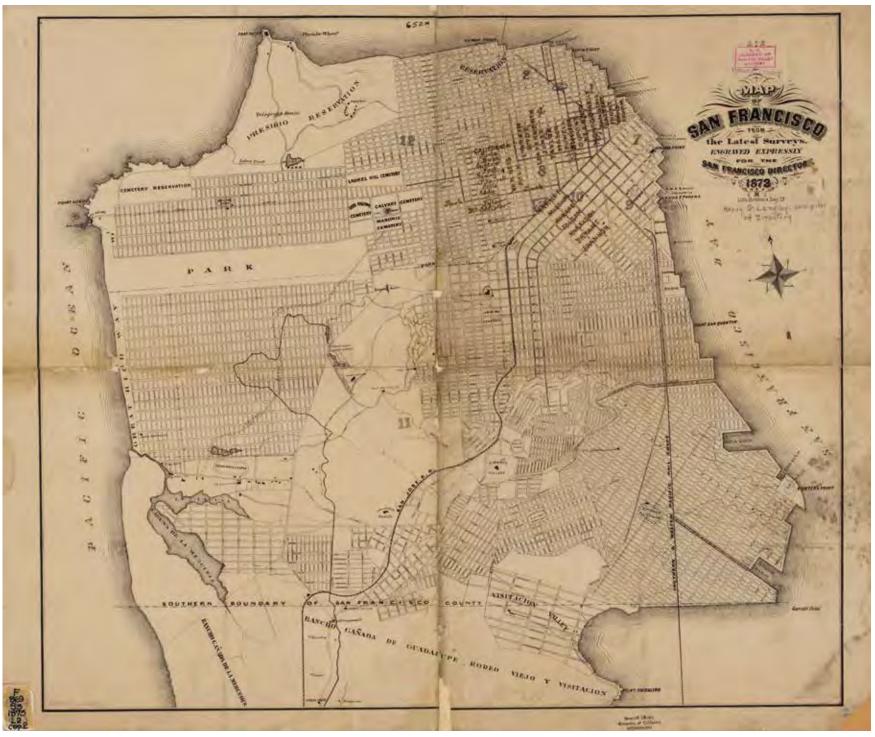
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"San Francisco and Baltimore became American cities simultaneously, but only a scholar of Mary Ryan's creativity could put these stories together so insightfully. Drawing connections that no other historian has seen, Ryan has written a book full of surprises for even the most devoted students of urban history. Unsparing in its attention to colonialism and capitalism as shapers of American civic *culture*, Taking the Land to Make the City *is also an urgent* reminder that cities have beenand will again be-our best hope for forging an inclusive and meaningful democracy." -SETH ROCKMAN

Brown University, author of Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore

MARY P. RYAN Berkeley, California

A noted historian who has won the Bancroft Prize and the Berkshire Prize, Ryan is the author of several books, including Cradle of the Middle Class: The Family in Oneida County, New York, 1790–1865; Civic Wars: Democracy and Public Life in the American City during the Nineteenth Century; and Mysteries of Sex: Tracing Women and Men through American History. She is an emeritus professor of history at Johns Hopkins University and the University of California, Berkeley.



Latest Surveys Engraved Expressly for the San Francisco Director, Bancroft's Official Guide, 1873. Courtesy of the David Rumsey Historical Map Collection, Stanford University.



HISTORY | Latin America

Capturing more than a century of struggles, this stirring cultural history traces the evolution of women's participation in sports in Latin America, from physical education to amateur clubs to the creation of national teams

Futbolera A History of Women and Sports in Latin America

BY BRENDA ELSEY AND JOSHUA NADEL

BRENDA ELSEY Hempstead, New York

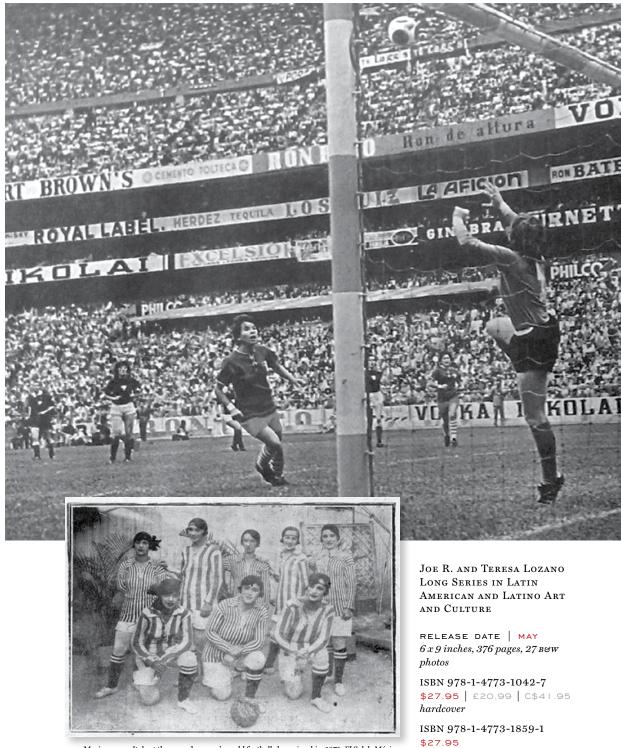
Elsey is associate professor of history at Hofstra University and the author of Citizens and Sportsmen: Fútbol and Politics in Twentieth Century Chile. In addition to numerous scholarly articles on politics and popular culture in Latin America, her writing has appeared in the Guardian, the New Republic, and Sports Illustrated. She is co-host of the weekly feminist and sports podcast, Burn It All Down.

JOSHUA NADEL DURHAM, NORTH CAROLINA

Nadel is associate professor of Latin American and Caribbean history at North Carolina Central University. He is the author of Fútbol!: Why Soccer Matters in Latin America as well as numerous scholarly book chapters. He has published essays in Foreign Policy, the Washington Post's newsletter Monkey Cage, Zócalo Public Square, and the Telegraph (London).

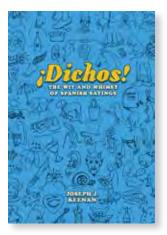
LATIN AMERICAN ATHLETES HAVE ACHIEVED ICONIC STATUS IN global popular culture, but what do we know about the communities of women in sport? Futbolera is the first book on women's sports in Latin America. Because sports evoke such passion, they are fertile ground for understanding the formation of social classes, national and racial identities, sexuality, and gender roles. Futbolera tells the stories of women athletes and fans as they navigated the pressures and possibilities within organized sports.

Futbolera charts the rise of physical education programs for girls, often driven by ideas of eugenics and proper motherhood, that laid the groundwork for women's sports clubs, which began to thrive beyond the confines of school systems. Futbolera examines how women challenged both their exclusion from national pastimes and their lack of access to leisure, bodily integrity, and public space. This vibrant history also examines women's sports through comparative case studies of Argentina, Brazil, Chile, Costa Rica, Mexico, and others. Special attention is given to women's sports during the military dictatorships of the 1970s and '80s as well as the feminist and democratic movements that followed. The book culminates by exploring recent shifts in mindset towards women's football and dynamic social movements of players across Latin America.



TOP: Mexico versus Italy at the second women's world football championship, 1971. El Sol de México, August 30, 1971; BOTTOM: Queirolo circus, 1930. Courtesy of Museu do Futebol, São Paulo.

e-book



| LATIN AMERICAN STUDIES |

The author of the classic Breaking Out of Beginner's Spanish—more than 100,000 copies sold—presents an indispensable guide to over 280 phrases used across Latin America

iDichos! The Wit and Whimsy of Spanish Sayings

BY JOSEPH J. KEENAN

ONE OF THE MOST CHALLENGING—AND ENTERTAINING—ASPECTS of learning another language is the idiom. Those quirky phrases, steeped in metaphor and colorful cultural references, enliven conversation and make your cross-cultural communication familiar, fun, and meaningful. *iDichos!* (*Sayings!*) brings us a vibrant compendium of both age-old and brand-new expressions from across Latin America, compiled by the language enthusiast whose *Breaking Out of Beginner's Spanish* transformed thousands of readers' interactions with the Spanish language.

iDichos! is divided into thematic sections covering topics ranging from games and relaxation to politics, macho men, and Mondays. Spanish speakers can also use the book to identify the spot-on/best slangy English equivalent for a Spanish-language idiom. Packed with gems like *La barba me huele a tigre, y yo mismo me tengo miedo* (My beard smells of tiger, and I'm even afraid of myself) and *Para todo mal, mezcal; para todo bien, también* (For everything bad, mezcal; for everything good, likewise), this book is the ultimate tool for taking your language skills to the next level as you navigate nuance with humor and linguistic agility.

RELEASE DATE | FEBRUARY 4½ x 6½ inches, 216 pages, 150 B&W illustrations

ISBN 978-1-4773-1818-8 \$17.95 | £13.99 | C\$26.95 paperback

ISBN 978-1-4773-1820-1 \$17.95 *e-book*



Ya no quiero queso, sino salir de la ratonera.

I don't want any more cheese, I just want to get out of the mousetrap.

This *dicho* falls in the Stop-the-World-I-Want-to-Get-Off category, where "cheese" is a reward for continuing to slog on in misery toward some goal. In a similar vein:

El trabajo no es entrar, sino encontrar la salida.

The hard part isn't getting in, but finding a way out.

Some troubles are better off stopped before you begin.

Contra las muchas penas, las copas llenas; contra las penas pocas, llenas las copas

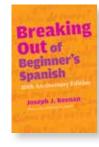
Against many sorrows, the glasses filled; against few sorrows, fill the glasses

Like many of the *dichos* in this section, this one is a nicely rhymed linguistic invitation to drink and drink some more. Here the logic is irrefutable: For the drinker, there is never a bad time to imbibe. In Mexico, you may hear this stated pithily as:

Para todo mal, mezcal; para todo bien, también

For everything bad, mezcal; for everything good, likewise

Of related interest



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JOSEPH J. KEENAN Mexico City

During thirty years of living and traveling in Latin America, Joseph J. Keenan has worked as a journalist and conservationist across the countries of the region. His top-selling previous book, Breaking Out of Beginner's Spanish, is now available in an updated 20thanniversary edition.

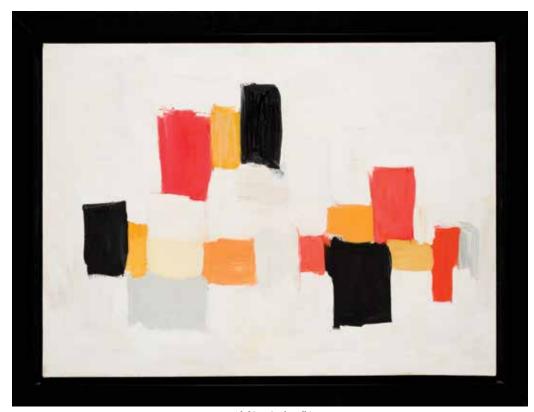


LATIN AMERICAN STUDIES Art and Visual Studies

Using the holdings of the Davis Museum at Wellesley College as a case study, this illustrated volume reconsiders the contours of "Latin American Art" and launches a rich, broad collection into the public sphere for the first time

Art_Latin_America Against the Survey

BY JAMES OLES



Untitled (1959), Olga Albizu



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THE DAVIS MUSEUM'S GROUNDBREAKING CURATORIAL PROJECT, *Art_Latin_America: Against the Survey*, reconsiders conventional frameworks for understanding, exhibiting, and discussing Latin American and Latinx art. This illustrated volume, published with the exhibition, features 70 essays by leading scholars and specialists from across the Americas on an exceptional selection of art works, many never before seen or published.

The Davis collection includes more than 550 works connected to the region known as "Latin America"—as site of production, place of origin, or point of reference. The exhibition features 150 highlights, in all media, by over 100 artists from across the Americas, including the US. The works are organized into eight compelling themes that reveal particular strengths of the collection: Identity and Territory, City and Country, War and Loss, Protest and Resistance, Workers and Farmers, Models and Mothers, Saints and Rituals, and Geometry and Gesture.

Contrary to familiar museological conventions of the chronological survey or geographic overview, *Art_Latin_America* includes works from radically different times and places, juxtaposing the familiar and the unknown, the expected and unexpected, generating new visual conversations and challenging viewers and readers to rethink preexisting canons and narratives. In fact, the project proposes an expansive definition of the very term "Latin American." The result is unlike any other book on the topic.

JAMES OLES Boston, Massachusetts

A specialist in Latin American art, scholar and curator James Oles focuses on modern Mexican art and architecture. His books include South of the Border and Art and Architecture in Mexico. He is senior lecturer in the art department at Wellesley College, and adjunct curator of Latin American art at the Davis Museum.

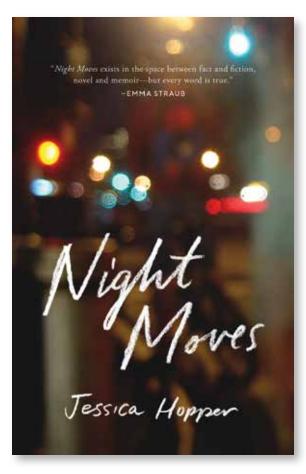
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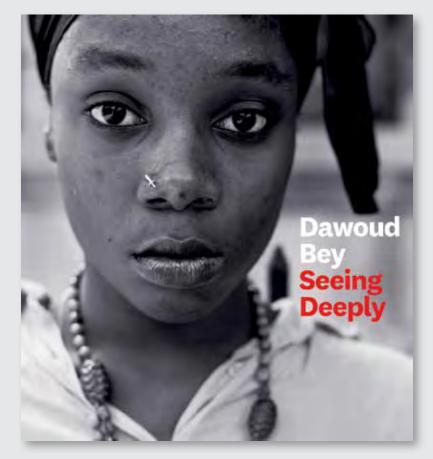
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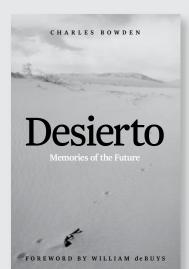
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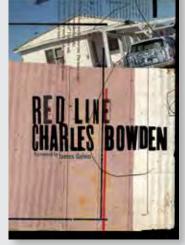


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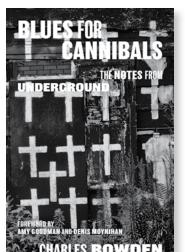
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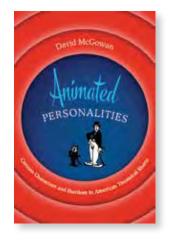
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BOOKS FOR SCHOLARS



FILM, MEDIA, AND POPULAR CULTURE Directors and Stars, Industry and Production History

Broadening the field of star studies to include animation, this pioneering book makes the case that iconic cartoon characters, such as Mickey Mouse, are legitimate cinematic stars, just as popular human actors are

Animated Personalities

Cartoon Characters and Stardom in American Theatrical Shorts

BY DAVID MCGOWAN

DAVID MCGOWAN Savannah, Georgia

McGowan is a professor of animation history at the Savannah College of Art and Design (SCAD). He holds a PhD from Loughborough University in the United Kingdom.

RELEASE DATE | MARCH 6 x 9 inches, 328 pages, 51 B&W photos

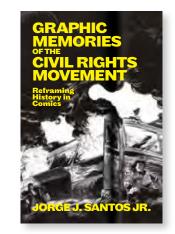
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ISBN 978-1-4773-1743-3 \$95.00* | £76.00 | C\$95.00 hardcover

ISBN 978-1-4773-1746-4 \$34.95* *e-book* MICKEY MOUSE, BETTY BOOP, DONALD DUCK, BUGS BUNNY, FELIX the Cat, and other beloved cartoon characters have entertained media audiences for almost a century, outliving the human stars who were once their contemporaries in studio-era Hollywood. In *Animated Personalities*, David McGowan asserts that iconic American theatrical short cartoon characters should be legitimately regarded as stars, equal to their live-action counterparts, not only because they have enjoyed long careers, but also because their star personas have been created and marketed in ways also used for cinematic celebrities.

Drawing on detailed archival research, McGowan analyzes how Hollywood studios constructed and manipulated the star personas of the animated characters they owned. He shows how cartoon actors frequently kept pace with their human counterparts, granting "interviews," allowing "candid" photographs, endorsing products, and generally behaving as actual actors did—for example, Donald Duck served his country during World War II, and Mickey Mouse was even embroiled in scandal. Challenging the notion that studios needed actors with physical bodies and real off-screen lives to create stars, McGowan demonstrates that media texts have successfully articulated an off-screen existence for animated characters. Following cartoon stars from silent movies to contemporary film and television, this groundbreaking book broadens the scope of star studies to include animation, concluding with provocative questions about the nature of stardom in an age of digitally enhanced filmmaking technologies. | FILM, MEDIA, AND POPULAR CULTURE | Comics

A study of five graphic novels or memoirs that have reshaped the narrative of civil rights in America—and an examination of the format's power to allow readers to participate in the memory-making process



Graphic Memories of the Civil Rights Movement

Reframing History in Comics

JORGE J. SANTOS JR.

THE HISTORY OF AMERICA'S CIVIL RIGHTS MOVEMENT IS MARKED by narratives that we hear retold again and again. This has relegated many key figures and turning points to the margins, but graphic novels and graphic memoirs present an opportunity to push against the consensus and create a more complete history. *Graphic Memories of the Civil Rights Movement* showcases five vivid examples of this: Ho Che Anderson's *King* (2005), which complicates the standard biography of Martin Luther King Jr.; Congressman John Lewis's three-volume memoir, *March* (2013–2016); *Darkroom* (2012), by Lila Quintero Weaver, in which the author recalls her Argentinian father's participation in the movement and her childhood as an immigrant in the South; the bestseller *The Silence of Our Friends* by Mark Long, Jim Demonakos, and Nate Powell (2012), set in Houston's Third Ward in 1967; and Howard Cruse's *Stuck Rubber Baby* (1995), whose protagonist is a closeted gay man involved in the movement.

In choosing these five works, Jorge Santos also explores how this medium allows readers to participate in collective memory making, and what the books reveal about the process by which history is (re)told, (re)produced, and (re)narrativized. Concluding the work is Santos's interview with Ho Che Anderson. JORGE J. SANTOS JR. Worcester, Massachusetts

Born to El Salvadorian and Ecuadorian immigrant parents, Santos is an assistant professor of multi-ethnic literature of the United States at the College of the Holy Cross. His work has appeared in MELUS, College Literature, and Image/Text. His first foray into the world of graphic narrative, "Movement through the Borderlands: Graphic Revisions in Pablo's Inferno," was awarded the University of Connecticut Aetna Critical Writing Prize.

WORLD COMICS AND GRAPHIC NONFICTION SERIES

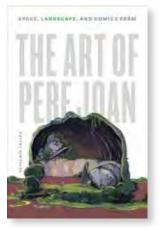
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FILM, MEDIA, AND POPULAR CULTURE | Comics

A close reading of the innovative, distinctive vision of Pere Joan, who has pushed boundaries in Spain's comics scene for more than four decades and stoked a new understanding of the nature of reading comics

The Art of Pere Joan Space, Landscape, and Comics Form

BENJAMIN FRASER

BENJAMIN FRASER Tucson, Arizona

Fraser is a professor in and head of the Department of Spanish and Portuguese at the University of Arizona. He is the author or editor of numerous books, including Toward an Urban Cultural Studies: Henri Lefebvre and the Humanities and Antonio López García's Everyday Urban Worlds. He is also an editor for the Journal of Urban Cultural Studies and the Arizona Journal of Hispanic Cultural Studies.

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hardcover

ISBN 978-1-4773-1814-0 \$50.00 *e-book* BORN IN MALLORCA, PERE JOAN RIERA (KNOWN PROFESSIONally as Pere Joan) thrived in the underground comics world, beginning in the mid-1970s with the self-published collections *Baladas Urbanas* and *Muérdago*, both of which were released almost immediately after the death of the dictator Francisco Franco and Spain's transition to democracy. The first monograph in English on a comics artist from Spain, *The Art of Pere Joan* takes a topographical approach to reading comics, applying theories of cultural and urban geography to Pere Joan's treament of space and landscape in his singular body of work.

Balancing this goal with an exploration of specific works by Pere Joan, Benjamin Fraser demonstrates that looking at the thematic, structural, and aesthetic originality of the artist's landscape-driven work can help us begin to newly understand the representational properties of comics as a spatial medium. This in-depth examination reveals the resonance between the cultural landscapes of Mallorca and Pere Joan's metaphorical approach to both rural and urban environments in comics that weave emotional, ecological, and artistic strands in revolutionary ways. \mid film, media, and popular culture \mid Global

The first book devoted to the hybrid genre of the film photonovel, applying a comparative textual media framework to a previously overlooked aspect of the history of film and literary adaptation



The Film Photonovel A Cultural History of Forgotten Adaptations

JAN BAETENS

DISCARDED BY ARCHIVISTS AND DISREGARDED BY SCHOLARS DEspite its cultural impact on post–World War II Europe, the film photonovel represents a unique crossroads. This hybrid medium presented popular films in a magazine format that joined film stills or set pictures with captions and dialogue balloons to re-create a cinematic story, producing a tremendously popular blend of cinema and text that supported more than two dozen weekly or monthly publications.

Illuminating a long-overlooked "lowbrow" medium with a significant social impact, *The Film Photonovel* studies the history of the format as a hybrid of film novelizations, drawn novels, and nonfilm photonovels. While the field of adaptation studies has tended to focus on literary adaptations, this book explores how the juxtaposition of words and pictures functioned in this format and how page layout and photo cropping could affect reading. Finally, the book follows the film photonovel's brief history in Latin America and the United States. Adding an important dimension to the interactions between filmmakers and their audiences, this work fills a gap in the study of transnational movie culture.

JAN BAETENS Leuven, Belgium

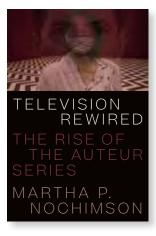
Baetens is a professor of cultural studies at the University of Leuven. He is also the author or editor of numerous books, including Novelization: From Film to Novel, The Graphic Novel: An Introduction, and The Cambridge History of the Graphic Novel.

WORLD COMICS AND GRAPHIC NONFICTION SERIES

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FILM, MEDIA, AND POPULAR CULTURE | Television

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Television Rewired The Rise of the Auteur Series

MARTHA P. NOCHIMSON

MARTHA P. NOCHIMSON Riverdale, New York

Nochimson is the author of eight previous books about film and television, including David Lynch Swerves: Uncertainty from Lost Highway to Inland Empire, World on Film, and Dying to Belong: Gangster Movies in Hollywood and Hong Kong. She is currently teaching a course on Lynch's oeuvre at the David Lynch Graduate School of Cinematic Arts.

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ISBN 978-1-4773-1848-5 \$34.95 *e-book* IN 1990, AMERICAN TELEVISION EXPERIENCED A SEISMIC SHIFT when *Twin Peaks* premiered, eschewing formulaic plots and clear lines between heroes and villains. This game-changing series inspired a generation of show creators to experiment artistically, transforming the small screen in ways that endure to this day.

Focusing on six shows (*Twin Peaks*, with a critical analysis of both the original series and the 2017 return; *The Wire; Treme; The Sopranos; Mad Men;* and *Girls*), *Television Rewired* explores what made these programs so extraordinary. As their writers and producers fought against canned plots and moral simplicity, they participated in the evolution of the exhilarating new auteur television while underscoring the fact that art and entertainment don't have to be mutually exclusive. Nochimson also makes provocative distinctions between true auteur television and shows that were inspired by the freedom of the auteur series but nonetheless remained entrenched within the parameters of formula. Providing opportunities for vigorous discussion, *Television Rewired* will stimulate debates about which of the new television series since 1990 constitute "art" and which are tweaked "business-driven storytelling."

> OPPOSITE, TOP TO BOTTOM: Twin Peaks (2017), Girls, The Sopranos, The Wire.









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Generations, Disruption, and the Legacy of a Profession

DARIUS SOLLOHUB

MUCH HAS BEEN WRITTEN ABOUT MILLENNIALS, BUT UNTIL now their growing presence in the field of architecture has not been examined in-depth. In an era of significant challenges stemming from explosive population growth, climate change, and the density of cities, *Millennials in Architecture* embraces the digitally savvy disruptors who are joining the field at a crucial time, as it grapples with the best ways to respond to a changing physical world.

DARIUS SOLLOHUB Newark, New Jersey

Sollohub is associate professor of architecture at the New Jersey Institute of Technology, where he has served as director of its school of architecture and infrastructure planning program. He has participated in projects at the American Museum of Natural History, the Santa Fe Opera Theater, and in recovery planning for New Orleans after hurricane Katrina. For his work with Habitat for Humanity, Sollohub won the 2010 NCARB Grand Prize for the Creative Integration of Practice and Education in the Academy. Taking a clear-eyed look at the new generation in the context of the design professions, Darius Sollohub begins by situating Millennials in a line of generations stretching back to early Modernism, exploring how each generation negotiates the ones before and after. He then considers the present moment, closely evaluating the significance of Millennial behaviors and characteristics (from civic-mindedness to collaboration and time management in a 24/7 culture), all underpinned by fluency in the digital world. The book concludes with an assessment of the profound changes and opportunities that Millennial disruption will bring to education, licensure, and firm management. Encouraging new alliances, *Millennials in Architecture* is an essential resource for the architectural community and its stakeholders.

From the book

Serving as a form of architectural correspondent from the eye of this storm, I render here as accurate an assessment as possible, using my professional awareness tempered by an academic's skepticism, to prompt a long overdue discussion, one that I hope can lead to lasting change. In its most fundamental ambition, this book calls those in architecture to see themselves in a manner that some of us have seldom, if ever, done: as an active participant in a generation. This simple step will cause us to give renewed attention to the remarkable time we live in, to who we are, to the students we teach, to the individuals we employ, and most importantly to the constituents we all serve.

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iSí, Ella Puede! The Rhetorical Legacy of Dolores Huerta and the United Farm Workers

BY STACEY K. SOWARDS

STACEY K. SOWARDS El Paso, Texas

Sowards is a professor and chair of the Department of Communication at the University of Texas at El Paso. She has published several articles and other works on Dolores Huerta and the United Farm Workers, as well as on immigration activism in the twenty-first century.

INTER-AMERICA SERIES Howard Campbell, Duncan Earle, and John Peterson, Editors

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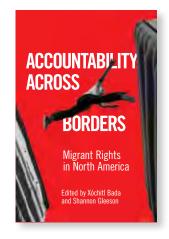
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ISBN 978-1-4773-1766-2 \$90.00 | £72.00 | C\$135.00 hardcover

ISBN 978-1-4773-1769-3 \$29.95 *e-book* SINCE THE 1950S, LATINA ACTIVIST DOLORES HUERTA HAS BEEN a fervent leader and organizer in the struggle for farmworkers' rights within the Latina/o community. A cofounder of the United Farm Workers union in the 1960s alongside César Chávez, Huerta was a union vice president for nearly four decades before starting her own foundation in the early 2000s. She continues to act as a dynamic speaker, passionate lobbyist, and dedicated figure for social and political change, but her crucial contributions and commanding presence have often been overshadowed by Chávez and other leaders in the Chicana/o Movement. In this new study, Stacey K. Sowards closely examines Huerta's rhetorical skills both in and out of the public eye and defines Huerta's vital place within Chicana/o history.

Referencing the theoretical works of Pierre Bourdieu, Chela Sandoval, Gloria Anzaldúa, and others, Sowards closely analyzes Huerta's speeches, letters, and interviews. She shows how Huerta navigates the complex intersections of race, ethnicity, gender, language, and class, through the myriad challenges faced by women activists of color. Sowards's approach to studying Huerta's rhetorical influence offers a unique perspective for understanding the transformative relationship between agency and social justice. | LATINX STUDIES | Border Studies

A timely, transnational examination of the institutions in Mexico, Canada, and the United States that engage migrant populations in becoming agents of change for immigrant rights while holding government authorities accountable



Accountability across Borders Migrant Rights in North America

EDITED BY XÓCHITL BADA AND SHANNON GLEESON

COLLECTING THE DIVERSE PERSPECTIVES OF SCHOLARS, LABOR organizers, and human-rights advocates, *Accountability across Borders* is the first edited collection that connects studies of immigrant integration in host countries to accounts of transnational migrant advocacy efforts, including case studies from the United States, Canada, and Mexico.

Covering the role of federal, state, and local governments in both countries of origin and destinations, as well as nongovernmental organizations (NGOs), these essays range from reflections on labor solidarity among members of the United Food and Commercial Workers in Toronto to explorations of indigenous students from the Maya diaspora living in San Francisco. Case studies in Mexico also discuss the enforcement of the citizenship rights of Mexican American children and the struggle to affirm the human rights of Central American migrants in transit. As policies regarding immigration, citizenship, and enforcement are reaching a flashpoint in North America, this volume provides key insights into the new dynamics of migrant civil society as well as the scope and limitations of directives from governmental agencies.

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Bada is an associate professor of Latin American and Latino studies at the University of Illinois at Chicago. She is the author of Mexican Hometown Associations in Chicagoacán: From Local to Transnational Civic Engagement and a coeditor of two forthcoming works: New Migration Patterns in the Americas: Challenges for the 21st Century and Handbook of Latin American Sociology.

SHANNON GLEESON Ithaca, New York

Gleeson is an associate professor of labor relations, law, and history at the School of Industrial and Labor Relations at Cornell University. She is the author of Precarious Claims: The Promise and Failure of Workplace Protections in the United States and Conflicting Commitments: The Politics of Enforcing Immigrant Worker Rights in San Jose and Houston. She also coedited Building Citizenship from Below: Precarity, Migration, and Agency and The Nation and Its Peoples: Citizens, Denizens, Migrants.

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LATIN AMERICAN STUDIES | Literature

A compelling reassertion of the importance of "literature" (that which names) as a determiner for how we engage in and with the world, paying particular attention to violence against women and Amerindians in Mexico's recent and formative history

Violence and Naming On Mexico and the Promise of Literature

DAVID E. JOHNSON

BUFFALO, NEW YORK

Johnson is a professor of comparative literature at the University at Buffalo (SUNY) and adjunct professor in the Instituto de Filosofía at the Universidad Diego Portales in Santiago, Chile. His previous books include Anthropology's Wake: Attending to the End of Culture (with Scott Michaelsen), Kant's Dog: On Borges, Philosophy, and the Time of Translation, and El mundo en llamas. Since 2000, he has been the coeditor of CR: The New Centennial Review.

BORDER HISPANISMS Jon Beasley-Murray, Alberto Moreiras, and Gareth Williams, series editors

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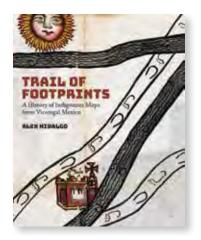
ISBN 978-1-4773-1799-0 \$45.00 *e-book* RECLAIMING THE NOTION OF LITERATURE AS AN INSTITUTION essential for reflecting on the violence of culture, history, and politics, *Violence and Naming* exposes the tension between the irreducible, constitutive violence of language and the reducible, empirical violation of others. Focusing on an array of literary artifacts, from works by journalists such as Elena Poniatowska and Sergio González Rodríguez to the Zapatista *communiqués* to Roberto Bolaño's *The Savage Detectives* and *2666*, this examination demonstrates that Mexican culture takes place as a struggle over naming—with severe implications for the rights and lives of women and indigenous persons.

Through rereadings of the Conquest of Mexico, the northern Mexican feminicide, the Zapatista uprising in Chiapas, the disappearance of the forty-three students at Iguala in 2014, and the 1999 abortion-rights scandal centering on "Paulina," which revealed the tenuousness of women's constitutionally protected reproductive rights in Mexico, *Violence and Naming* asks how societies can respond to violence without violating the other. This essential question is relevant not only to contemporary Mexico but to all struggles for democracy that promise equality but instead perpetuate incessant cycles of repression.

DAVID E. JOHNSON

| LATIN AMERICAN STUDIES | History, Art and Visual Studies

This study explores how postconquest Mexican indigenous communities used maps to defend prized lands, to create a visual and social history of life before the Spanish, and to record knowledge of pre-Columbian plants



Trail of Footprints A History of Indigenous Maps from Viceregal Mexico

BY ALEX HIDALGO

TRAIL OF FOOTPRINTS OFFERS AN INTIMATE GLIMPSE INTO THE commission, circulation, and use of indigenous maps from colonial Mexico. A collection of one hundred, largely unpublished, maps from the late sixteenth to the eighteenth centuries made in the southern region of Oaxaca, anchors an analysis of the way ethnically diverse societies produced knowledge in colonial settings. Mapmaking, proposes Hidalgo, formed part of an epistemological shift tied to the negotiation of land and natural resources between the region's Spanish, Indian, and mixed-race communities. The craft of making maps drew from social memory, indigenous and European conceptions of space and ritual, and Spanish legal practices designed to adjust spatial boundaries in the New World. Indigenous mapmaking brought together a distinct coalition of social actors-Indian leaders, native towns, notaries, surveyors, judges, artisans, merchants, muleteers, collectors, and painters-who participated in the critical observation of the region's geographic features. Demand for maps reconfigured technologies associated with the making of colorants, adhesives, and paper that drew from Indian botany and experimentation, trans-Atlantic commerce, and Iberian notarial culture. The maps in this study reflect a regional perspective associated with Oaxaca's decentralized organization, its strategic position amidst a network of important trade routes that linked central Mexico to Central America, and the ruggedness and diversity of its physical landscape.

ALEX HIDALGO Fort Worth, Texas

Hidalgo is an assistant professor of history at Texas Christian University.

This book is a part of the RECOVER-ING LANGUAGES AND LITERACIES OF THE AMERICAS publication initiative, funded by a grant from the Andrew W. Mellon Foundation.

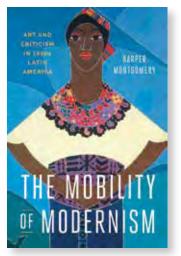
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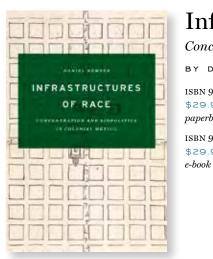
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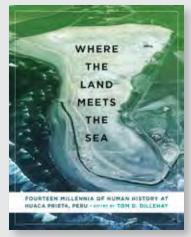
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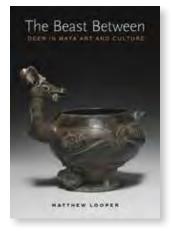
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The first book to focus on the multifaceted images of deer and hunting in ancient Maya art, from the award-winning author of To Be Like Gods: Dance in Ancient Maya Civilization

The Beast Between Deer in Maya Art and Culture

MATTHEW LOOPER

The white-tailed deer had a prominent status in Maya civilization; it was the most important wild-animal food source at many inland Maya sites and also functioned as a major ceremonial symbol. Offering an in-depth semantic analysis of this imagery, The Beast Between considers iconography, hieroglyphic texts, mythological discourses, and ritual narratives to translate the significance and meaning of the vibrant metaphors expressed in a variety of arti-

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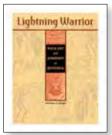
Looper is a professor of art and art history at California State University, Chico. His previous books include To Be Like Gods: Dance in Ancient Maya Civilization, winner of the 2010 Association for Latin American Art Book Award; Gifts of the Moon: Huipil Designs of the Ancient Maya; Lightning Warrior: Maya Art and Kingship at Quirigua; and, most recently, Wearing Culture: Dress, Regalia, and Adornment in Early Mesoamerica and Central America, co-edited with Heather Orr.

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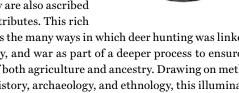
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THERESA L. MILLER CHICAGO, ILLINOIS

Miller is an anthropologist and Environmental Social Scientist at the Field Museum of Natural History in Chicago, Illinois, where she researches bio-cultural diversity and community-led conservation in South America.

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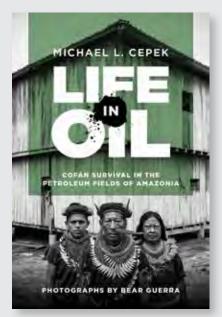
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THE INDIGENOUS CANELA INHABIT A VIBRANT MULTISPECIES community of nearly 3,000 people and over 300 types of cultivated and wild plants living together in Maranhão State in the Brazilian Cerrado (savannah) a biome threatened with deforestation and climate change. In the face of these environmental threats, Canela women and men work to maintain riverbank and forest gardens and care for their growing crops who they consider to be, literally, children. This nurturing, loving relationship between people and plants-which offers a thought-provoking model for supporting multispecies survival and well-being throughout the world-is the focus of Plant Kin.

Theresa L. Miller shows how kinship develops between Canela people and plants through intimate, multi-sensory, and embodied relationships. Using an approach she calls "sensory ethnobotany," Miller explores the Canela bio-sociocultural life-world, including Canela landscape aesthetics, ethnobotanical classification, mythical storytelling, historical and modern-day gardening practices, transmission of ecological knowledge through an education of affection for plant kin, shamanic engagements with plant friends and lovers, and myriad other human-nonhuman experiences. This multispecies ethnography reveals the transformations of Canela human-environment and human-plant engagements over the past two centuries and envisions possible futures for this Indigenous multispecies community as they reckon with the rapid environmental and climatic changes facing the Brazilian Cerrado as the Anthropocene epoch unfolds.



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BY MICHAEL L. CEPEK PHOTOGRAPHS BY BEAR GUERRA

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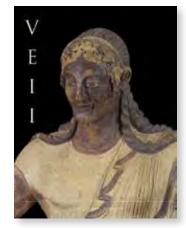
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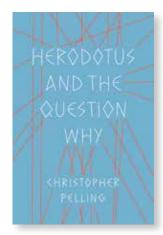


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JACOPO TABOLLI DUBLIN, IRELAND

Tabolli holds a postdoctoral fellowship at Trinity College Dublin. Founder of the Museo Civico Archeologico-Virtuale di Narce (MAVNA) in Mazzano Romano and editor of Officina Etruscologia, he has excavated at Veii and Narce for several years.

CITIES OF THE ETRUSCANS Nancy Thomson de Grummond and Lisa C. Pieraccini. Series Editors

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CHRISTOPHER PELLING Oxford, England

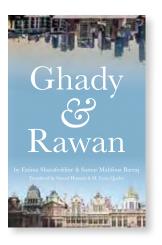
Pelling was Regius Professor of Greek at Oxford University from 2003 to 2015, and is now an Honorary Fellow of University College: he is also a Fellow of the British Academy and a Fellow of the Learned Society of Wales. He has held visiting positions at Utah State University, Washington and Lee University, and the University of North Carolina. His numerous previous books include Literary Texts and the Greek Historian and Plutarch and History. Most recently, he co-authored Twelve Voices from Greece and Rome: Ancient Ideas for Modern Times and a commentary on Herodotus 6.

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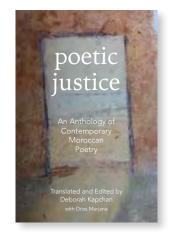
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GHADY & RAWAN IS A HEARTFELT AND TIMELY NOVEL BY THE award-winning authors Fatima Sharafeddine (The Servant, Cappuccino) and Samar Mahfouz Barraj. The novel follows the close-knit friendship of two Lebanese teenagers, Ghady, who lives with his family in Belgium, and Rawan, who lives in Lebanon. Ghady's family travels every summer to Beirut, where Ghady gets to spend all his time with Rawan and their other friends, enjoying their freedom from school. During the rest of the year, he and Rawan keep in touch by email. Through this correspondence, we learn about the daily ups and downs of their lives in Brussels and Beirut, including Ghady's homesickness and his struggles with racism at school, as well as Rawan's changing relationship to her family. The novel offers a glimpse into the lives of Lebanese adolescents while exploring a range of topics relevant to young people everywhere: bullying, parental conflicts, racism, belonging and identity, and peer pressure. Through the connection between the two main characters, Sharafeddine and Mahfouz Barraj show how the love and support of a good friend can help you through difficulties as well as sweeten life's triumphs and good times.

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DEBORAH KAPCHAN New York, NY

Kapchan is a professor of performance studies at New York University. A Guggenheim fellow, she is the author of Gender on the Market and Traveling Spirit Masters, as well as numerous articles on sound, narrative, and poetics.

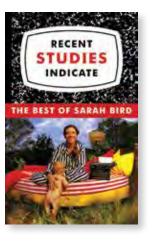
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SARAH BIRD Austin, Texas

Bird is the author of ten novels, most recently the historical work Daughter of a Daughter of a Queen. In addition to working as a screenwriter, Bird has served as a columnist for Texas Monthly and as an occasional contributor to numerous national publications, including O, The Oprah Magazine; the New York Times Magazine; Salon; the Daily Beast; and Glamour. Her many accolades include induction into the Texas Literary Hall of Fame.

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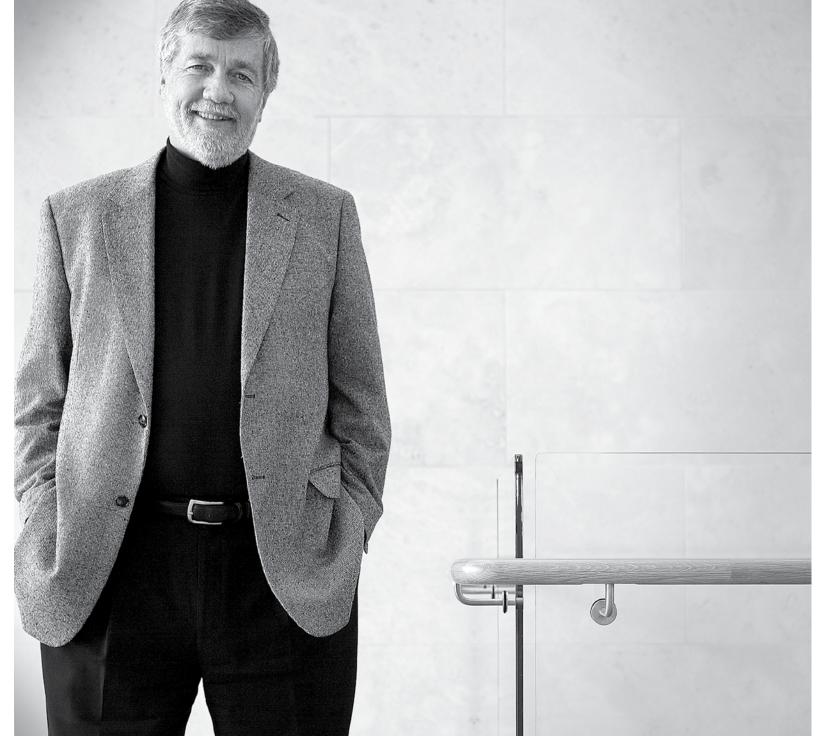
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David Dillon at the Nasher Sculpture Center. Photograph by Tadd Myers.

ARCHITECTURE United States, Texas



The Open-Ended City David Dillon on Texas Architecture

EDITED BY KATHRYN E. HOLLIDAY

This collection gathers key writings by the nationally acclaimed architecture critic of the Dallas Morning News, whose perceptive commentary received awards from the Associated Press, the Dallas Press Club, and the Texas Society of Architects

IN 1980, DAVID DILLON LAUNCHED HIS CAREER AS AN ARCHItectural critic with a provocative article that asked "Why Is Dallas Architecture So Bad?" Over the next quarter century, he offered readers of the *Dallas Morning News* a vision of how good architecture and planning could improve quality of life, combatting the negative effects of urban sprawl, civic fragmentation, and rapacious real estate development typical in Texas cities. *The Open-Ended City* gathers more than sixty key articles that helped establish Dillon's national reputation as a witty and acerbic critic, showing readers why architecture matters and how it can enrich their lives.

Kathryn E. Holliday discusses how Dillon connected culture, commerce, history, and public life in ways that few columnists and reporters ever get the opportunity to do. The articles she includes touch on major themes that animated Dillon's writing: downtown redevelopment, suburban sprawl, arts and culture, historic preservation, and the necessity



The lobby of the Meyerson Symphony Center in 1990. Photograph by Thorney Lieberman.

KATHRYN E. HOLLIDAY Arlington, Texas

Holliday is an associate professor of architecture at the University of Texas at Arlington, where she is also the founding director of the David Dillon Center for Texas Architecture. She is the author of Leopold Eidlitz: Architecture and Idealism in the Gilded Age and Ralph Walker: Architect of the Century.

Roger Fullington Endowment in Architecture

RELEASE DATE | MAY 6x9 inches, 448 pages, 63 B&W photos, 1 map

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ISBN 978-1-4773-1863-8 \$29.95 *e-book* of aesthetic quality in architecture as a baseline for thriving communities. While the specifics of these articles will resonate with those who care about Dallas, Fort Worth, and other Texas cities, they are also deeply relevant to all architects, urbanists, and citizens who engage in the public life and planning of cities. As a collection, *The Open-Ended City* persuasively demonstrates how a discerning critic helped to shape a landmark city by shaping the conversation about its architecture.

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TOP: The Student Union at Trinity University, San Antonio, one of the first lift-slab buildings, is in middle ground to the right. Murchison Tower stands in the distance. Photographed c. 1967; BOTTOM: O'Neil Ford talks to students and faculty at the University of Texas at Austin School of Architecture.

| TEXAS | Architecture

This collection of writings and speeches by Texas's most renowned architect positions him among the leading midcentury modernist architects, including William Wurster, Louis Kahn, and I. M. Pei, who were his collaborators and intellectual peers



O'Neil Ford on Architecture

EDITED BY KATHRYN E. O'ROURKE

ACCLAIMED FOR HIS DESIGNS OF THE TRINITY UNIVERSITY campus, the Little Chapel in the Woods, the Texas Instruments Semiconductor Components Division Building, and numerous private houses, O'Neil Ford (1905–1982) was an important twentiethcentury architect and a pioneer of modernism in Texas. Collaborating with artists, landscape architects, and engineers, Ford created diverse and enduringly rich works that embodied and informed international developments in modern architecture. His buildings, lectures, and teaching influenced a generation of Texas architects.

O'Neil Ford on Architecture brings together Ford's major professional writings and speeches for the first time. Revealing the intellectual and theoretical underpinnings of his distinctive modernism, they illuminate his fascination with architectural history, his pioneering uses of new technologies and construction systems, his deep concerns for the landscape and environment, and his passionate commitments to education and civil rights. An interlocutor with titans of the twentieth century, including Louis Kahn and J. Robert Oppenheimer, Ford understood architecture as inseparable from the social, political, and scientific developments of his day. An introductory essay by Kathryn E. O'Rourke provides a critical assessment of Ford's essays and lectures and repositions him in the history of US architectural modernism. As some of his most important buildings turn fifty, O'Neil Ford on Architecture demonstrates that this Texas modernist deserves to be ranked among the leading midcentury American architects.

KATHRYN E. O'ROURKE San Antonio, Texas

O'Rourke is an associate professor of art history at Trinity University. She is the author of Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital.

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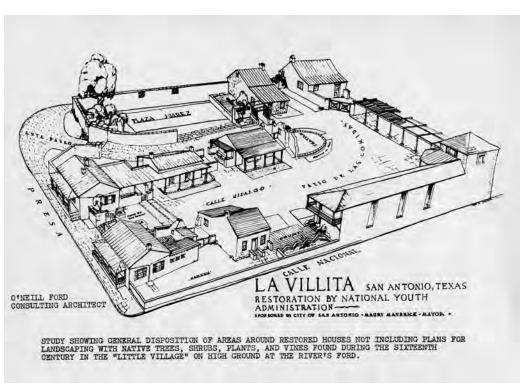
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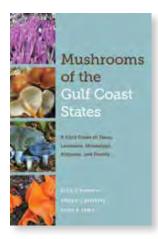




La Villita restoration plan, 1939.

"This much needed and timely collection of the work of Texas architect O'Neil Ford will help broaden the canon and deepen our understanding of modernism. Thoughtfully edited and introduced by Kathryn E. O'Rourke, it presents the thinking of an influential and prolific practitioner who has long deserved to be better known."

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Map showing the geographic area covered by this book.

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ALAN E. BESSETTE St. Marys, Georgia

Bessette is a distinguished emeritus professor of biology at Utica College of Syracuse University. A professional mycologist, he has authored or coauthored more than twentyfive books, including Edible Wild Mushrooms of North America.

ARLEEN F. BESSETTE St. Marys, Georgia

Bessette is a mycologist and botanical photographer, winning multiple awards in the North American Mycological Association's photography competition. She has authored or coauthored eighteen books, including Mushrooms of the Southeastern United States.

DAVID P. LEWIS Newton, Texas

A retired chemist, Lewis is currently a research associate with the Field Museum of Natural History in Chicago and has served as president of the Gulf States Mycological Society since 1998. In his mycological papers, Lewis has described many species new to science, several of which have been named for him.

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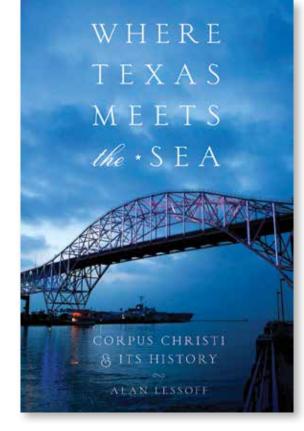
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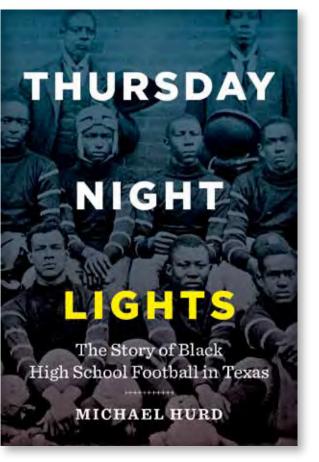
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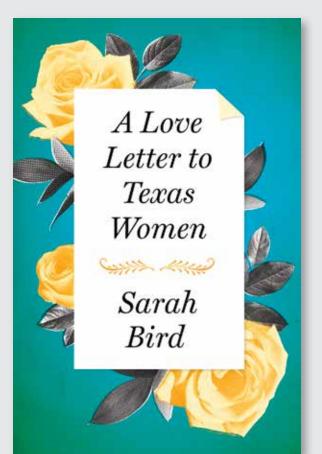
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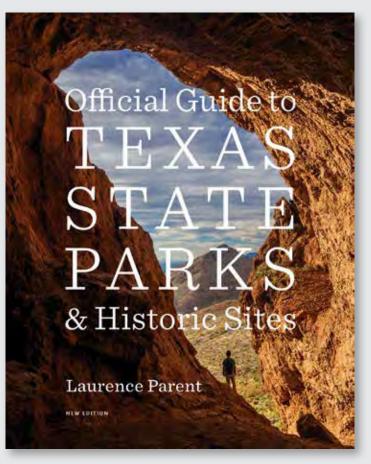
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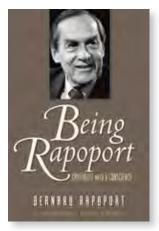
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BERNARD RAPOPORT

Bernard Rapoport was head of the Bernard and Audre Rapoport Foundation in Waco, Texas.

DON E. CARLETON Austin, Texas

Carleton is executive director and J. R. Parten Fellow in the Archives of American History at the Briscoe Center for American History at the University of Texas at Austin.

RELEASE DATE | MAY 6x9 inches, 372 pages

ISBN 978-0-9997318-2-6 \$24.95 | £18.99 | C\$37.50 paperback BERNARD RAPOPORT LIVED THE AMERICAN DREAM. BORN TO Russian Jewish immigrant parents in San Antonio, Texas, in 1917, he grew up in poverty and worked his way through the University of Texas during the Great Depression. In 1951, he founded the American Income Life Insurance Company, which he developed into a multi-million-dollar business. Using his wealth to support a host of local, national, and international organizations, Rapoport was unstinting in his support for education, social justice, and liberal political causes.

In this memoir, Rapoport explains how his early experiences of poverty and his youthful acquaintance with Marxists and New Deal economists shaped him into a capitalist with a conscience. Rapoport goes on to describe his liberal activism as a supporter of Democrats from Ralph Yarborough to Tom Daschle to his good friends Bill and Hillary Rodham Clinton, an underwriter of the political journal *The Texas Observer*, a regent of the University of Texas System, a supporter of the state of Israel, and a champion of at-risk students.

This updated edition includes a new foreword by Rapoport's granddaughter Abby Rapoport and material Rapoport and Don E. Carleton produced between 2009 and 2011 that addresses Rapoport's views on political and economic developments since the book was originally published.



President Bill Clinton with B Rapoport at the White House, 1994. All images from the Bernard Rapoport Photograph Collection, Briscoe Center for American History, The University of Texas at Austin.



From the book

Being a liberal means that I still believe government has a positive role to play in building and maintaining a just and equitable society. As I said, government can't do everything for us, but that doesn't mean I'm antigovernment. Government is not evil, government is us. Government is what we have made it. It's not some foreign thing. Government has a role in our society. It can be a catalytic force for good. For example, one of the most important bills ever passed by the Congress was the G.I. Bill of Rights. It produced more money for the economy, it broadened our talent pool, and it made a lot of people happy. That law helped bring out the latent talent that was hidden among those who had not had an education.

Governor Ann Richards with B Rapoport.

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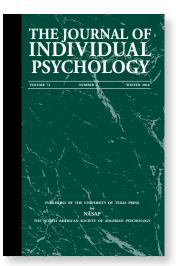
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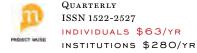
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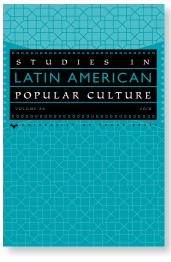
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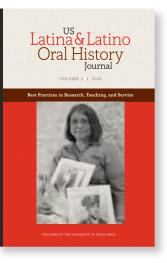
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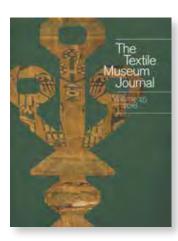


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