

Art and Architecture

Fall 2009

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October 2009

On Art, Artists, Latin America, and Other Utopias

By Luis Camnitzer

Edited by Rachel Weiss

Artist, educator, curator, and critic Luis Camnitzer has been writing about contemporary art ever since he left his native Uruguay in 1964 for a fellowship in New York City. As a transplant from the “periphery” to the “center,” Camnitzer has had to confront fundamental questions about making art in the Americas, asking himself and others: What is “Latin American art”? How does it relate (if it does) to art created in the centers of New York and Europe? What is the role of the artist in exile? Writing about issues of such personal, cultural, and indeed political import has long been an integral part of Camnitzer’s artistic project, a way of developing an idiosyncratic art history in which to work out his own place in the picture.

This volume gathers Camnitzer’s most thought-provoking essays — “texts written to make something happen,” in the words of volume editor Rachel Weiss. They elaborate themes that appear persistently throughout Camnitzer’s work: art world systems versus an art of commitment; artistic genealogies and how they are consecrated; and, most insistently, the possibilities for artistic agency. The theme of “translation” informs the texts in the first part of the book, with Camnitzer asking such questions as “What is Latin America, and who asks the question? Who is the artist, there and here?” The texts in the second section are more historically than geographically oriented, exploring little-known moments, works, and events that compose the legacy that Camnitzer draws on and offers to his readers.

After years of attacking from the margins, LUIS CAMNITZER is now, ironically, a bona fide “international artist,” whose work has appeared in the Venice Biennial, Documenta II, the Whitney Biennial, and several Havana Biennials. A professor emeritus at SUNY College at Old Westbury, Camnitzer presently is the pedagogical curator for the Iberé Camargo Foundation in Brazil. He is the author of several books, including *Conceptualism in Latin American Art: Didactics of Liberation*. He lives in Great Neck, New York.

RACHEL WEISS is Professor of Arts Administration and Policy at the School of the Art Institute of Chicago. She is the author of several books, including *To Build the Sky: To and From Utopia in the New Cuban Art*.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2009, 272 pp.

ISBN 978-0-292-71976-7, \$45.00

www.utexas.edu/utpress/books/camart.html

November 2009

Lord Eight Wind of Suchixtlan and the Heroes of Ancient Oaxaca*Reading History in the Codex Zouche-Nuttall*

By Robert Lloyd Williams

Foreword by F. Kent Reilly III

Introduction by John M. D. Pohl

In the pre-Hispanic Mesoamerican world, histories and collections of ritual knowledge were often presented in the form of painted and folded books now known as codices, and the knowledge itself was encoded into pictographs. Eight codices have survived from the Mixtec peoples of ancient Oaxaca, Mexico; a part of one of them, the Codex Zouche-Nuttall, is the subject of this book. As a group, the Mixtec codices contain the longest detailed histories and royal genealogies known for any indigenous people in the western hemisphere. The Codex Zouche-Nuttall offers a unique window into how the Mixtecs themselves viewed their social and political cosmos without the bias of western European interpretation. At the same time, however, the complex calendrical information recorded in the Zouche-Nuttall has made it resistant to historical, chronological analysis, thereby rendering its narrative obscure.

In this pathfinding work, Robert Lloyd Williams presents a methodology for reading the Codex Zouche-Nuttall that unlocks its essentially linear historical chronology. Recognizing that the codex is a combination of history in the European sense and the timelessness of myth in the Native American sense, he brings to vivid life the history of Lord Eight Wind of Suchixtlan (AD 935–1027), a ruler with the attributes of both man and deity, as well as other heroic Oaxacan figures. Williams also provides context for the history of Lord Eight Wind through essays dealing with Mixtec ceremonial rites and social structure, drawn from information in five surviving Mixtec codices.

ROBERT LLOYD WILLIAMS, a former student of renowned Mayanist Linda Schele, has studied the Mixtec codices since the 1980s and has taught courses relating to them since 1992. He is currently completing a Ph.D. in anthropology at the University of Texas at Austin.

The Linda Schele Series in Maya and Pre-Columbian Studies

2009, 200 pp., 25 b&w photos, 4 line drawings, 4 maps, 19 tables, 8 color illus. in section

ISBN 978-0-292-72121-0, \$60.00

www.utexas.edu/utpress/books/willor.html

New

Veiled Brightness*A History of Ancient Maya Color*

By Stephen Houston, Claudia Brittenham, Cassandra Mesick, Alexandre Tokovinine, and Christina Warinner

Color is an integral part of human experience, so common as to be overlooked or treated as unimportant. Yet color is both unavoidable and varied. Each culture classifies, understands, and uses it in different and often surprising ways, posing particular challenges to those who study color from long-ago times and places far distant. *Veiled Brightness* reconstructs what color meant to the ancient Maya, a set of linked peoples and societies who flourished in and around the Yucatan Peninsula of Mexico and Central America. By using insights from archaeology, linguistics, art history, and conservation, the book charts over two millennia of color use in a region celebrated for its aesthetic refinement and high degree of craftsmanship.

The authors open with a survey of approaches to color perception, looking at Aristotelian color theory, recent discoveries in neurophysiology, and anthropological research on color. Maya color terminology receives new attention here, clarifying not just basic color terms, but also the extensional or associated meanings that enriched ancient Maya perception of color. The materials and technologies of Maya color production are assembled in one place as never before, providing an invaluable reference for future research.

From these investigations, the authors demonstrate that Maya use of color changed over time, through a sequence of historical and artistic developments that drove the elaboration of new pigments and coloristic effects. These findings open fresh avenues for investigation of ancient Maya aesthetics and worldview and provide a model for how to study the meaning and making of color in other ancient civilizations.

The William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere

2009, 168 pp., 24 color, 25 line drawings, 2 maps, 4 tables

ISBN 978-0-292-71900-2, \$60.00

www.utexas.edu/utpress/books/houvei.html

Lightning Gods and Feathered Serpents*The Public Sculpture of El Tajín*

By Rex Koontz

"I find this book to be a superior piece of scholarship in every way."

— John Pohl, Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas, Princeton University Art Museum

El Tajín, an ancient Mesoamerican capital in Veracruz, Mexico, has long been admired for its stunning pyramids and ballcourts decorated with extensive sculptural programs. Yet the city's singularity as the only center in the region with such a wealth of sculpture and fine architecture has hindered attempts to place it more firmly in the context of Mesoamerican history. In *Lightning Gods and Feathered Serpents*, Rex Koontz undertakes the first extensive treatment of El Tajín's iconography in over thirty years, allowing us to view its imagery in the broader Mesoamerican context of rising capitals and new elites during a period of fundamental historical transformations.

Koontz focuses on three major architectural features — the Pyramid of the Niches/Central Plaza ensemble, the South Ballcourt, and the Mound of the Building Columns complex — and investigates the meanings of their sculpture and how these meanings would have been experienced by specific audiences. Koontz finds that the iconography of El Tajín reveals much about how motifs and elite rites growing out of the Classic period were transmitted to later Mesoamerican peoples as the cultures centered on Teotihuacan and the Maya became the myriad city-states of the Early Postclassic period.

By reexamining the iconography of sculptures long in the record, as well as introducing important new monuments and contexts, *Lightning Gods and Feathered Serpents* clearly demonstrates El Tajín's numerous iconographic connections with other areas of Mesoamerica, while also exploring its roots in an indigenous Gulf lowlands culture whose outlines are only now emerging. At the same time, it begins to uncover a largely ignored regional artistic culture of which Tajín is the crowning achievement.

*The Linda Schele Series in Maya and Pre-Columbian Studies*2009, 152 pp., 55 figures, 6 photos, 2 maps
ISBN 978-0-292-71899-9, \$60.00www.utexas.edu/utpress/books/koolig.html**The Artist in New York***Letters to Jean Charlot and Unpublished Writings, 1925-1929.*

By José Clemente Orozco

Translated by Ruth L. C. Simms

The letters and unpublished writings of Orozco from this period (1925-1929) describe an important period of transition in the artist's life, from his departure from Mexico, almost as a defeated man, to the period just before he received the great mural commissions — Pomona, The New School for Social Research in New York, Dartmouth — that were to bring him lasting international fame.

Texas Pan American Series

1974, 99 pp., illus.

ISBN 978-0-292-76058-5, \$25.00, paperback

www.utexas.edu/utpress/books/oroart.html**Leopoldo Méndez***Revolutionary Art and the Mexican Print*

By Deborah Caplow

Leopoldo Méndez (1902-1969) was one of the most distinguished printmakers of the twentieth century, as well as one of Mexico's most accomplished artists. A politically motivated artist who strongly opposed injustice, fascism, and war, Méndez helped form and actively participated in significant political and artistic groups, including the *Éstridentistas* in the 1920s and the *Liga de Escritores y Artistas Revolucionarios (LEAR)* and the *Taller de Gráfica Popular (TGP)* in the 1930s. To champion Mexican art and artists, Méndez also founded and directed the *Fondo Editorial de la Plástica Mexicana*, a highly respected art book publishing company.

Leopoldo Méndez is the first book-length work in English on this major Mexican artist. Profusely illustrated with over one hundred and fifty images, it examines the whole sweep of Méndez's artistic career. Deborah Caplow situates Méndez within both Mexican and international art of the twentieth century, tracing the lines of connection and influence between Méndez and such contemporaries as David Alfaro Siqueiros, Diego Rivera, José Clemente Orozco, and printmaker José Guadalupe Posada. Caplow focuses on the period in the 1930s when Méndez and his fellow artists in LEAR and TGP played a key role in the development of a Mexican political art movement and a modern Mexican cultural identity. She also describes how Méndez created a body of powerful anti-Fascist images before and during World War II and subsequently collaborated with artists from Mexico and around the world on political printmaking, in addition to publishing books and creating prints for films by the eminent Mexican cinematographer, Gabriel Figueroa.

*Joe R. and Teresa Lozano Long Series in Latin American**and Latino Art and Culture*

2007, 352 pp., 24 color and 193 b&w illus.

ISBN 978-0-292-71250-8, \$55.00

www.utexas.edu/utpress/books/capleo.html**José Clemente Orozco***Graphic Work*

By Clemente Orozco

Mexican painter José Clemente Orozco (1883-1949) was one of the twentieth century's major artists and Mexico's greatest muralist. In addition to his acclaimed work in painting, Orozco was also a skilled and versatile printmaker, architectural draftsman, caricaturist, portraitist, book illustrator, and stage designer for ballet.

This fully illustrated volume documents José Clemente Orozco's finest work as a printmaker in lithography and intaglio. It reproduces lithographs, etchings, preliminary studies, and unfinished pieces, accompanied by catalog entries that record the work's title, date, and (where applicable) printing history. As a whole, these graphic works demonstrate Orozco's impeccable craftsmanship and creative style, characterized by an elegant compositional clarity and economy of elements. They powerfully confirm the truth of this statement by Orozco: "After all, isn't it possible to make the most marvelous picture with only a pencil on any piece of paper?"

*Joe R. and Teresa Lozano Long Series in**Latin American and Latino Art and Culture*

2004, 159 pp., 144 b&w illus.

ISBN 978-0-292-70249-3, \$39.95

www.utexas.edu/utpress/books/orocle.html**Bonevardi***Chasing Shadows, Constructing Art*

Edited by Gustavo Bonevardi and John Bennett

Introduction by Dore Ashton

Text by Ronald Christ

Marcelo Bonevardi (1929-1994) was one of the most innovative artists of his generation. A native of Argentina, Bonevardi spent the greater part of his career in New York City, where he absorbed avant-garde practices and influences such as abstraction and primitivism, using them to invent a pictorial and symbolic language with which to express his deep spirituality and affinity for myth and ritual. Bonevardi is best known for his shaped canvases, which combine elements of painting and sculpture, reflecting his early training and lifelong interest in architecture. During his lifetime, Bonevardi received many honors, including the International Prize at the X Bienal de São Paulo, first prize in the "Ten Argentine Artists at the United Nations" permanent installation, and the Platinum Prize from the Konex Foundation. Bonevardi's work has been collected by many leading North American and Latin American museums, including the Museum of Modern Art and the Guggenheim Museum in New York City; the Museo Nacional de Bellas Artes and the Museo de Arte Moderno in Buenos Aires; the Museu de Arte Contemporânea de Universidade in São Paulo; and the Museo Rufino Tamayo in Mexico City.

This lavishly illustrated volume presents the first comprehensive overview of the life and work of Marcelo Bonevardi. Noted art historian Dore Ashton provides a biographical and critical essay that traces Bonevardi's artistic development and situates him in the New York art scene of the 1960s and 1970s. Ashton illuminates the diverse influences that helped shape Bonevardi's art, as well as his contribution to important trends in North American and Latin American abstraction. Ronald Christ's in-depth essay draws on extensive interviews with the artist and reviews of his work to offer a focused analysis of the unique themes and techniques that constitute Bonevardi's signature style. Accompanying the essays and chronologies of the artist's life and exhibitions is a catalogue of over three hundred images, most in full color, that comprise a stunning visual summation of Marcelo Bonevardi's oeuvre. 2007, 448 pp., 295 color and 57 b&w illus.
ISBN 978-0-292-71436-6, \$60.00
www.utexas.edu/utpress/books/bonbon.html

Image and Memory*Photography from Latin America, 1866-1994*

Edited by Wendy Watriss and

Lois Parkinson Zamora

Essays by Boris Kossov and Fernando Castro

Bibliography by Marta Sánchez Philippe

FotoFest 1992, a major festival of international photography, brought Latin American photography into focus for a wide audience. Drawing from the more than 1,000 images exhibited by FotoFest, this book documents the work of fifty photographers from ten countries. The photographs range from the opening of the Brazilian frontier in the 1880s to documentary images from El Salvador's recent civil war to works of specifically aesthetic intent. Many of the photographs appear here in print for the first time.

1997, 464 pp., 47 color and 137 duotone photos

ISBN 978-0-292-79118-3, \$65.00

www.utexas.edu/utpress/books/fotima.html

So That All Shall Know/Para que todos lo sepan

Photographs by Daniel Hernández-Salazar

[Fotografías de Daniel Hernández-Salazar]

Edited by/editado por Oscar Iván

Maldonado

"Daniel Hernández-Salazar has geared his talents to capturing the links between memory and the dignity of victims and survivors of genocide. . . . As a visual and aesthetic synthesis of [the report] Guatemala: Never Again, Daniel has willed us an angel with wings of bone that is simultaneously four and one, a faithful witness and prophet that soars from the mass graves to tell the world that memory is also a seed of the future."

—Rigoberta Menchú Tum, Nobel Laureate for Peace

"Years pass. They pile up like pages in a book. Everything goes unpunished. I have to scream."

—Daniel Hernández-Salazar

How does an artist respond to the horrors of war and the genocide of his or her people? Can art play a role in the fight for justice? These are key questions for understanding the work of Guatemalan photographer Daniel Hernández-Salazar. Since the 1980s, Hernández-Salazar has created both documentary and aesthetic works that confront the state-sponsored terrorism and mass killings of Guatemala's long civil war (1962–1996). His photographic polyptych (4-panel image) "Clarification" became the icon for the Recovery of Historical Memory project of the Archbishopric of Guatemala, as well as a rallying symbol for Guatemalans. Broadening his crusade for justice in the twenty-first century, Hernández-Salazar is now also using the shouting angel of his polyptych (entitled "So That All Shall Know") to challenge the forgetting and/or erasure of painful history in many parts of the world, including Mexico, Japan, the United States, Canada, and Argentina.

So That All Shall Know is a powerful, comprehensive overview of the work of Daniel Hernández-Salazar on recent Guatemalan history. Portfolios of images present his early photojournalistic work documenting the Guatemalan genocide; his *Eros + Thanatos* series that responds aesthetically to the destruction of war; and his Street Angel project, which uses his image "So That All Shall Know" to protest against injustice and historical forgetting around the world. Accompanying the images are bilingual English-Spanish essays by four scholars who discuss the development of Hernández-Salazar's art in the context of contemporary photography, the social and political conditions that inspire his work, and the broader questions that arise when artists engage in social struggle.

Introduced by Nobel Peace Laureate Rigoberta Menchú Tum, *So That All Shall Know* is a moving testament to the horrors of genocide and the power of art to give voice to the silenced and presence to the disappeared.

2007, 200 pp., 82 color photos

ISBN 978-0-292-71467-0, \$39.95

www.utexas.edu/utpress/books/malsot.html

Eyes to Fly With

Portraits, Self-Portraits, and Other Photographs

By Graciela Iturbide

"The unconscious obsession that we photographers have is that wherever we go we want to find the theme that we carry inside ourselves." —Graciela Iturbide

Graciela Iturbide has found her inner theme photographing the Zapotec women of Juchitan and the Mixtec goat butchers of Oaxaca, in the company of Nobel laureates and world-renowned artists, among mourners at Mexican cemeteries and Indian death houses. Each image stands on its artistic own, but each also tells something about the fascinating artist who made it. In *Eyes to Fly With*, which includes both iconic images and previously unpublished work, Graciela Iturbide has assembled both a retrospective of her career and an introspective self-portrait—in short, an artist's art book.

In the late 1960s, the great Mexican photographer Manuel Álvarez Bravo took Iturbide as his assistant. It was a fond and fruitful apprenticeship, but Iturbide eventually sought her own career because, as she says in a conversation with the writer Fabienne Bradu, "I had to have influences, but I also had to suppress them and achieve my own expression." This book pulls together Iturbide's most expressive work, including select self-portraits. Bradu's interview, which appears in both English and Spanish, reveals the stories behind classic images such as "Our Lady of the Iguanas." (Did she pose the iguanas on that woman's head, or was it photographic serendipity?) Bradu also draws out intimate reflections on photography, Mexico, M. A. Bravo, famous friends, indigenous mythology, death, and dreams, so that turning the page to a viejo gazing at airborne gulls, it's impossible not to hear Iturbide's words, "One day . . . I dreamed a sentence over and over: 'In my country I will plant birds.'" Filled with such personal images and Iturbide's own voice, *Eyes to Fly With* is the private tour of the artist's apartment that every admirer dreams of taking.

Wittliff Gallery of Southwestern & Mexican Photography

Bill Wittliff, series editor

2006, 212 pp., 115 duotones

ISBN 978-0-292-71462-5, \$50.00

www.utexas.edu/utpress/books/itueye.html

The Edge of Time

Photographs of Mexico by

Mariana Yampolsky

By Mariana Yampolsky

Foreword by Elena Poniatowska

Introduction by Sandra Berler

Afterword by Francisco Reyes Palma

"This is my country." Mariana Yampolsky knew it the moment she opened her window and saw a bougainvillea blooming against a white wall on her first morning in Mexico City in 1944. Her empathy for the Mexican people and their land has guided her work for more than fifty years. *The Edge of Time* presents a retrospective of Yampolsky's photographic work since 1960. Reflecting her lifelong concerns, the images capture rural Mexico and its people with respect and infinite care. They function as works of art and as documents of a moment in Mexico's history when lifeways that have endured for centuries face the onslaught of modernization.

Wittliff Gallery of Southwestern and Mexican

Photography Series

Bill Wittliff, Editor

1998, 128 pp., 56 duotones

ISBN 978-0-292-79604-1, \$24.95

www.utexas.edu/utpress/books/yamedg.html

Mexican Suite

A History of Photography in Mexico

By Olivier Debroise

Translated and Revised in Collaboration with the Author by Stella de Sá Rego

The history of photography in Mexico was a largely untold story until the 1994 publication of Olivier Debroise's *Fuga Mexicana, un recorrido por la fotografía en México*. Based on ten years' research in public and private photographic archives in Mexico, the United States, Guatemala, and Europe, *Fuga Mexicana* provided the first comprehensive survey of Mexican photography from the advent of the daguerreotype in 1839 to the present.

Now this benchmark publication is available in English as *Mexican Suite*. Olivier Debroise and Stella de Sá Rego have revised this edition to include more current material and explanatory notes for an audience less familiar with Mexican history. They have also eliminated some of the general history of photography and added more of the early history of photography in Mexico, as well as many new, previously unpublished images. In its totality, *Mexican Suite* constitutes an extended essay on Mexican culture as a whole and on how this culture has been read, interpreted, and imagined.

2001, 300 pp., 143 duotones

ISBN 978-0-292-71611-7, \$60.00

www.utexas.edu/utpress/books/debmex.html

The Grandeur of Viceregal Mexico

Treasures from the Museo Franz Mayer

Museo Franz Mayer &

Museum of Fine Arts, Houston

The Mexican colonial period has traditionally been considered a dark period in the arts, a long gap between the arrival of the Spaniards and the early twentieth century. Through new and focused scholarship, the exhibition catalogue *The Grandeur of Viceregal Mexico* demonstrates that just the opposite is true.

This landmark publication features extraordinary decorative and fine arts from the Mexican viceregal period (1521–1821). The lavishly illustrated catalogue is written in Spanish and English and, for the first time, presents to American audiences the rich artistic heritage of colonial Mexico. Five insightful essays by Mexican and American specialists explore the confluence of cultures that gives the arts of colonial Mexico a distinctive quality. This distinction, which differentiates the works from the arts of both Spain and other Latin American countries, is not widely understood in either the United States or Mexico. Expert commentaries enable readers to learn in greater depth about the outstanding collection of paintings, sculptures, furniture, ceramics, metals, textiles, featherwork, lacquer, and books housed in the Museo Franz Mayer in Mexico City.

Museum of Fine Arts, Houston

2002, 379 pp., 180 color & 20 b&w illus.

ISBN 978-0-89090-107-6, \$40.00, paperback

www.utexas.edu/utpress/books/musgrp.html

Pedro Páramo

By Juan Rulfo

Photos by Josephine Sacabo

Translated by Margaret Sayers Peden

Deserted villages of rural Mexico, where images and memories of the past linger like unquiet ghosts, haunted the imaginations of two artists — writer Juan Rulfo and photographer Josephine Sacabo. In one such village of the mind, Comala, Rulfo set his classic novel *Pedro Páramo*, a dream-like tale that intertwines a man's quest to find his lost father and reclaim his patrimony with the father's obsessive love for a woman who will not be possessed — Susana San Juan. Recognizing that "Rulfo was describing a world I already knew" and feeling "a very personal response, particularly to Susana San Juan and her dilemma," Josephine Sacabo used Rulfo's novel as the starting point for a series of evocative photographs she calls "The Unreachable World of Susana San Juan: Homage to Juan Rulfo."

This volume brings together Rulfo's novel and Sacabo's photographs to offer a dual artistic vision of the same unforgettable story. Margaret Sayers Peden's superb translation renders the novel as poetic and mysterious in English as it is in Spanish. Josephine Sacabo's photographs tell, in her words, "the story of a woman forced to take refuge in madness as a means of protecting her inner world from the ravages of the forces around her: a cruel and tyrannical patriarchy, a church that offers no redemption, the senseless violence of revolution, death itself."

Wittliff Gallery Series

Bill Wittliff, Editor

Texas State University—San Marcos
and*Texas Pan American Literature in Translation*

Danny Anderson, series editor

2002, 164 pp., 51 b&w photos

ISBN 978-0-292-77121-5, \$35.00

www.utexas.edu/utpress/books/rulped.html

Not for sale in British Commonwealth (except Canada)

or Europe

Anita Brenner*A Mind of Her Own*

By Susannah Joel Glusker

Foreword by Carlos Monsivais

Journalist, historian, anthropologist, art critic, and creative writer, Anita Brenner was one of Mexico's most discerning interpreters. In this book, her daughter, Susannah Glusker, traces Brenner's intellectual growth and achievements from the 1920s through the 1940s. This intellectual biography brings to light a complex, fascinating woman who bridged many worlds — the United States and Mexico, art and politics, professional work and family life.

1998, 314 pp., 68 b&w photos

ISBN 978-0-292-72810-3, \$29.95

www.utexas.edu/utpress/books/gluani.html

The Wind that Swept Mexico

Text by Anita Brenner

Assembled by George R. Leighton

"Only 100 pages of text and 184 historical news photographs, yet this is the Mexican Revolution in its drama, its complexity, its incompleteness! One could not have seen it more closely and fully had one taken part in it." —Bertram D. Wolfe

Texas Pan American Series

1971, 310 pp., 184 b&w photos

ISBN 978-0-292-79024-7, \$24.95, paperback

www.utexas.edu/utpress/books/brewin.html

New Art of Cuba*Revised Edition*

By Luis Camnitzer

From reviews of the first edition:

"The book is an essential source for understanding not only Cuba and its visual imagery but also the stuff of Latin American art."

—*Artforum*

"Camnitzer . . . is sensitive to the issues faced by Cuban artists, and provides acute insights into the problems faced by artists in developing countries in attempting to place their work internationally while locating it solidly in national and cultural concerns."

—*Art Book Review Quarterly*

"Making a supreme effort to remain politically unbiased, Camnitzer treats the key issues of the role of art in a socialist nation, the artists' dilemma of individuality versus social commitment, censorship, and access and lack thereof. His direct, almost conversational style makes for an informative and consciousness-raising reading. The artists emerge as distinct individuals."

—*Choice*

" . . . invaluable in providing the 'feel' of contemporary Cuba."

—*Latin American Research Review*

Starting with the groundbreaking 1981 exhibit called "Volumen I," *New Art of Cuba* provided the first comprehensive look at the works of the first generation of Cuban artists completely shaped by the 1959 revolution. This revised edition includes a new epilogue that discusses developments in Cuban art since the book's publication in 1994, including the exodus of artists in the early 1990s, the effects of the new dollar economy on the status of artists, and the shift away from socialist themes to more personal concerns in the artists' works. Twenty-four new color plates augment the more than 200 b&w illustrations of the original volume.

2003, 456 pp., 24 color and 207 b&w illus.

ISBN 978-0-292-70517-3, \$29.95, paperback

www.utexas.edu/utpress/books/camn2p.html

Cuba—Going Back

By Tony Mendoza

In 1996, after travel restrictions between the United States and Cuba were relaxed, Cuban exile Tony Mendoza returned for his first visit to Cuba since the summer of 1960, when he emigrated with his family at age eighteen. In this book he presents over eighty evocative photographs accompanied by a beautifully written text that mingles the voices of many Cubans with his own to offer a compelling portrait of a resilient people awaiting the inevitable passing of the socialist system that has failed them.

His photographs and interviews bear striking witness to the hardships and inequalities that exist in this workers' "paradise," where the daily struggle to make ends meet on an average income of eight dollars a month has created a longing for change even in formerly ardent revolutionaries. At the same time, *Cuba—Going Back* is an eloquent record of a personal journey back in time and memory that will resonate with viewers and readers both within and beyond the Cuban American community.

1999, 155 pp., 81 photos

ISBN 978-0-292-75232-0, \$50.00

ISBN 978-0-292-75233-7, \$22.95, paperback

www.utexas.edu/utpress/books/mencub.html

Conceptualism in Latin American Art*Didactics of Liberation*

By Luis Camnitzer

Conceptualism played a different role in Latin American art during the 1960s and 1970s than in Europe and the United States, where conceptualist artists predominantly sought to challenge the primacy of the art object and art institutions, as well as the commercialization of art. Latin American artists turned to conceptualism as a vehicle for radically questioning the very nature of art itself, as well as art's role in responding to societal needs and crises in conjunction with politics, poetry, and pedagogy. Because of this distinctive agenda, Latin American conceptualism must be viewed and understood in its own right, not as a derivative of Euroamerican models.

In this book, one of Latin America's foremost conceptualist artists, Luis Camnitzer, offers a firsthand account of conceptualism in Latin American art. Placing the evolution of conceptualism within the history Latin America, he explores conceptualism as a strategy, rather than a style, in Latin American culture. He shows how the roots of conceptualism reach back to the early nineteenth century in the work of Simón Rodríguez, Simón Bolívar's tutor. Camnitzer then follows conceptualism to the point where art crossed into politics, as with the Argentinian group *Tucumán arde* in 1968, and where politics crossed into art, as with the Tupamaro movement in Uruguay during the 1960s and early 1970s. Camnitzer concludes by investigating how, after 1970, conceptualist manifestations returned to the fold of more conventional art and describes some of the consequences that followed when art evolved from being a political tool to become what is known as "political art."

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture

2007, 336 pp., 85 color and 25 b&w illus.

ISBN 978-0-292-71639-1, \$75.00

ISBN 978-0-292-71629-2, \$27.95, paperback

www.utexas.edu/utpress/books/camncon.html

Painting a New World*Mexican Art and Life, 1521-1821*

Denver Art Museum

Contributors Donna Pierce, Rogelio Ruiz Gomar,

and Clara Bargellini

Introduction by Jonathan Brown

In the spring of 2004, the Denver Art Museum opened the largest exhibition of Mexican colonial painting ever assembled outside of Mexico. It included sixty masterpieces from public and private collections in Europe, Mexico, and the United States. This catalogue of the exhibit provides a much-needed basic yet comprehensive text on the subject.

The paintings featured in this fully illustrated volume reflect Aztec traditions, imported Asian arts, and artistic styles from various regions of Spain and its territories. They depict the rich diversity of people and cultures in Mexico during this period and have been selected to demonstrate the complexity of Mexican colonial art and society. The writers and scholars contributing to this work are the leading experts in the field today, and they bring fresh insights and concepts to these fascinating and beautiful works of art.

*Distributed for the Frederick and Jan Mayer Center**for Pre-Columbian and Spanish Colonial Art,**Denver Art Museum*

2004, 327 pp., 139 color and 20 b&w illus.

ISBN 978-0-914738-49-7, \$50.00

www.utexas.edu/utpress/books/denpai.html

Exploring New World Imagery *Spanish Colonial Papers from the 2002 Mayer Center Symposium*

Edited by Donna Pierce

The Jan and Frederick Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum sponsors annual symposia in these two fields of art. This volume presents essays on Spanish colonial art from the 2002 symposium, which focused on objects in the collections at the museum. The essays include:

- "Christian Cross as Indigenous 'World Tree' in Sixteenth-Century Mexico: The 'Atrio' Cross in the Jan and Frederick Mayer Collection," by Samuel Y. Edgerton, Professor of Art History, Williams College
- "The Reproducibility of the Sacred: Simulacra of the Virgin of Guadalupe," by Jeanette Favrot Peterson, Associate Professor of Art History, University of California, Santa Barbara
- "Inka Nobles, Portraiture, and Paradox in Colonial Peru," by Carolyn Dean, Professor of Art History, University of California, Santa Cruz
- "The Mexican Painter Cristóbal de Villalpando: His Life and Legacy," by Juana Gutiérrez Haces, Research Fellow and Art History Professor, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México
- "Miguel de Santiago (c. 1633-1706): The Creation of the Quito School and Its Re-creation in the Nineteenth Century" by Alexandra Kennedy-Troya, Professor of Art History, University of Cuenca

Distributed for the Jan and Frederick Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum

2005, 157 pp., 82 color and b&w images
ISBN 978-0-914738-51-0, \$24.95, paperback
www.utexas.edu/utpress/books/denexp.html

2004 Book Award, Association of Latin American Art **Imagining Identity in New Spain** *Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*

By Magali M. Carrera

Reacting to the rising numbers of mixed-blood (Spanish-Indian-Black African) people in its New Spain colony, the eighteenth-century Bourbon government of Spain attempted to categorize and control its colonial subjects through increasing social regulation of their bodies and the spaces they inhabited. The discourse of *calidad* (status) and *raza* (lineage) on which the regulations were based also found expression in the visual culture of New Spain, particularly in the unique genre of casta paintings, which purported to portray discrete categories of mixed-blood plebeians.

Using an interdisciplinary approach that also considers legal, literary, and religious documents of the period, Magali Carrera focuses on eighteenth-century portraiture and casta paintings to understand how the people and spaces of New Spain were conceptualized and visualized. She explains how these visual practices emphasized a seeming realism that constructed colonial bodies — elite and non-elite — as knowable and visible. At the same time, however, she argues that the chaotic specificity of the lives and lived conditions in eighteenth-century New Spain belied the illusion of social orderliness and totality narrated in its visual art. Ultimately, she concludes, the inherent ambiguity of the colonial body and its spaces brought chaos to all dreams of order.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2003, 216 pp., 12 color and 60 b&w illus., 4 tables
ISBN 978-0-292-71245-4, \$40.00
www.utexas.edu/utpress/books/carima.html

Blanton Museum of Art: Latin American Collection

Edited by Gabriel Pérez-Barreiro

The Blanton Museum of Art's Latin American catalogue will be the first publication in the museum's history to present a complete and in-depth study of the institution's notable Latin American collection. The Blanton's holdings comprise one of the oldest, largest, and most comprehensive collections of modern and contemporary Latin American art in the country, and include works by many artists not represented elsewhere in U.S. collections.

The collection contains more than 1,800 modern and contemporary paintings, prints, drawings, and sculptures, reflecting the great diversity of Latin American art and culture. More than six hundred artists from Mexico, South and Central America, and the Caribbean are represented in the collection.

This beautifully illustrated catalogue features 102 artists from the Blanton's Latin American collection, such as Joaquín Torres-García, Julio Alpuy, Gonzalo Fonseca, Luis Felipe Noé, Rómulo Macció, Jorge de la Vega, Antonio Seguí, Luis Camnitzer, and Cildo Meireles. New and emerging artists such as Jorge Macchi and Cristián Silva are also represented.

The catalogue includes essays and object entries by a host of distinguished contributing writers that provide an opportunity for new interpretation and insight into this significant collection, and the field of Latin American art in general.

Distributed for the Blanton Museum of Art
2006, 430 pp., 440 color illus.
ISBN 978-0-9771453-3-1, \$40.00, paperback
www.utexas.edu/utpress/books/bmalat.html

Twentieth-Century Art of Latin America

By Jacqueline Barnitz

The twentieth-century art of Latin America is art in the western tradition, and its leading figures — Wifredo Lam, Roberto Matta, Diego Rivera, Joaquín Torres-García, to name only a few — have achieved international stature. Yet much of the writing about this art has offered either a victimized view of an art tradition dominated by foreign models or a romanticized view of what Latin American art should be. This pathfinding book, by contrast, seeks not to "invent" Latin American art but to look at it from the points of view of its own artists and critics.

Drawing on some forty years of studying and teaching Latin American art, Jacqueline Barnitz surveys the major currents and artists of the twentieth century in Mexico, the Caribbean, and South America (including Brazil). She progresses chronologically from modernismo and the break with nineteenth-century academic art to some of the trends of the 1980s, setting each movement within its historical and cultural contexts. This grand survey of modern Latin American art will thus be the essential guide to a vibrant art tradition, as well as a vital teaching tool. Lavishly illustrated with color and black-and-white reproductions of major works, it will be useful to artists, collectors, historians, writers, and social scientists, as well as art historians.

2001, 424 pp., 105 color and 204 b&w illus., 1 map
ISBN 978-0-292-70857-0, \$70.00
ISBN 978-0-292-70858-7, \$39.95, paperback
www.utexas.edu/utpress/books/bartwe.html

Wifredo Lam and the International Avant-Garde, 1923-1982

By Lowery Stokes Sims

With its signature style that marries Cubism and Surrealism with Afro-Cuban and Caribbean motifs, the art of Wifredo Lam occupies a unique position in the history of modern art. Like many modern artists, specifically Pablo Picasso, Lam participated in the primitivist movement, drawing inspiration and imagery from non-western, pre-technological cultures. Yet, unlike European and Euroamerican primitivists, Lam, who was a Cuban of Spanish, African, and Chinese descent, was engaging with his own cultural heritage in his works. His authenticity as both "primitive" and "primitivist" challenges the fundamental tenets of primitivism and makes Lam an ambiguous, fascinating figure in twentieth-century art.

This wide-ranging study explores Lam's enduring contribution to world art history — the reclamation and projection of an African identity within mainstream art. Lowery Stokes Sims surveys Lam's work, focusing on the period from 1947 onwards, in which he demonstrated the viability of nationalist pursuits within modernism to a new generation of artists. She traces his career and life and the critical reception of his work in Cuba and Latin America, the United States, and Europe as each locale predominated in his career.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2002, 311 pp., 16 color and 130 b&w illus.
ISBN 978-0-292-77750-7, \$44.95
www.utexas.edu/utpress/books/simwil.html

The Covarrubias Circle *Nickolas Muray's Collection of Twentieth-Century Mexican Art*

Kurt Heinzelman, general editor

New York in the 1920s and 1930s was a modernist mecca that drew artists, writers, and other creators of culture from around the globe. Two such expatriates were Mexican artist and Renaissance man Miguel Covarrubias and Hungarian photographer Nickolas Muray. Their lifelong friendship gave Muray an entrée into Covarrubias's circle of fellow Mexican artists — Frida Kahlo, Rufino Tamayo, Juan Soriano, Fernando Castillo, Guillermo Meza, Roberto Montenegro, and Rafael Navarro — whose works Muray collected. This outstanding body of Mexican modernist art, now owned by the Harry Ransom Humanities Research Center (HRC) at the University of Texas at Austin, forms the subject of this beautifully illustrated volume.

Produced in conjunction with the Ransom Center's exhibition "Miguel Covarrubias: A Certain Clairvoyance," this volume contains color plates of virtually all the items in Nickolas Muray's collection of twentieth-century Mexican art. The majority of the works are by Covarrubias, while the excellent works by the other artists reflect the range of aesthetic shifts and modernist influences of the period in Mexico. Accompanying the plates are five original essays that establish Covarrubias's importance as a modernist impresario as influential in his sphere as Ezra Pound, T. S. Eliot, and Jean Cocteau were in theirs. Likewise, the essays reestablish the significance of Nickolas Muray, whose success as a master of color photography, portraiture, advertising imagery, and commercial illustration has made him difficult to place within the history of photography as a fine art.

Harry Ransom Humanities Research Center Imprint Series
2004, 195 pp., 89 color and 90 b&w illus.
ISBN 978-0-292-70588-3, \$34.95
www.utexas.edu/utpress/books/heicov.html

To Be Like Gods *Dance in Ancient Maya Civilization*

By Matthew G.Looper

The Maya of Mexico and Central America have performed ritual dances for more than two millennia. Dance is still an essential component of religious experience today, serving as a medium for communication with the supernatural. During the Late Classic period (AD 600–900), dance assumed additional importance in Maya royal courts through an association with feasting and gift exchange. These performances allowed rulers to forge political alliances and demonstrate their control of trade in luxury goods. The aesthetic values embodied in these performances were closely tied to Maya social structure, expressing notions of gender, rank, and status. Dance was thus not simply entertainment, but was fundamental to ancient Maya notions of social, religious, and political identity.

Using an innovative interdisciplinary approach, Matthew Looper examines several types of data relevant to ancient Maya dance, including hieroglyphic texts, pictorial images in diverse media, and architecture. A series of case studies illustrates the application of various analytical methodologies and offers interpretations of the form, meaning, and social significance of dance performance. Although the nuances of movement in Maya dances are impossible to recover, Looper demonstrates that a wealth of other data survives which allows a detailed consideration of many aspects of performance. *To Be Like Gods* thus provides the first comprehensive interpretation of the role of dance in ancient Maya society and also serves as a model for comparative research in the archaeology of performance.

The Linda Schele Series in Maya and Pre-Columbian Studies

2009, 280 pp., 16 color photos, 160 line drawings, 2 maps, 2 tables
ISBN 978-0-292-70988-1, \$60.00
www.utexas.edu/utpress/books/lootob.html

Images from the Underworld *Naj Tunich and the Tradition of Maya Cave Painting*

By Andrea J. Stone

In 1979, a Kekchi Maya Indian accidentally discovered the entrance to Naj Tunich, a deep cave in the Maya Mountains of El Peten, Guatemala. One of the world's few deep caves that contain rock art, Naj Tunich features figural images and hieroglyphic inscriptions that have helped to revolutionize our understanding of ancient Maya art and ritual.

In this book, Andrea Stone takes a comprehensive look at Maya cave painting from Preconquest times to the Colonial period. After surveying Mesoamerican cave and rock painting sites and discussing all twenty-five known painted caves in the Maya area, she focuses extensively on Naj Tunich. Her text analyzes the images and inscriptions, while photographs and line drawings provide a complete visual catalog of the cave art, some of which has been subsequently destroyed by vandals.

1995, 304 pp., 12 color and 199 b&w photos, 296 line drawings, 14 maps
ISBN 978-0-292-75552-9, \$45.00
www.utexas.edu/utpress/books/stoima.html

Cycles of Time and Meaning in the Mexican Books of Fate

By Elizabeth Hill Boone

In communities throughout precontact Mesoamerica, calendar priests and diviners relied on pictographic almanacs to predict the fate of newborns, to guide people in choosing marriage partners and auspicious wedding dates, to know when to plant and harvest crops, and to be successful in many of life's activities. As the Spanish colonized Mesoamerica in the sixteenth century, they made a determined effort to destroy these books, in which the Aztec and neighboring peoples recorded their understanding of the invisible world of the sacred calendar and the cosmic forces and supernaturals that adhered to time. Today, only a few of these divinatory codices survive. Visually complex, esoteric, and strikingly beautiful, painted books such as the famous Codex Borgia and Codex Borbonicus still serve as portals into the ancient Mexican calendrical systems and the cycles of time and meaning they encode.

In this comprehensive study, Elizabeth Hill Boone analyzes the entire extant corpus of Mexican divinatory codices and offers a masterful explanation of the genre as a whole. She introduces the sacred, divinatory calendar and the calendar priests and diviners who owned and used the books. Boone then explains the graphic vocabulary of the calendar and its prophetic forces and describes the organizing principles that structure the codices. She shows how they form almanacs that either offer general purpose guidance or focus topically on specific aspects of life, such as birth, marriage, agriculture and rain, travel, and the forces of the planet Venus. Boone also tackles two major areas of controversy — the great narrative passage in the Codex Borgia, which she freshly interprets as a cosmic narrative of creation, and the disputed origins of the codices, which, she argues, grew out of a single religious and divinatory system.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2007, 338 pp., 12 color illus. in 8 page section, 144 b&w illus.
ISBN 978-0-292-71263-8, \$55.00
www.utexas.edu/utpress/books/boocyc.html

Star Gods of the Maya *Astronomy in Art, Folklore, and Calendars*

By Susan Milbrath

This pathfinding book reconstructs ancient Maya astronomy and cosmology through the astronomical information encoded in Precolumbian Maya art and confirmed by the current practices of living Maya peoples. Susan Milbrath opens the book with a discussion of modern Maya beliefs about astronomy, along with essential information on naked-eye observation. She devotes subsequent chapters to Precolumbian astronomical imagery, which she traces back through time, starting from the Colonial and Postclassic eras. She delves into many aspects of the Maya astronomical images, including the major astronomical gods and their associated glyphs, astronomical almanacs in the Maya codices [painted books], and changes in the imagery of the heavens over time.

The Linda Schele Series in Maya and Pre-Columbian Studies
2000, 382 pp., 48 figures, 22 b&w plates, 7 tables
ISBN 978-0-292-75226-9, \$24.95, paperback
www.utexas.edu/utpress/books/milsta.html

Skywatchers

A Revised and Updated Version of Skywatchers of Ancient Mexico

By Anthony F. Aveni

Skywatchers of Ancient Mexico helped establish the field of archaeoastronomy, and it remains the standard introduction to this subject. Combining basic astronomy with archaeological and ethnological data, it presented a readable and entertaining synthesis of all that was known of ancient astronomy in the western hemisphere as of 1980. In this revised edition, Anthony Aveni draws on his own and others' discoveries of the past twenty years to bring the *Skywatchers* story up to the present.

2001, 423 pp., 130 figures, 29 tables
ISBN 978-0-292-70502-9, \$34.95, paperback
www.utexas.edu/utpress/books/avesk2.html
For sale in the United States, its dependencies, and Canada only

Art and Society in a Highland Maya Community *The Altarpiece of Santiago Atitlán*

By Allen J. Christenson

"Allen J. Christenson offers us in this wonderful book a testimony to contemporary Maya artistic creativity in the shadow of civil war, natural disaster, and rampant modernization. Trained in art history and thoroughly acquainted with the historical and modern ethnography of the Maya area, Christenson chronicles in this beautifully illustrated work the reconstruction of the central altarpiece of the Maya Church of Tz'utujil-speaking Santiago Atitlán, Guatemala. [...] Through Christenson's focused analysis of the iconography of this shrine, we are able to see and understand almost firsthand how the modern Maya people of Santiago Atitlán have remembered the imagined universe of their ancestors and placed upon this sacred framework their received truths in time present."

— Gary H. Gossen, Distinguished Professor Emeritus of Anthropology and Latin American Studies, University at Albany, SUNY

The Linda Schele Series in Maya and Pre-Columbian Studies

2001, 260 pp., 45 line drawings, 91 halftones, 2 maps
ISBN 978-0-292-71242-3, \$24.95, paperback
www.utexas.edu/utpress/books/chrrart.html

Crafting Tradition *The Making and Marketing of Oaxacan Wood Carvings*

By Michael Chibnik

In this beautifully illustrated book, Michael Chibnik offers the first in-depth look at the international trade in Oaxacan wood carvings, including their history, production, marketing, and cultural representations. Drawing on interviews he conducted in the carving communities and among wholesalers, retailers, and consumers, he follows the entire production and consumption cycle, from the harvesting of copal wood to the final purchase of the finished piece. Along the way, he describes how and why this "invented tradition" has been promoted as a "Zapotec Indian" craft and explores its similarities with other local crafts with longer histories. He also fully discusses the effects on local communities of participating in the global market, concluding that the trade in Oaxacan wood carvings is an almost paradigmatic case study of globalization.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2003, 304 pp., 24 color and 53 b&w photos, 3 maps, 3 tables
ISBN 978-0-292-71248-5, \$22.95, paperback
www.utexas.edu/utpress/books/chicra.html

The Art and Archaeology of the Moche

An Ancient Andean Society of the Peruvian North Coast

Edited by Steve Bourget and Kimberly L. Jones

"This collection of essays adds immeasurably to our understanding of this Peruvian north coast culture."

—Carol Mackey, Professor Emerita of Archaeology, California State University, Northridge

Renowned for their monumental architecture and rich visual culture, the Moche inhabited the north coast of Peru during the Early Intermediate Period (AD 100–800). Archaeological discoveries over the past century and the dissemination of Moche artifacts to museums around the world have given rise to a widespread and continually increasing fascination with this complex culture, which expressed its beliefs about the human and supernatural worlds through finely crafted ceramic and metal objects of striking realism and visual sophistication.

In this standard-setting work, an international, multidisciplinary team of scholars who are at the forefront of Moche research present a state-of-the-art overview of Moche culture. The contributors address various issues of Moche society, religion, and material culture based on multiple lines of evidence and methodologies, including iconographic studies, archaeological investigations, and forensic analyses. Some of the articles present the results of long-term studies of major issues in Moche iconography, while others focus on more specifically defined topics such as site studies, the influence of El Niño/Southern Oscillation on Moche society, the nature of Moche warfare and sacrifice, and the role of Moche visual culture in decoding social and political frameworks.

2008, 326 pp., 334 b&w illus., 7 tables, 14 color illus. in 8-page section
ISBN 978-0-292-71867-8, \$65.00
www.utexas.edu/utpress/books/bouart.html

The Skeleton at the Feast *The Day of the Dead in Mexico*

By Elizabeth Carmichael and Chloe Sayer

One of Mexico's most important festivals since prehispanic times, the Day of the Dead is an occasion for celebrating and feasting, cleaning and decorating graves, dancing and making music. In this unique work, the authors explore both the historic origins of this holiday and its colorful present-day celebrations in Mexico and the United States. Interviews with Mexican artists and crafters who provide goods for the festival—from personalized sugar skulls to gigantic papier-mâché skeletons—offer a fascinating glimpse into traditional and contemporary attitudes toward death and the dead.

1992, 160 pp., 40 color and 125 b&w illus., map
ISBN 978-0-292-77658-6, \$34.95, paperback
www.utexas.edu/utpress/books/carskp.html

For sale in the United States, its dependencies, Canada, and Latin America only

Sex, Death, and Sacrifice in Moche Religion and Visual Culture

By Steve Bourget

The Moche people who inhabited the north coast of Peru between approximately 100 and 800 AD were perhaps the first ancient Andean society to attain state-level social complexity. Although they had no written language, the Moche created the most elaborate system of iconographic representation of any ancient Peruvian culture. Amazingly realistic figures of humans, animals, and beings with supernatural attributes adorn Moche pottery, metal and wooden objects, textiles, and murals. These actors, which may have represented both living individuals and mythological beings, appear in scenes depicting ritual warfare, human sacrifice, the partaking of human blood, funerary rites, and explicit sexual activities.

In this pathfinding book, Steve Bourget raises the analysis of Moche iconography to a new level through an in-depth study of visual representations of rituals involving sex, death, and sacrifice. He begins by drawing connections between the scenes and individuals depicted on Moche pottery and other objects and the archaeological remains of human sacrifice and burial rituals. He then builds a convincing case for Moche iconography recording both actual ritual activities and Moche religious beliefs regarding the worlds of the living, the dead, and the afterlife. Offering a pioneering interpretation of the Moche worldview, Bourget argues that the use of symbolic dualities linking life and death, humans and beings with supernatural attributes, and fertility and social reproduction allowed the Moche to create a complex system of reciprocity between the world of the living and the afterworld. He concludes with an innovative model of how Moche cosmological beliefs played out in the realms of rulership and political authority.

2006, 272 pp., 259 b&w illus., 24 color photos in 16 page section
ISBN 978-0-292-71279-9, \$60.00
www.utexas.edu/utpress/books/bousex.html

Moche Portraits from Ancient Peru

By Christopher B. Donnan

This pathfinding book presents the first wide-ranging, systematic study of the Moche portraits. Drawing on more than 900 examples from museums and private collections around the world—some 300 of which are illustrated here in full color—Christopher Donnan documents how the portrait tradition evolved, how the portraits were produced and distributed, who they portrayed, why they were made, and how they were used in Moche society. His analysis is supported by extensive archaeological evidence, which provides the context for portraits found in Moche tombs and midden deposits, as well as useful information for identifying the headdresses and ornaments worn by the individuals portrayed.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2003, 202 pp., 258 color photos,
52 line drawings, 3 maps
ISBN 978-0-292-71622-3, \$39.95
www.utexas.edu/utpress/books/donmoc.html

Art and Archaeology of Challuabamba, Ecuador

By Terence Grieder, James D. Farmer, David V. Hill, Peter W. Stahl, and Douglas H.

Ubelaker

Challuabamba (ch?-wa-bamba)—now a developing suburb of Cuenca, the principal city in the southern highlands of Ecuador—has been known for a century as an ancient site that produced exceptionally fine pottery in great quantities. Suspecting that Challuabamba ceramics might provide a link between earlier, preceramic culture and later, highly developed Formative period art, Terence Grieder led an archaeological investigation of the site between 1995 and 2001. In this book, he and the team of art historians and archaeologists who excavated at Challuabamba present their findings, which establish the community's importance as a center in a network of trade and artistic influence that extended to the Amazon River basin and the Pacific Coast.

Art and Archaeology of Challuabamba, Ecuador presents an extensive analysis of ceramics dating to 2100–1100 BC, along with descriptions of stamps and seals, stone and shell artifacts, burials and their offerings, human remains, and zooarchaeology. Grieder and his coauthors demonstrate that the pottery of Challuabamba fills a gap between early and late Formative styles and also has a definite connection with later highland styles in Peru. They draw on all the material remains to reconstruct the first clear picture of Challuabamba's prehistory, including agriculture and health, interregional contacts and exchange, red-banded incised ware and ceramic production, and shamanism and cosmology.

2009, 224 pp., illus.
ISBN 978-0-292-71892-0, \$75.00
www.utexas.edu/utpress/books/griarc.html

The Art and Architecture of the Texas Missions

By Jacinto Quirarte

The Spanish missions still standing in Texas are really only shadows of their original selves. To paint a more complete portrait of the missions as they once were, Jacinto Quirarte here draws on decades of on-site and archival research to offer the most comprehensive reconstruction and description of the original art and architecture of the six remaining Texas missions—San Antonio de Valero (the Alamo), San José y San Miguel de Aguayo, Nuestra Señora de la Purísima Concepción, San Juan Capistrano, and San Francisco de la Espada in San Antonio and Nuestra Señora del Espíritu Santo in Goliad.

Number Six, Jack and Doris Smothers Series in Texas History, Life, and Culture
2002, 261 pp., 11 color illus., 108 figures,
2 maps, 15 tables
ISBN 978-0-292-76902-1, \$60.00
www.utexas.edu/utpress/books/quiart.html

Weaving and Dyeing in Highland Ecuador

By Ann Pollard Rowe, Laura M. Miller, and Lynn A. Meisch

Edited by Ann Pollard Rowe

Although less well known than its much-admired counterparts in Peru and Bolivia, highland Ecuadorian weaving is an Andean tradition that has relationships with these more southern areas. A world away from the industrialized textile manufacturing of Euro-American society, these handmade pieces reflect the history and artistry of an ancient culture.

This comprehensive study, edited by Ann Pollard Rowe, is unrivaled in its detail and includes not only descriptions of the indigenous weaving and dyeing technology, but also an interpretation of its historical significance, as well as hundreds of photographs, drawings, and maps that inform the understanding of the process.

The principal focus is on backstrap-loom weaving, a major pre-Hispanic technology. Ecuadorian backstrap looms, which differ in various ways from those found elsewhere in the Andes, have previously only been treated in general terms. Here, the basic operation of this style of loom is covered, as are a variety of patterning techniques including warp-resist (*ikat*) dyeing, weaving belts with twill, and supplementary- and complementary-warp patterning. Spanish colonial treadle-loom weaving is also covered. The weaving techniques are explained in detail, so the reader can replicate them if desired. 2007, 360 pp., 210 halftones, 6 line drawings, 6 maps, 8 color photos
ISBN 978-0-292-71468-7, \$45.00
www.utexas.edu/utpress/books/rowwea.html

Andean Textile Traditions*Papers from the 2001 Mayer Center Symposium at the Denver Art Museum*

Edited by Margaret Young-Sanchez and Fronia W. Simpson

Foreword by Lewis Sharp

The Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum sponsors annual symposia in these two fields of art. This volume presents essays on Andean textiles from the 2001 symposium. Color reproductions of many of these works illustrate the essays, which include:

- Weaving Principles for Life: Discontinuous Warp and Weft Textiles of Ancient Peru by Jane W. Rehl, Savannah College of Art and Design
- Class, Control, and Power: The Anthropology of Textile Dyes at Pacatnamu by Ran Boytner, Cotsen Institute of Archaeology, UCLA
- Four-Part Head Cloths from the Peruvian Central Coast by Margaret Young-Sánchez, Denver Art Museum
- Cosmology in Inca Tunics and Tectonics by Marianne Hogue, Virginia Commonwealth University
- Inka Colonial Tunics: A Case Study of the Bandelier Set by Joanne Pillsbury, Dumbarton Oaks
- Contemporary Andean Textiles as Cultural Communication by Andrea M. Heckman, University of New Mexico

Distributed for the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art, Denver Art Museum

2006, 192 pp., 139 color and b&w illus.
ISBN 978-0-914738-52-7, \$29.95, paperback
www.utexas.edu/utpress/books/denap.html

Kuna Crafts, Gender, and the Global Economy

By Karin E. Tice

In this study, Karin Tice explores the impact of the commercialization of mola production on Kuna society, one of the most important, yet least studied, social changes to occur in San Blas in this century. She argues that far from being a cohesive force, commercialization has resulted in social differentiation between the genders and among Kuna women residing in different parts of the region. She also situates this political economic history within a larger global context of international trade, political intrigue, and ethnic tourism to offer insights concerning commercial craft production that apply far beyond the Kuna case.

1995, 240 pp., 15 halftones, 5 maps, 10 figures, 7 tables
ISBN 978-0-292-78137-5, \$17.95, paperback
www.utexas.edu/utpress/books/tickun.html

Weaving Identities*Construction of Dress and Self in a Highland Guatemala Town*

By Carol Hendrickson

Traje, the brightly colored traditional dress of the highland Maya, is the principal visual expression of indigenous identity in Guatemala today. Whether worn in beauty pageants, made for religious celebrations, or sold in tourist markets, *traje* is more than “mere cloth”—it plays an active role in the construction and expression of ethnicity, gender, education, politics, wealth, and nationality for Maya and non-Maya alike.

Carol Hendrickson presents an ethnography of clothing focused on the *traje*—particularly women’s *traje*—of Tecpán, Guatemala, a bi-ethnic community in the central highlands. She covers the period from 1980, when the recent round of violence began, to the early 1990s, when Maya revitalization efforts emerged.

1995, 261 pp., 46 b&w photos, 6 figures, 3 maps, 2 tables
ISBN 978-0-292-73100-4, \$19.95, paperback
www.utexas.edu/utpress/books/henwea.html

Textile Traditions of Mesoamerica and the Andes*An Anthology*

Edited by Margot Blum Schevill,

Janet Catherine Berlo, and Edward B.

Dwyer

In this volume, anthropologists, art historians, fiber artists, and technologists come together to explore the meanings, uses, and fabrication of textiles in Mexico, Guatemala, Ecuador, Peru, and Bolivia from Precolumbian times to the present.

1996, 527 pp., 61 b&w photos, 31 figures
ISBN 978-0-292-77714-9, \$19.95, paperback
www.utexas.edu/utpress/books/schtep.html

February 2010

Contemporary Chican@ Art Color and Culture for a New America

By George Vargas

From its inception in the 1960s to its present form, contemporary Mexican American or Chicano art has developed as an art of identity, asserting the uniqueness of Chicanos and their dual Mexican and U.S. American cultural backgrounds. Because it emerged as a social phenomenon, however, many people outside the Chicano community have perceived Chicano art as merely protest art or social commentary, and Mexican American artists have been largely ignored in mainstream museums and absent in art history texts on American art. Yet more than ever before, Chicano art is diverse in medium, style, technique, and content—the cutting edge of a bold attempt to redefine and advance the American experience through new ideas of who we are as Americans and what American art is.

Contemporary Chican@ Art is a general introduction and guide to one of the most exciting and meaningful expressions in contemporary American art. Intended for the casual reader as well as for art history scholars and students, the book provides an overview of work created from the 1960s to the present. George Vargas follows the dramatic evolution of Chicano art within the broader context of American cultural history. He shows that while identity politics was and still is a prevailing force in Chicano expression, Chicano art has undergone a remarkable transformation, shifting from a strict Chicano perspective to a more universal one, while still remaining a people's art. In the concluding chapter, Vargas takes an in-depth look at selected Chicano artists who share their thoughts about the Chicano artistic enterprise and their own work.

GEORGE VARGAS is Assistant Professor of Art History at Texas A&M University—Kingsville. A cultural worker and artist, he has an extensive background in Latin American and Latino studies, racial/ethnic studies, film studies, museum studies, public art, community development, and art/education administration. He has received numerous academic, artistic, and community awards and fellowships, including a prestigious Ford Fellowship and a Martin Luther King, Jr./Cesar Chavez/Rosa Parks Fellowship at the University of Michigan, and has organized national and international exhibitions, including Chicano shows featuring the art collection of actor Cheech Marin.

2010, 288 pp., 61 b&w photos, 14 color photos in section

ISBN 978-0-292-72116-6, \$55.00

ISBN 978-0-292-72117-3, \$27.95, paperback

www.utexas.edu/utpress/books/varcon.html

ReRemembering Cuba

Legacy of a Diaspora

By Andrea O'Reilly Herrera

Longing for their lost homeland unites Cuban exiles and their children, many of whom have never seen the Island. Yet as decades pass and the hope of “next year in Cuba” fades, the Cuban American community has had to forge new understandings of where “home” is and what it means to be “Cuban,” “American,” and/or “Cuban American.”

The testimonies gathered in this book offer over one hundred perspectives on the Cuban diaspora and on what it means to be Cuban in exile. Through narratives, interviews, creative writings, letters, journal entries, recipes, photographs, and paintings, Cubans from various waves of the migration and their descendants piece together a complex mosaic of the exile experience and diasporic identity.

2001, 376 pp., 22 photos, 2 maps

ISBN 978-0-292-73146-2, \$50.00

ISBN 978-0-292-73147-9, \$24.95, paperback

www.utexas.edu/utpress/books/herrem.html

Chicano Art Inside/Outside the Master's House

Cultural Politics and the CARA Exhibition

By Alicia Gaspar de Alba

In the early 1990s, a major exhibition *Chicano Art: Resistance and Affirmation, 1965-1985* toured major museums around the United States. As a first attempt to define and represent Chicano/a art for a national audience, the exhibit attracted both praise and controversy, while raising fundamental questions about the nature of multiculturalism in the U.S.

This book presents the first interdisciplinary cultural study of the CARA exhibit. Alicia Gaspar de Alba looks at the exhibit as a cultural text in which the Chicano/a community affirmed itself not as a “subculture” within the U.S. but as an “alter-Native” culture in opposition to the exclusionary and homogenizing practices of mainstream institutions. She also shows how the exhibit reflected the cultural and sexual politics of the Chicano Movement and how it serves as a model of Chicano/a popular culture more generally.

1997, 332 pp., 21 color and 58 b&w illus., 2 tables

ISBN 978-0-292-72805-9, \$22.95, paperback

www.utexas.edu/utpress/books/gaschi.html

Mysteries and Desire

Searching the Worlds of John Rechy

The Labyrinth Project (in cooperation with John Rechy)

Challenging the borders between autobiography, memory, history and fiction, this interactive memoir presents a diverse array of personal materials by and about John Rechy and sets them against larger collective histories of Chicano culture and the gay world. Combining original artwork, video, archival documents, and recorded interviews and commentaries, it lets you move through three interrelated realms—Memories, Bodies, and Cruising—each with its own daring repertoire of interfaces.

Distributed for The Labyrinth Project, an art collective and research initiative at the Annenberg Center for Communication at the University of Southern California. 2003

ISBN 978-0-967412-72-6, \$39.95

www.utexas.edu/utpress/books/labmyc.html

September 2009

Speed

Art, 2003–2009

Artwork and Essay by Julie Speed

Fiction by A. M. Homes

Essay by Elizabeth Ferrer

American artist Julie Speed has attracted an enthusiastic following for her paintings, collages, constructions, and drawings that use a skewed form of realism to open vistas into psychologically complete, yet contradictory worlds vacillating between the ominous and the hilarious. Painted or crafted with the meticulous attention to detail of an Old Master, Speed's works show an ultramodern awareness through sly references to current events, enigmatic elements that introduce unresolved and unresolvable threats and anxieties, and an ironic, even black, sense of humor.

This book presents work created by Julie Speed since 2003. In series such as *The Murder of Kasimir Malevich*, *Bible Studies*, and *Still Life with Suicide Bomber*, Speed refers to “real things—whether to events in her own life or to those taking place in some distant part of the world—but filtered through a mind that is unusually keen and imaginative, and that is preoccupied by a desire to make sense of the absurdities that permeate the contemporary condition,” according to Elizabeth Ferrer. Joining Speed in a creative collaboration of artist and writer is acclaimed author A. M. Homes. Her short story “Do You Hear What I Hear?,” written in response to Speed's recent work, shows a similar affinity for the anomalous in telling the story of a mysterious phone call being investigated by the Phenomena Police. Completing the volume is an essay by art historian Elizabeth Ferrer, who provides both philosophical and art historical context for Speed's self-taught painting style, and an artist's statement by Speed, who describes her creative process and the complex ways in which representation and geometric abstraction interact in the composition of her work.

Born in Chicago and raised mostly on the East Coast, JULIE SPEED dropped out of art school early. After a period of travel and intermittent employment (as a house painter, horse trainer, waitress, stock girl, farmworker, etc.), she landed in Austin in 1978. Since then she has devoted herself full-time to working in her studio and teaching herself to paint. In her words, “I keep hours just like a real job, only longer, and in my spare time I read books, drink tequila, garden, and drive around West Texas.” In 2006 she decided that just driving around West Texas wasn't enough, so she moved from Austin to Marfa, where she has a studio downtown.

Renowned for her novels, short stories, and recent memoir *The Mistress's Daughter*, A. M. HOMES is also a respected arts writer and regular contributor to *Art Forum*, *Art Review*, and *Modern Painter*.

ELIZABETH FERRER, a curator and writer specializing in Mexican and Latino art and photography, is Director of Visual Arts at BRIC Arts | Media | Bklyn in Brooklyn, New York.

2009, 192 pp., 130 color plates

ISBN 978-0-292-71994-1, \$55.00

www.utexas.edu/utpress/books/spespe.html

For sale in the United States, its dependencies, and Canada only

United States Art continued

October 2009

Trinity

Words by Charles Bowden

#Photographs by Michael P. Berman

The Southwestern desert — that tumultuous “zone claimed by two nations, and controlled by no one” — is Charles Bowden’s home and enduring passion. In acclaimed books ranging from *A Shadow in the City: Confessions of an Undercover Drug Warrior* and *Down by the River: Drugs, Money, Murder, and Family to Inferno* and *Exodus/Éxodo*, Bowden has written eloquently about issues that plague the border region — the smuggling of drugs and people and the violence that accompanies it, the rape of the environment and the greed that drives it. Completing a trilogy that includes *Inferno* and *Exodus/Éxodo*, Bowden looks back in *Trinity* across centuries of human history in the border region to offer his most encompassing and damning indictment of “the murder of the earth all around me.”

Sparing no one, Bowden recounts how everyone who has laid claim to the Southwestern desert — Native Americans, Spain, Mexico, and the United States — has attempted to control and domesticate this ecologically fragile region, often with devastating consequences. He reserves special scorn for the U.S. government, whose attempts at control have provoked consequences ranging from the massive land grab of the Mexican War in the nineteenth century, to the nuclear fallout of the first atomic bomb test in the twentieth century, to the police state that is currently growing up around attempts to seal the border and fight terrorism. Providing a stunning visual counterpoint to Bowden’s words, Michael Berman’s photographs of the desert reveal both its harsh beauty and the scars it bears after centuries of human abuse.

Bowden’s clearest warning yet about the perils facing the desert he calls home, *Trinity* confirms that, in his words, “the [border] zone is a laboratory where the delusions of life — economic, religious, military, foreign policy, biological, and agricultural — can be tested. This time the edge is the center, this time the edge is the face of the future.”

CHARLES BOWDEN is a long-time observer of social issues along the U.S.-Mexico border. His recent books include *A Shadow in the City: Confessions of an Undercover Drug Warrior*; *Down by the River: Drugs, Money, Murder, and Family*; *Blues for Cannibals: Notes from Underground*; *Blood Orchid: An Unnatural History of America*; *Desierto: Memories of the Future*; *Inferno* (also with Michael Berman); and *Exodus/Éxodo* (with Julián Cardona).

MICHAEL P. BERMAN received a Guggenheim Fellowship in 2008 for his work on the Southwestern grasslands that appears in *Trinity*. His photographs are included in the collections of the Metropolitan Museum of Art, the Amon Carter Museum, and the Museum of New Mexico. He has received painting fellowships from the Arizona Commission on the Arts and the Wurlitzer Foundation, and his installations, photographs, and paintings have been reviewed in Art in America and exhibited throughout the country.

Bill and Alice Wright Photography Series

2009, 288 pp., 80 duotones
ISBN 978-0-292-71986-6, \$55.00

www.utexas.edu/utpress/books/bowtri.html

Exodus/Éxodo

Words by Charles Bowden

Photographs by Julián Cardona

Immigration has become one of the most important and contentious issues of our time. But even as policy makers in the United States and Mexico argue over what to do about the half million or more Mexicans who cross the border illegally each year to work in the United States, one fact has become indisputable. Illegal immigration has enhanced the lives of poor people more than any policy attempted by either the U.S. or the Mexican governments. Immigrants sent home \$23 billion dollars in 2006 alone, rivaling what Mexico earned from selling oil. But the human cost of migration is equally high. Border crossers risk injury, attack, rape, and death, while undocumented workers often toil under dangerous and exploitative conditions in the United States.

These harsh realities constitute the heart of *Exodus/Éxodo*, a powerful collaboration between writer Charles Bowden and photographer Julián Cardona that puts a human face on the issue of illegal immigration. Expanding on their award-winning 2006 Mother Jones article titled “Exodus: Border-Crossers Forge a New America,” Bowden and Cardona take us to border towns, in which impoverished men and women hire “coyotes” to get them across the line; to Ciudad Juárez, where hundreds of young women maquiladora workers have been murdered and their families still seek justice; to Minutemen camps along the border, where citizen vigilantes keep watch; to New Orleans, North Carolina, and California, where migrants find back-breaking work in construction, agriculture, and other industries; to protest marches, as immigrants assert their right to stay in the United States; and to villages in Mexico, in which remitted dollars are building homes as lavish as the dreams that fuel the migrations.

Bill and Alice Wright Photography Series

2008, 312 pp., 115 duotones in four sections
ISBN 978-0-292-71814-2, \$50.00

www.utexas.edu/utpress/books/bowexo.html

Inferno

By Charles Bowden

Photographs by Michael Berman

Charles Bowden has been an outspoken advocate for the desert Southwest since the 1970s. Recently his activism helped persuade the U.S. government to create the Sonoran Desert National Monument in southern Arizona. But in working for environmental preservation, Bowden refuses to be one who “outline[s] something straightforward, a manifesto with clear rules and a set of plans for others to follow.” In this deeply personal book, he brings the Sonoran Desert alive, not as a place where well-meaning people can go to enjoy “nature,” but as a raw reality that defies bureaucratic and even literary attempts to define it, that can only be experienced through the senses.

Inferno burns with Charles Bowden’s passion for the desert he calls home. “I want to eat the dirt and lick the rock. Or leave the shade for the sun and feel the burning. I know I don’t belong here. But this is the only place I belong,” he says. His vivid descriptions, complemented by Michael Berman’s acutely observed photographs of the Sonoran Desert, make readers feel the heat and smell the dryness, see the colors in earth and sky, and hear the singing of dry bones across the parched ground.

Bill and Alice Wright Photography Series

2006, 176 pp., 66 duotones
ISBN 978-0-292-71330-7, \$45.00

www.utexas.edu/utpress/books/bowinf.html

October 2009

Fireflies

Photographs of Children

By Keith Carter

“Some days I think of myself as the Flannery O’Connor of children’s photography. My pictures occasionally tend toward the dark or solitary side. In my world of truths and half-truths, the inhabitants might be amiss or fallen from grace, but my children inhabit a peaceable kingdom where everything that falls deserves a chance to be restored. My children are beautiful, intelligent, sometimes sad, pensive, devastatingly perceptive, complex, occasionally humorous, always creative, and often inscrutable.”

— Keith Carter

In *Fireflies*, Keith Carter presents a magical gallery of photographs of children and the world they inhabit. The collection includes both new work and iconic images such as “Fireflies,” “The Waltz,” “Chicken Feathers,” “Meg’s New Shoes,” and “Angel” selected from all of Carter’s rare and out-of-print books. When making these images, Carter often asked the children, “do you have something you would like to be photographed with?” This creative collaboration between photographer and subject has produced images that conjure up stories, dreams, and imaginary worlds. Complementing the photographs is an essay in which Carter poetically traces the wellsprings of his interest in photographing children to his own childhood experiences in Beaumont, Texas. As he recalls days spent exploring in the woods and creeks, it becomes clear that his art flows from a deep reservoir of sights and sounds imprinted in early childhood.

A lyrical meditation on the joys, wonders, and anxieties of childhood, *Fireflies* brings us back to the small truths that are often pushed aside or forgotten when we become adults.

KEITH CARTER holds the endowed Wallis Chair of Visual and Performing Arts at Lamar University in Beaumont, Texas, and is the recipient of a 2009 Texas Medal of Arts Award and the Lange-Taylor Prize from the Center for Documentary Studies at Duke University. He is the author of ten previous books, including *A Certain Alchemy*, *Holding Venus*, *Keith Carter Photographs: Twenty-Five Years*, *Heaven of Animals*, *Mojo*, *The Blue Man*, and *From Uncertain to Blue*. Carter’s work is included in the collections of the National Gallery of Art; the Art Institute of Chicago; the San Francisco Museum of Modern Art; the J. Paul Getty Museum; the Museum of Fine Arts, Houston; the George Eastman House; and the Wittliff Collections’ Southwestern & Mexican Photography Collection.

2009, 168 pp., 85 color photos

ISBN 978-0-292-72182-1, \$50.00

www.utexas.edu/utpress/books/carfir.html

United States Art continued

A Certain Alchemy

By Keith Carter

Introduction by Bill Wittliff

Afterword by Pat Carter

Lauded as “a transcendent realist” and “a poet of the ordinary,” Keith Carter is an internationally acclaimed photographer whose work has been shown in over one hundred solo exhibitions in thirteen countries. At first finding his subjects in the familiar, yet exotic, places and people of his native East Texas, Carter has since expanded his range not only geographically, but also into realms of dreams and imagination, where objects of the mundane world open glimpses into ineffable realities.

In *A Certain Alchemy*, his tenth book, Keith Carter explores relationships that are timeless, enigmatic, and mythological. Drawing from the animal world, popular culture, folklore, and religion, Carter presents photographs that attempt to reflect hidden meanings in the real world. Accompanying the images is an introduction by Carter’s friend and fellow photographer Bill Wittliff, who describes Carter’s artistic journey and the epiphanies he has experienced. Patricia Carter, Keith’s wife and muse, also offers her insights into the wellsprings of his work.

In Keith Carter’s own words, “*A Certain Alchemy* is a collection of imperfect observations of the relationship we have to our ideas of place, time, memory, desire, and regret. It is an anthology of oblique angles and awkward pauses that examines the history of photography and our own shared natural histories.”

The Southwestern & Mexican Photography Series
The Wittliff Collections at Texas State University-San Marcos

Bill Wittliff, Editor
2008, 102 photos
ISBN 978-0-292-71908-8, \$50.00
www.utexas.edu/utpress/books/carcer.html

Keith Carter Photographs

Twenty-Five Years

By Keith Carter

Introduction by A. D. Coleman

Keith Carter’s photographs linger in the mind like images from an almost remembered dream. Evocative and haunting, they capture what Carter calls the “little askew moments” that allow viewers to see beyond the surface reality.

This book brings together seventy-five photographs chosen by Carter to represent the range of his work since the 1970s. Many of the images in this book have never been published before, while others come from Carter’s previous books. A. D. Coleman’s introduction traces the development of Carter’s work and maps his affinities with other artists and writers who are strongly influenced by the sense of place. In his own words, Keith Carter describes his maturation as a self-taught photographer in his hometown of Beaumont, Texas. He provides insights into his choice of subject matter, his methods of working, and his philosophy of what art should be and do.

Wittliff Gallery of Southwestern and Mexican Photography Series

Bill Wittliff, Editor
1997, 168 pp., 75 b&w duotones
ISBN 978-0-292-71195-2, \$50.00
www.utexas.edu/utpress/books/carkei.html

November 2009

Big River, Rio Grande

Photos by Laurence Parent

Text by David Baxter

Foreword by Andrew Sansom

Many people know the Rio Grande as a recreational river—a place for float trips through the canyons of Big Bend; for fishing at Lakes Amistad and Falcon; for archaeological study of ancient pictographs at the river’s confluence with the Pecos; or for hiking the river in New Mexico and Colorado. Yet these pleasant interludes on the Rio Grande in its more scenic stretches are only part of its story. The other parts include controversies over water rights and water quality, terrorism threats both real and imagined, and the smuggling of drugs and humans across the international border. In *Big River, Rio Grande*, acclaimed photographer Laurence Parent teams up with former *Texas Parks & Wildlife* editor David Baxter to create an expansive portrait of this magnificent river that highlights both its timeless beauty and its current challenges.

Laurence Parent’s photographs capture many of the most dramatic and lovely stretches of the Rio Grande from its mouth at the Gulf of Mexico to its headwaters 1,896 miles northwest in Colorado. He includes striking scenes of the canyons and Sierra del Carmen Mountains of the Big Bend in Texas and Mexico, of the Conchos River in Mexico, of the Carson and Santa Fe National Forests in New Mexico, and of the Rio Grande National Forest and San Juan Mountains in Colorado, to mention only a few places. David Baxter tells a contemporary story of the river through the voices of people who are working passionately for its survival—ranchers and other citizen activists, water rights attorneys and water managers, scientists who study endangered fish species, government and law enforcement officials, and river outfitters.

LAURENCE PARENT is the author of thirty-seven books, including *Big Bend National Park*, *Texas Coast*, *Texas Mountains* (all co-authored by Joe Nick Patoski), and *Official Guide to Texas State Parks and Historic Sites*. A full-time freelance photographer and writer specializing in landscape, travel, and nature subjects, Parent has published in *Men’s Journal*, *Outside*, *Backpacker*, *Sierra*, *Natural History*, *National Parks*, *Newsweek*, *Arizona Highways*, *Travel & Leisure*, the *New York Times*, *Texas Highways*, *Texas Monthly*, *Texas Parks & Wildlife*, and *New Mexico Magazine*.

DAVID BAXTER is the former editor of *Texas Parks & Wildlife*. He retired in 1998 after a twenty-seven-year career with the magazine and currently serves as consulting editor for Texas Wildlife Association publications. He also edited the book *A Sportsman’s Guide to Texas*.

The Corrie Herring Hooks Series, Number Sixty-three
2009, 132 pp., 90 color photos, 1 map
ISBN 978-0-292-71818-0, \$39.95
www.utexas.edu/utpress/books/parrio.html

Fritz Henle

In Search of Beauty

Edited and with text by Roy Flukinger

Praised as “the last classic freelance photographer” by photohistorian Helmut Gernsheim and as “a true ‘Old Master’ of the reflex camera” by critic Norman Rothschild, Fritz Henle (1909–1993) was one of the greatest photographers of the mid-twentieth century. Unlike most of his peers who specialized in a particular genre or style of photography, Henle ranged widely and successfully across many genres, including documentary, travel, fashion, commercial, portrait, celebrity, avant-garde, nude, industrial, landscape, and inspirational, to name only a few. He championed the square format photography of the Rolleiflex twin-lens reflex camera, becoming known later in life as “Mr. Rollei.” A master craftsman renowned for exceptional technique and extraordinary composition, Henle was a prolific artist who published more than twenty books of his work, from *This Is Japan* (1937) to *Casals* (1975). Beyond his mastery of the craft, however, Henle was driven by a lifelong urge “to show people beauty.” “I am obsessed,” he said, “by showing them beauty.”

This volume is the catalogue of a major retrospective exhibition of the life and career of Fritz Henle staged by the Harry Ransom Center at the University of Texas at Austin. It covers the entire range of Henle’s work, including significant items from the photographer’s archive and family. The catalogue reproduces 127 of Henle’s black-and-white and color photographs, which illustrate Henle’s mastery of both media. Curator Roy Flukinger’s text covers the full arc of Henle’s career, from his early training in Germany to his prewar travels and photography in the Mediterranean, India, China, and Japan; his freelance work for *LIFE* magazine; his fashion editorials for *Harper’s Bazaar*, *Mademoiselle*, and *Town and Country*; and his later photography and books of photographs of Mexico, Hawaii, Europe, and his final home, the U.S. Virgin Islands. An extensive bibliography of Henle’s publications and exhibitions, collections that own his work, and critical commentary on Henle’s photography completes this volume.

Harry Ransom Center Photography Series
2009, 220 pp., illus.
ISBN 978-0-292-71972-9, \$55.00
www.utexas.edu/utpress/books/flufri.html

Lance Letscher*Collage*

Artwork by Lance Letscher

Introduction by Charles Dee Mitchell

Essay by Brooke Davis Anderson

An established American artist with a growing international reputation, Lance Letscher transforms found paper into works of art that are mysteriously evocative, often playful, and graphically beautiful. Letscher precisely cuts and recombines scraps of old books and letters, children's school exercises, recipes, album covers, and other ephemera into motifs that suggest forms abstract and representational. In these collages, which vary from small works on paper to elaborate constructions as large as nine by fourteen feet, Letscher emerges as a skilled colorist and abstractionist who allows blocks of color and fragments of phrases to open up intriguing avenues of memory and association.

Lance Letscher: Collage is the first full-length monograph on this important artist. It presents a catalog of 118 works dating from 2001 to 2008, accompanied by essays that explore Letscher's artistic development and place in contemporary art. Charles Dee Mitchell, a well-known critic and arts writer, recounts the artist's journey from academically trained improvisational sculptor to creator of collages using found materials. Brooke Davis Anderson traces Letscher's fruitful connections with prominent Outsider and self-taught artists, including James Castle, Martín Ramírez, Adolf Wölflí, and the quilters of Gee's Bend.

UT Press Fine Arts Series
2009, 224 pp., 160 color illus.
ISBN 978-0-292-71933-0, \$50.00
www.utexas.edu/utpress/books/letlan.html

Michael Ray Charles, 1989-1997*An American Artist's Work*

By Don Bacigalupi and Marilyn Kern-Foxworth

Introduction by Spike Lee

Michael Ray Charles is a painter whose carefully crafted and faux-aged canvases and works on paper draw attention to race relations historically and in contemporary society. Borrowing pop culture images of characters such as Sambo, Buckwheat, and Aunt Jemima, Charles uses them ironically to comment on racial issues. His concerns range from how tobacco and liquor companies target marketing to minorities to the depiction of African Americans in the entertainment and sports industries to concepts of all-American (i.e., white) beauty. This book is the catalog of the first major solo exhibition of Charles' work, staged by Blaffer Gallery, the Art Museum of the University of Houston.

Distributed for the Blaffer Gallery
1997, 20+36 pp., color posters
ISBN 978-0-941193-12-2, \$24.95, paperback
www.utexas.edu/utpress/books/bacmip.html

Texas BBQ

By Wyatt McSpadden

Foreword by Jim Harrison

Essay by John Morthland

"When I first looked at Wyatt McSpadden's photos I fancied that someone had given the soul of Edward Hopper a camera and sent him off to Texas."

—Jim Harrison

"It is incredibly refreshing to encounter a book of barbecue photographs that does not include neon signs of pigs, Confederate flags, or grinning hillbillies. . . . McSpadden restores some dignity to the field. . . . The tone of his images brings to mind the work of an earlier Texas photographer, Russell Lee, who also photographed Texas barbecue establishments in his work for the Farm Security Administration."

—Robb Walsh, author of *Legends of Texas Barbecue Cookbook*

To Texans, barbecue is elemental. Succulent, savory, perfumed with smoke and spice, it transcends the term "comfort food." It's downright heavenly, and it's also a staff of Texas life. Like a dust storm or a downpour, barbecue is a force of Texas nature, a stalwart tie to the state's cultural and culinary history. Though the word is often shortened to "BBQ," the tradition of barbecue stands Texas-tall.

Photographer Wyatt McSpadden has spent some twenty years documenting barbecue—specifically, the authentic family-owned cafes that are small-town mainstays. Traveling tens of thousands of miles, McSpadden has crisscrossed the state to visit scores of barbecue purveyors, from fabled sites like Kreuz's in Lockhart to remote spots like the Lazy H Smokehouse in Kirbyville. Color or black-and-white, wide angle or close up, his pictures convey the tradition and charm of barbecue. They allow the viewer to experience each place through all five senses. The shots of cooking meat and spiraling smoke make taste and smell almost tangible. McSpadden also captures the shabby appeal of the joints themselves, from huge, concrete-floored dining halls to tiny, un-air-conditioned shacks. Most of all, McSpadden conveys the primal physicality of barbecue—the heat of fire, the heft of meat, the slickness of juices—and also records ubiquitous touches such as ancient scarred carving blocks, torn screen doors and peeling linoleum, and toothpicks in a recycled pepper sauce jar.

2009, 160 pp., 89 color and b&w photos
ISBN 978-0-292-71858-6, \$39.95
www.utexas.edu/utpress/books/mcstex.html

Your Brain on Latino Comics*From Gus Arriola to Los Bros Hernandez*

By Frederick Luis Aldama

Though the field of comic book studies has burgeoned in recent years, Latino characters and creators have received little attention. Putting the spotlight on this vibrant segment, *Your Brain on Latino Comics* illuminates the world of superheroes Firebird, Vibe, and the new Blue Beetle while also examining the effects on readers who are challenged to envision such worlds.

Exploring mainstream companies such as Marvel and DC as well as rising stars from other segments of the industry, Frederick Aldama provides a new reading of race, ethnicity, and the relatively new storytelling medium of comics themselves. Overview chapters cover the evolution of Latino influences in comics, innovations, and representations of women, demonstrating Latino transcendence of many mainstream techniques. The author then probes the rich and complex ways in which such artists affect the cognitive and emotional responses of readers as they imagine past, present, and future worlds.

Twenty-one interviews with Latino comic book and comic strip authors and artists, including Laura Molina, Frank Espinosa, and Rafael Navarro, complete the study, yielding captivating commentary on the current state of the trade, cultural perceptions, and the intentions of creative individuals who shape their readers in powerful ways.

Cognitive Approaches to Literature and Culture Series
Edited by Frederick Luis Aldama, Arturo J. Aldama, and Patrick Colm Hogan
2009, 320 pp., 90 b&w illus.
ISBN 978-0-292-71934-7, \$60.00
ISBN 978-0-292-71973-6, \$24.95, paperback
www.utexas.edu/utpress/books/aldyou.html

A National Image*The American Painting and Sculpture Collection in the San Antonio Museum of Art*

By Lisa Reitzes, Stephanie Street, and Gerry D. Scott, III, with the assistance of Shelby Wells

Presenting the first comprehensive catalogue of the San Antonio Museum of Art (SAMA) American art collection, *A National Image* reflects the artistic and chronological range of the museum's collection. Included in this group are works by John Singleton Copley, Thomas Sully, Edward Hicks, John Singer Sargent, Winslow Homer, Martin Johnson Heade, Albert Bierstadt, Jacob Lawrence, and many more important American artists.

The catalogue, comprised of over one hundred works of art including oil paintings, stone and metal sculptures, and works on paper, is divided into two sections. The main section of the book comprises four introductory essays and seventy catalogued objects, fully illustrated with color plates and details, the masterpieces of the San Antonio collection of American art. The second section is an appendix of thirty-one works, which are illustrated in black and white.

Distributed for the San Antonio Museum of Art
2003, 207 pp., 70 color and 31 b&w illus.
ISBN 978-1-883502-11-9, \$34.95, paperback
www.utexas.edu/utpress/books/reinap.html

Kilgore Rangerettes

By O. Rufus Lovett

Foreword by Elliott Erwitz

Introduction by Katy Vine

Whether she knows it or not, every girl who has ever dreamed of taking her place in a line of high-kicking dancers on a football field at halftime has been inspired by the Kilgore College Rangerettes, the world's first precision dance drill team. Founded in Kilgore, Texas, in 1939–1940 by the incomparable Gussie Nell Davis, the Rangerettes have performed for national and international audiences, appearing frequently at events such as the Macy's Thanksgiving Day Parade and major football bowl games across the nation, including the New Year's Cotton Bowl Classic in Dallas each year since 1951.

An icon of Americana, the red-white-and-blue clad Rangerettes have drawn the attention of numerous photographers and writers seeking to understand the enduring appeal of a group that some might view as anachronistic. O. Rufus Lovett, a fine art photographer who has taught at Kilgore College for more than thirty years, began photographing the "Rettes in 1989. His interpretive photo essay in this book expresses his fascination with "the glamour of the Rangerettes' performances juxtaposed with the small-town atmosphere, football turf, metal bleachers, chain-link fences, and asphalt and concrete environment." In Lovett's masterfully composed photographs, the Rangerette performances captivate with their multiplicity of "shapes, patterns, and designs."

*Number Thirteen, Clifton and Shirley Caldwell Texas**Heritage Series*

2008, 192 pp., 133 duotones

ISBN 978-0-292-71673-5, \$50.00

www.utexas.edu/utpress/books/lovkil.html**Weeping Mary**

By O. Rufus Lovett

Foreword by Anne Wilkes Tucker

Small and self-contained, yet with ties to the larger world, Weeping Mary is a community in rural East Texas. The poetic mystery of its name, which local legend attributes to an African American woman called Mary who wept inconsolably over the loss of her land to a deceitful white man, drew photographer O. Rufus Lovett in 1994. Feeling a kinship with the people and the rhythms of a small Southern town like the one in which he grew up, Lovett began photographing the residents of Weeping Mary. In the decade since his first visit, he has created an impressive body of work that distills the essence of this unique, yet instinctively familiar community.

In this book, O. Rufus Lovett presents an eloquent photo essay on Weeping Mary, created in the tradition of such master photographers as Henri Cartier-Bresson, Walker Evans, and Helen Levitt. Focusing on the people of the community, especially the children, Lovett photographs with honesty and a deep empathy for his subjects. His beautifully composed images show a true eye for the telling details through which the character of an individual reveals itself. As a collection, the photographs create a portrait of a community rich in spirit, in which people are "married to this place which is theirs and appears to stand still, but which subtly moves forward with the rest of the world in the twenty-first century."

2006, 164 pp., 85 duotones

ISBN 978-0-292-70932-4, \$45.00

www.utexas.edu/utpress/books/lovwee.html**Leavin' a Testimony***Portraits from Rural Texas*

By Patsy Cravens

Foreword by John Boles

Afterword by Bob Patten

First settled by Stephen F. Austin's colonists in the early nineteenth century, Colorado County has deep roots in Texas history. Mainly rural and agrarian until late in the twentieth century, Colorado County was a cotton-growing region whose population was about evenly divided between blacks and whites. These life-long neighbors led separate and unequal lives, memories of which still linger today. To preserve those memories, Patsy Cravens began interviewing and photographing the older residents of Colorado County in the 1980s. In this book, she presents photographs and recollections of the last generation, black and white, who grew up in the era of Jim Crow segregation.

The folks in Colorado County have engrossing stories to tell. They recall grinding poverty and rollicking fun in the Great Depression, losing crops and livestock to floods, working for the WPA, romances gone wrong and love gone right, dirty dancing, church and faith, sharecropping, quilting, raising children, racism and bigotry, and even the horrific lynching of two African American teenagers in 1935. The Colorado County residents' stories reveal an amazing resiliency and generosity of spirit, despite the hardships that have filled most of their lives. They also capture a rural way of life that was once common across the South, but is now gone forever.

*Focus on American History Series**Don Carleton, series editor*

2006, 327 pp., 109 duotones

ISBN 978-0-292-71305-5, \$34.95

www.utexas.edu/utpress/books/cralea.html**Art Guide Texas***Museums, Art Centers, Alternative Spaces, and Nonprofit Galleries*

By Rebecca S. Cohen

To enhance the reader's visits to familiar destinations and to encourage the exploration of lesser-known venues, *Art Guide Texas* presents the only in-depth survey devoted exclusively to the state's nonprofit visual arts institutions. Rebecca Cohen organizes the book regionally. Individual entries for museums and galleries give essential contact information, including phone numbers and Web sites, as well as a description of the collection(s) and past exhibitions, a brief history of the institution, significant architectural details about the building, and assorted practical tips. Black-and-white photographs accompany many of the entries, as well as notable quotes on art and architecture. In addition, Cohen's essays on the phenomenal late-twentieth-century growth of the arts in Texas and on arts activity in the different regions of the state provide a helpful context for exploring the arts in Texas.

2004, 478 pp., 131 b&w illus.

ISBN 978-0-292-71230-0, \$24.95, paperback

www.utexas.edu/utpress/books/coharp.html**James Drake**

By James Drake

Introduction by Bruce W. Ferguson

Essay by Steven Henry Madoff

Poem by Jimmy Santiago Baca

Excerpts by Cormac McCarthy

An internationally acclaimed artist whose work has been honored with inclusion in both the Venice Biennale and the Whitney Biennial, James Drake has explored political, social, and universal themes through the media of sculpture, video, installation, photography, and drawing. James Drake, the first monograph devoted to the artist, surveys thirty-five years of Drake's work up to 2007.

Many of the works reproduced in James Drake reflect the artist's preoccupation with borders. Some have to do with the political border between the United States and Mexico and the inherent social and psychological tensions of people living in its extreme and unique environment. Other works explore the internal boundaries that people experience as a result of attitudes, prejudices, power, control, and arrogance. Jimmy Santiago Baca's narrative poem *Huitzilopochtli*, a personal response to Drake's work, provides a verbal counterpart to the artist's theme of border-crossing.

Another prominent subject in Drake's work is the relationship of people and animals—in particular, the animality that always lurks in human behavior. In his essay "Between Animality and Man," critic Steven Henry Madoff traces this subject through Drake's work and shows how Drake uses it to contrast the forces of intellect and instinct, light and darkness.

Interspersed among the color plates are quotations from writers as varied as Cormac McCarthy and Dante. Also accompanying the plates and essays is an introduction by Bruce W. Ferguson, a nationally known art curator, educator, and critic, that places Drake's work in an art historical context. Lists of James Drake's works, exhibitions, public collections, and awards, as well as a bibliography of works about Drake, complete this first retrospective of the oeuvre of this major, socially concerned artist, who always "tries to make work as exciting, powerful, and thought-provoking as possible."

M. Georgia Hegarty Dunkerley Contemporary Art Series

2008, 252 pp., 165 color illus.

ISBN 978-0-292-71860-9, \$55.00

www.utexas.edu/utpress/books/drajam.html

Melissa Miller

By Melissa Miller

Text by Susie Kalil with an essay by Michael Duncan

Nationally acclaimed for her bold, imaginative, allegorical paintings of animals, Melissa Miller is an iconoclastic artist who has fearlessly worked outside of prevailing artistic styles and movements since the mid-1970s. Her paintings have been included in the Whitney Biennial and the Venice Biennale and collected by major museums, including the Hirshhorn Museum and Sculpture Garden and the National Museum of Women in the Arts, in Washington, D.C. Miller draws on a wider variety of literary and art historical sources than most contemporary artists, as well as a deeply felt connection to the natural world, to compose narratives that use animal actors to powerfully express humanity's inchoate fears and longings.

Melissa Miller is the first major publication of this important artist's work. The book presents over one hundred color images of Miller's paintings, from early work done in the late 1970s up to paintings created in the mid-2000s. These color plates allow viewers to follow the intriguing development of Miller's art from action-packed narratives, to more symbol-laden allegories incorporating supernatural and spectral creatures, to pastoral tableaux imbued with a serenity and sense of order that is new to Miller's aesthetic.

Accompanying Miller's paintings are essays by noted critics Susie Kalil and Michael Duncan. Kalil offers an authoritative, art historical overview of Miller's work, including her connections with European and Asian art, as well as perceptive commentary on numerous paintings and extensive quotes from the artist herself. Duncan's essay focuses on Miller's use of animals as agents of metamorphosis and transformation. Lists of Miller's solo and group exhibitions, a list of public collections that own her work, and a bibliography round out the book.

M. Georgia Hegarty Dunkerley Series in Contemporary Art 2007, 117 color illus.
ISBN 978-0-292-71422-9, \$45.00
www.utexas.edu/utpress/books/milmel.html

Julie Speed***Paintings, Constructions, and Works on Paper***

By Julie Speed

Julie Speed's meticulous craftsmanship and attention to detail bring to mind the work of painters from the fifteenth and sixteenth century Renaissance. Unlike those artists, however, Speed is inspired by an almost limitless number of easily available sources and is unencumbered by the sexual and societal restrictions of past centuries, which gives her the freedom to paint what she wants and the way she wants. To bring Speed's mysterious and compelling work to a wider audience, this beautifully illustrated volume presents one hundred color plates of her oil paintings, constructions and works on paper. Accompanying the plates are essays by art historians Elizabeth Ferrer and Edmund Pillsbury that discuss Speed's relationship to generations of figurative painters, from the artists of the Renaissance to the present, as well as her affinities with and differences from the surrealists, dadaists, and other historical movements.

2004, 199 pp., 100 color illus. with 20 details
ISBN 978-0-292-70272-1, \$45.00
www.utexas.edu/utpress/books/spejul.html

The Art and Life of Lucas Johnson

Art by Lucas Johnson

Introduction by Walter Hopps

Essay by Edmund P. Pillsbury

Illustrated chronology by Patricia Covo Johnson

Artist Lucas Johnson (1940-2002) was a "Yankee with a Latin soul." Raised in Protestant New England, he passionately embraced the people, language, and life of Mexico, where he lived periodically during his lifetime. The landscape and mysticism of the country, along with Mexico's richly multifaceted culture, became the foundation stones of his art. A master colorist, Johnson based his art in figuration, but mythical and narrative elements give it an imagist rather than a realist effect. Johnson was equally adept at drawing, printmaking, and painting, and all these facets of his artwork are explored in this volume.

In Johnson's early drawings and paintings, the subjects were personages drawn from humanist impulses, an interest Johnson shared with many artists in the 1960s. After he settled in Texas in the 1970s, his imagery changed, growing more abstract and symbolic, but it was always suffused with humanity. Johnson explored many different materials and techniques, from egg tempera and silverpoint to bronze casting. He was also intensely curious about politics, literature, and the how and why of people's lives. An avid sportsman and fisherman, Johnson produced imagery based on astute observation and often infused with the transformative power of natural phenomena. All these interests inform an intriguing body of work that profoundly reflects the artist's deep connection to the geography, flora, fauna, and peoples of the Texas-Mexico region and the Gulf Coast, while it also delves into the mysteries of myth and human motivation.

Distributed for the Houston Artists Fund 2006, 184 pp., 73 color illus., 46 duotones, 42 halftones
ISBN 978-0-9674395-2-5, \$34.95
www.utexas.edu/utpress/books/johart.html

Epitome of Desire

By Robert A. Wilson

This is an American story that reminds us of the possibilities our nation offers. It's the story of the son of a Russian immigrant, Ray Nasher, who was born in Boston, lived in a three-decker house, and graduated from that great democratizer, Boston Latin School. It's the story of his entrepreneurial success in Texas and his marriage to Patsy and their creation, over the course of more than forty years, of one of the greatest sculpture collections of the twentieth century. It's the story about how, in the end, Nasher did it his way, buying land next to the Dallas Museum and conceiving there an extraordinary sculpture center, designed by Renzo Piano, the Italian architect of unsurpassed insight into what the museum experience should be.

Distributed for the Ray Nasher Sculpture Garden, Dallas, Texas 2004, 174 pp., 47 color and 18 b&w illus.
ISBN 978-0-292-70286-8, \$24.95
www.utexas.edu/utpress/books/wilepi.html

Walls of Empowerment*Chicana/o Indigenist Murals of California*

By Guisela Latorre

Exploring three major hubs of muralist activity in California, where indigenist imagery is prevalent, *Walls of Empowerment* celebrates an aesthetic that seeks to firmly establish Chicana/o sociopolitical identity in U.S. territory. Providing readers with a history and genealogy of key muralists' productions, Guisela Latorre also showcases new material and original research on works and artists never before examined in print.

An art form often associated with male creative endeavors, muralism in fact reflects significant contributions by Chicana artists. Encompassing these and other aspects of contemporary dialogues, including the often tense relationship between graffiti and muralism, *Walls of Empowerment* is a comprehensive study that, unlike many previous endeavors, does not privilege non-public Latina/o art. In addition, Latorre introduces readers to the role of new media, including performance, sculpture, and digital technology, in shaping the muralist's "canvas."

Drawing on nearly a decade of fieldwork, this timely endeavor highlights the ways in which California's Mexican American communities have used images of indigenous peoples to raise awareness of the region's original citizens. Latorre also casts murals as a radical force for decolonization and liberation, and she provides a stirring description of the decades, particularly the late 1960s through 1980s, that saw California's rise as the epicenter of mural production. Blending the perspectives of art history and sociology with firsthand accounts drawn from artists' interviews, *Walls of Empowerment* represents a crucial turning point in the study of these iconographic artifacts.

2008, 326 pp., 60 b&w photos, 16-page color section
ISBN 978-0-292-71883-8, \$60.00
ISBN 978-0-292-71906-4, \$27.95, paperback
www.utexas.edu/utpress/books/latwal.html

The Rothko Chapel Paintings*Origins, Structure, Meaning*

By Sheldon Nodelman

The paintings executed in 1964-1967 by American artist Mark Rothko for the Rothko Chapel in Houston represent the fulfillment of the artist's lifelong ambition and a breakthrough in twentieth-century art. Unlike previous sets of paintings commissioned for the Seagram Building and Harvard University, the Chapel commission allowed Rothko to determine the architectural setting and lighting in which the paintings would appear. This proved to be the catalyst for a new mode of pictorial dynamics based on a kind of interaction of paintings, architecture, and light previously unknown. *The Rothko Chapel Paintings* explores this interdependence of paintings and place.

1997, 359 pp., 21 color and 96 b&w illus.
ISBN 978-0-939594-37-5, \$34.95, paperback
www.utexas.edu/utpress/books/nodrot.html

Red Desert*History of a Place*

Edited by Annie Proulx

Photographs by Martin Stupich

A vast expanse of rock formations, sand dunes, and sagebrush in central and southwest Wyoming, the little-known Red Desert is one of the last undeveloped landscapes in the United States, as well as one of the most endangered. It is a last refuge for many species of wildlife. Sitting atop one of North America's largest untapped reservoirs of natural gas, the Red Desert is a magnet for energy producers who are damaging its complex and fragile ecosystem in a headlong race to open a new domestic source of energy and reap the profits.

To capture and preserve what makes the Red Desert both valuable and scientifically and historically interesting, writer Annie Proulx and photographer Martin Stupich enlisted a team of scientists and scholars to join them in exploring the Red Desert through many disciplines — geology, hydrology, paleontology, ornithology, zoology, entomology, botany, climatology, anthropology, archaeology, sociology, and history. Their essays reveal many fascinating, often previously unknown facts about the Red Desert — everything from the rich pocket habitats that support an amazing diversity of life to engrossing stories of the transcontinental migrations that began in prehistory and continue today on I-80, which bisects the Red Desert.

Complemented by Martin Stupich's photo-essay, which portrays both the beauty and the devastation that characterize the region today, *Red Desert* bears eloquent witness to a unique landscape in its final years as a wild place.

2008, 384 pp., 72 color illus. in section; 5 b&w illus., 9 maps, 8 tables
ISBN 978-0-292-71420-5, \$50.00
www.utexas.edu/utpress/books/prored.html

Big Bend Pictures

By James Evans

Foreword by Robert Draper

James Evans records the landscapes and the people of the Big Bend in all their beauty, harshness, and character. Images such as "South Rim with Agave," "Eyes of the Chisos," and "The Road to Candelaria" capture the distances, openness, and rough loveliness that draw people to this remote part of the Texas-Mexico border. Evans's photographs of people — legendary ranchwoman Hallie Stillwell, Kickapoo girls at a ceremonial dance, national park superintendent Ross Maxwell, school boys in Boquillas, Mexico, to mention only a few — show a deeply felt, but anti-sentimental understanding of his Big Bend neighbors. Other images, such as "Snake and Jesus," "Drug Blimp," and "Rope-O-Matic" reveal the whimsical, offbeat sensibility that sets Evans apart from others who have photographed the Big Bend.

Robert Draper's foreword pinpoints why Evans's work has such irresistible appeal. In his words, "The photographs of James Evans celebrate the unburnished beauty of Big Bend country as a way of celebrating the free spirit. I see no way out of voicing the cliché: this is a deeply life-affirming collection."

Bill and Alice Wright Photography Series

2003, 176 pp., 102 duotones
ISBN 978-0-292-72096-1, \$50.00
www.utexas.edu/utpress/books/evaben.html

Land Arts of the American West

By Chris Taylor and Bill Gilbert

Land art encompasses the full spectrum of human responses to a specific landscape over time. From the perspective of architect Chris Taylor and artist Bill Gilbert, land art ranges from the inscription of pictographs and petroglyphs to the construction of roads, dwellings, and monuments, as well as traces of those actions. It includes gestures both small and grand, directing our attention from potsherd, cigarette butt, and mark in the sand to human settlements, monumental artworks, and military/industrial projects such as hydroelectric dams and decommissioned airfields.

In *Land Arts of the American West*, Taylor and Gilbert present the results of a remarkable ongoing collaboration in which they investigate and create land art with students from the University of Texas and the University of New Mexico. The land arts program was started by Bill Gilbert in 2000 and has developed as a collaboration between Gilbert and Taylor since 2002. The description of the program in this book is organized around places that the authors and their students visit during a two-month journey each fall, ranging from Native American sites such as Chaco Canyon, to man-made industrial structures such as Hoover Dam and Lake Mead, to monumental earthworks such as Robert Smithson's Spiral Jetty in the Great Salt Lake.

Each place in *Land Arts* comes alive through color photographs accompanied by descriptive information about the site's natural and human history; students' journal entries that present first-person experiences of the place; and essays by experts in archaeology, art history, architecture, writing, activism, studio art, and design who join the group as they travel. Woven throughout the text is a conversation among Taylor, Gilbert, and writer William L. Fox, who draws the authors out about the land art program's origins, pedagogic mission, field operations, interactions with guest lecturers, and future directions.

2008, 384 pp., 441 color illus.
ISBN 978-0-292-71672-8, \$60.00
www.utexas.edu/utpress/books/taylan.html

The Harmon and Harriet Kelley Collection of African American Art

By the San Antonio Museum of Art

Exhibition organized by Douglas K. S.

Hyland

Essays by Gylbert Coker & Corrine

Jennings

Preface by Harriet O'Banion Kelley

African American art is reaching a wider audience today than ever before, as major exhibitions tour museums around the country. Inspired by the exhibit *Hidden Heritage: Afro-American Art, 1800–1950*, Harmon and Harriet Kelley began collecting African American art in 1987 and have amassed a collection that represents a broad range of genres and artists from the nineteenth and twentieth centuries. This catalog accompanied a traveling exhibition of the Kelley collection, comprised of 124 works by 70 artists.

1994, 80 pp., 23 color and 48 b&w illus.
ISBN 978-1-883502-01-0, \$19.95, paperback
www.utexas.edu/utpress/books/cokafp.html

The Color of Loss*An Intimate Portrait of New Orleans after Katrina*

Photographs and introduction by Dan Burkholder

Foreword by Andrei Codrescu

The devastation of New Orleans after Hurricane Katrina has been imprinted in our collective visual memory by thousands of images in the media and books of dramatic photographs by Robert Polidori, Larry Towell, Chris Jordan, Debbie Fleming Caffrey, and others. New Orleanians want the world to see and respond to the destruction of their city and the suffering of its people — and yet so many images of so much destruction threaten a visual and emotional overload that would tempt us to avert our eyes and become numb.

In *The Color of Loss*, Dan Burkholder presents a powerful new way of seeing the ravaged homes, churches, schools, and businesses of New Orleans. Using an innovative digital photographic technology called high dynamic range (HDR) imaging, in which multiple exposures are artistically blended to bring out details in the shadows and highlights that would be hidden in conventional photographs, he creates images that are almost like paintings in their richness of color and profusion of detail. Far more intense and poetic than purely documentary photographs, Burkholder's images lure viewers to linger over the artifacts of people's lives — a child's red wagon abandoned in a mud-caked room, a molding picture of Jesus — to fully understand the havoc thrust upon the people of New Orleans.

In the deserted, sinisterly beautiful rooms of *The Color of Loss*, we see how much of the splendor and texture of New Orleans washed away in the flood. This is the hidden truth of Katrina that Dan Burkholder has revealed.

2008, 120 pp., 55 color photos
ISBN 978-0-292-71713-8, \$50.00
www.utexas.edu/utpress/books/burclr.html

Contemporary Ranches of Texas*The History and Current Operation of Sixteen Working Ranches in Texas*

By Lawrence Clayton

Photographs by Wyman Meinzer

Ranching and Texas remain synonymous for people around the world, although our knowledge of ranch life more often comes from the movies than from herding cattle on the Panhandle Plains. Yet there still are Texans for whom ranching is a daily way of life, and this book tells their stories.

Through Lawrence Clayton's words and Wyman Meinzer's evocative black-and-white photographs, you will visit sixteen working ranches across Texas: Alta Vista, Canales, Catarina, O'Connor, and Ray in South Texas; R. A. Brown, Chimney Creek, Goodnight, J. A. Moorhouse, Nail, and Renderbrook Spade in the Panhandle and Northwest Texas; and Henderson Cove, Hudspeth River, Long X, and Hoskins 101 in the Trans-Pecos.

M. K. Brown Range Life Series
2001, 176 pp., 58 duotones
ISBN 978-0-292-71239-3, \$29.95
www.utexas.edu/utpress/books/clacon.html

A Book of Photographs from Lonesome Dove

By Bill Wittliff

Foreword by Larry McMurtry

Introduction by Stephen Harrigan

Lonesome Dove—Larry McMurtry's epic tale of two aging Texas Rangers who drive a herd of stolen cattle 2,500 miles from the Rio Grande to Montana to found the first ranch there—captured the public imagination and has never let it go. The novel, published in 1985, was a *New York Times* best seller and won the Pulitzer Prize for fiction. The *Lonesome Dove* miniseries, which first aired on CBS in 1989, lassoed an even wider audience.

Now bringing the sweeping visual imagery of the miniseries to the printed page, *A Book of Photographs from Lonesome Dove* presents more than one hundred classic images created by Bill Wittliff, the award-winning writer and executive producer (with Suzanne de Passe) of *Lonesome Dove* and a renowned fine art photographer. Wittliff took these photographs during the filming of the miniseries, but they are worlds apart from ordinary production stills. Reminiscent of the nineteenth-century cowboy photographs of Erwin Smith and the western paintings of Frederic Remington and Charles M. Russell, each *Lonesome Dove* image stands alone as an evocative work of art, while as a whole, they provide a stunning visual summary of the entire miniseries.

Accompanying the photographs are a foreword by *Lonesome Dove* author Larry McMurtry and an introduction by Stephen Harrigan, who describes the epic-in-itself creative journey that led to the making of the *Lonesome Dove* novel, miniseries, and book of photographs. In the afterword, Bill Wittliff recalls unforgettable moments—some hilarious, others momentous—from the production of the miniseries. A roster of the cast and crew completes the text.

As its enduring popularity proves, *Lonesome Dove* conveys the spirit of the American West and the freedom of the open plains and sky as few other creative works ever have. For everyone who loves the novel and the movie, *A Book of Photographs from Lonesome Dove* provides yet another powerful way of experiencing this mythical, yet wholly real, world. *Wittliff Gallery of Southwestern and Mexican Photography Series*
Bill Wittliff, Editor
2007, 192 pp., 120 duotones
ISBN 978-0-292-71311-6, \$45.00
www.utexas.edu/utpress/books/witboo.html

A Book of Photographs from Lonesome Dove Anniversary Edition

By Bill Wittliff

Foreword by Larry McMurtry

Introduction by Stephen Harrigan

To celebrate the twentieth anniversary of the 1989 CBS debut of the multi-award-winning miniseries *Lonesome Dove*, UT Press is pleased to issue a commemorative edition of *A Book of Photographs from Lonesome Dove*. This edition features a new deluxe dust jacket with new photographs of Robert Duvall and Tommy Lee Jones, as well as a specially designed twenty-year commemorative sticker. With 25,000 copies of the regular edition sold, this anniversary edition—which is limited to 5,000 copies—will surely become a collectible.

Wittliff Gallery Series
2009, 188 pp., 112 color photos
ISBN 978-0-292-72173-9, \$45.00
www.utexas.edu/utpress/books/witboa.html

La Vida BrincaA book of *tragaluz* photographs by Bill Wittliff

With introductory essays by Elizabeth Ferrer

and Stephen Harrigan

La vida brinca—life jumps—and yet we strive to capture its passing moments by creating images. One of the simplest yet most evocative techniques for image-making is pinhole photography. Using a tiny aperture without a lens to shine light on a piece of film, pinhole cameras accumulate light until an image forms. Bill Wittliff calls the cameras he makes *tragaluces*, “light swallows.” By controlling only the size of the aperture, the distance to the film, and the length of the exposure, he makes images that forsake the documentary realism of traditional photography to disclose instead the presence of the mystical in the everyday world.

The *tragaluz* photographs in *La Vida Brinca* record iconic images of Hispanic life. Wittliff photographed fiestas, religious observances, street scenes, people's faces, and enduring rural landscapes. But with the soft focus and surprise elements that typify his *tragaluz* photographs, these images become dreamlike—scenes from a world where, as Stephen Harrigan says, “reassuring touchstones are likely to dissolve, and where the unseen is always startlingly on view.” The accompanying essays by Harrigan and Elizabeth Ferrer discuss the history and techniques of pinhole photography, as well as Bill Wittliff's artistic choice to work in this medium. As a work of art, *La Vida Brinca* reveals that pinhole photography is an ideal vehicle for finding profound meaning in the commonplace, for seeing beyond what the eye can see.

2006, 184 pp., 106 tritones
ISBN 978-0-292-71320-8, \$50.00
www.utexas.edu/utpress/books/witlav.html

Vaquero*Genesis of the Texas Cowboy*

By Bill Wittliff

introduction by John Graves

In the early 1970s, noted Texas historian Joe Frantz offered Bill Wittliff a once-in-a-lifetime opportunity—to visit a ranch in northern Mexico where the vaqueros still worked cattle in the traditional ways. Drawn to this land-out-of-time again and again, Wittliff photographed the vaqueros as they went about daily chores that had changed little since the first Mexican cowherders learned to work cattle from a horse's back. In the tradition of the great cowboy photographer Erwin Smith, Wittliff captured a way of life that now exists only in memory and in the pages of this book. Here you'll find photographs that reveal the muscle, sweat, and drama that went into roping a calf in thick brush or breaking a wild horse to the saddle. Wittliff's evocative text recalls the humility and pride of men who knew their place in the world and filled it with quiet competence. John Graves brings his own memories of the vaqueros to the text, writing about the kinship between the vaquero and the cowboy and about how “the old, old ways,” which Wittliff preserves in these “lovely and meaningful photographs,” still tug at the modern imagination.

2004, 176 pp., 94 photographs
ISBN 978-0-292-70557-9, \$39.95
www.utexas.edu/utpress/books/witvaq.htm

Early Texas Schools*A Photographic History*

Text by Mary S. Black

Photographs by Bruce F. Jordan

Schools in Texas experienced phenomenal development during the state's first century, beginning with informal open-air classrooms and one-room schools in the 1830s and continuing up to modern elementary, secondary, and postsecondary schools built with oil money in the 1920s and 1930s. Many of these schools remain today and offer a unique starting point for learning about the history of education in Texas. To preserve this history, Mary Black and Bruce Jordan set out to find and photograph historically significant school buildings across the state. The documentary record they present in *Early Texas Schools* shows how ardently Texans of all races and walks of life have aspired to educate their children, succeeding even in the face of geographical isolation, poverty, and racism.

Early Texas Schools gathers images of schools built from the 1850s to the 1930s, as well as in all regions of the state. The buildings tell many remarkable stories, including how Anglos, African Americans, Mexican Americans, German immigrants, and other groups approached the education of their children. Particularly interesting are the stories of African American and Mexican American schools, which provided the only formal education their students could obtain during the era of segregation. Accompanying the photographs is a concise history of education in Texas, from the very rudimentary instruction available during the Republic to the development of modern universities around the turn of the twentieth century.

2008, 226 pp., 171 duotones
ISBN 978-0-292-71733-6, \$39.95
www.utexas.edu/utpress/books/blaeat.html

Texas Rangeland

By Burton Pritzker

Text by Renée Walker Pritzker

Foreword by Roy Flukinger

Drive any highway from Austin to El Paso, and you'll find the Texas of the imagination. When the towns string out like bars on a wire fence and the cattle outnumber the cowboys, stop and you're there. Squint in the sun's glare, rest your eyes in the shade of a mesquite. Feel the day's heat and the southwest wind that cools your skin. Breathe in the good smell of earth, and listen to the lowing of the drowsy cows. This is the Texas of dreams.

And when you can't go there, open this book. Burton Pritzker has sojourned in the Texas of dreams and brought it all back in these evocative, black-and-white photographs. In making pictures of those most Texan of icons—cows, bulls, and steers—Pritzker captures whole moments in time and place with all their play of forms, textures, and light. In his cattle, you'll find sweetness, fragility, bravado, strength, and monumentality—the underlying essence of Texas itself.

2002, 144 pp., 62 duotones
ISBN 978-0-292-76595-5, \$39.95
www.utexas.edu/utpress/books/pritex.html

A Procession of Them

By Eugene Richards

In some countries, they call them the “abandoned,” the abandoned ones. They’re the impoverished mentally ill and mentally disabled patients being warehoused in psychiatric asylums that are more run-down, more uncaring than the most brutal American prisons. Confined in cage-like cells, tied to beds soiled with human waste, medicated to the point of senselessness, or wandering naked in unheated and garage-like wards, they live in what can only be called the shadows, their plight unseen and too easily ignored by the rest of the human family.

Working first as a journalist, later as a volunteer for the human rights organization Mental Disability Rights International, photographer Eugene Richards gained access to psychiatric institutions in Mexico, Argentina, Armenia, Hungary, Paraguay, and Kosovo. His wrenchingly intimate images reveal the often inhumane treatment suffered by the mentally disabled. Offered little that would qualify as effective care, patients are denied even the most basic human amenities: privacy, protection from harm, clean clothing. Accompanying the book, *A Procession of Them*, is a DVD of a short film of the same name. Directed and narrated by Richards, this unique and expressionistic film speaks of the chaos, claustrophobia, and loneliness of these living hells.

Making us face some hard truths, *A Procession of Them* drives home the point that when it comes to the plight of the mentally disabled, “no one much cares.” As Richards concludes, it’s “as if there is a kind of worldwide agreement that once people are classified as mentally ill or mentally retarded, you’re free to do to them what you want.”

The William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere
2008, 152 pp., 70 duotones, 1 DVD
ISBN 978-0-292-71910-1, \$45.00
www.utexas.edu/utpress/books/ricprc.html

No Place for Children*Voices from Juvenile Detention*

By Steve Liss

Foreword by Marian Wright Edelman

Introduction by Cecilia Balli

This courageous work of photojournalism goes inside the system to offer an intimate, often disturbing view of children’s experiences in juvenile detention. Steve Liss photographed and interviewed young detainees, their parents, and detention and probation officers in Laredo, Texas. His striking photographs reveal that these are vulnerable children—sometimes as young as ten—coping with a detention environment that most adults would find harsh. In the accompanying text, he brings in the voices of the young people who describe their already fractured lives and fragile dreams, as well as the words of their parents and juvenile justice workers who express frustration at not having more resources with which to help these kids. As Marian Wright Edelman asks in the foreword, “What does it say about us that the only thing our nation will guarantee every child is a costly jail or detention cell, while refusing them a place in Head Start or after-school child care, summer jobs, and other needed supports?” In the best tradition of photojournalism, *No Place for Children* is a call to action on behalf of America’s at-risk youth.

Bill and Alice Wright Photography Series
2005, 151 pp., 96 duotones
ISBN 978-0-292-70196-0, \$29.95
www.utexas.edu/utpress/books/lisnol.html

Witness for Justice*The Documentary Photographs of Alan Pogue*

By Alan Pogue

Alan Pogue began taking photographs during the Vietnam War, prompted by “an urge to record what shocked me as well as what was beautiful.” His desire to bear witness to the full range of human experience matured into a career in documentary photography that has spanned four decades and many parts of the globe from his native Texas to the Middle East. Working in the tradition of socially committed photographers such as Jacob Riis, Lewis Hine, and the photographers of the Farm Security Administration, particularly Russell Lee and Dorothea Lange, Pogue has been a witness for justice, using the camera to capture the human context and to call attention to conditions needing remediation.

This book offers a comprehensive visual survey of Alan Pogue’s documentary photography. It opens with images of social protests of the 1960s and early 1970s, along with the countercultural scene around Austin, Texas, and prominent cultural and political figures, from William Burroughs and Allen Ginsberg to Ann Richards and George W. Bush. Following these are suites of images that record the often harsh conditions of farm workers, immigrants, and prisoners—groups for whom Pogue has long felt deep empathy. Reflecting the progression of Pogue’s career beyond Texas and the Southwest, the concluding suites of images capture social conditions in several Latin American and Caribbean countries (El Salvador, Nicaragua, Cuba, Puerto Rico, Mexico, and Haiti), the effects of the Israeli-Palestinian conflict on ordinary people, and the lives and privations of Iraqis between the two recent wars.

Bill and Alice Wright Photography Series
2007, 156 pp., 109 duotones
ISBN 978-0-292-71722-0, \$40.00
www.utexas.edu/utpress/books/pogwit.html

Avedon at Work*In the American West*

By Laura Wilson

Foreword by Larry McMurtry

Internationally acclaimed for his portraits of powerful and accomplished people and women of great beauty, Richard Avedon was one of the twentieth century’s greatest photographers—but perhaps not the most obvious choice to create a portrait of ordinary people of the American West. Yet in 1979, the Amon Carter Museum of Fort Worth, Texas, daringly commissioned him to do just that.

The resulting 1985 exhibition and book, *In the American West*, was a milestone in American photography and Avedon’s most important body of work. His unflinching portraits of oilfield and slaughterhouse workers, miners, waitresses, drifters, mental patients, teenagers, and others captured the unknown and often ignored people who work at hard, uncelebrated jobs.

Photographer Laura Wilson worked with Avedon during the six years he was making *In the American West*. In *Avedon at Work*, she presents a unique photographic record of his creation of this masterpiece—the first time a major photographer has been documented in great depth over an extended period of time.

HRHRC Imprint Series
2003, 132 pp., 110 duotones
ISBN 978-0-292-70193-9, \$60.00
www.utexas.edu/utpress/books/wilave.html

On the Dirty Plate Trail*Remembering the Dust Bowl Refugee Camps*

Texts by Sanora Babb

Photographs by Dorothy Babb

Edited with introduction and commentaries

by Douglas Wixson

The 1930s exodus of “Okies” dispossessed by repeated droughts and failed crop prices was a relatively brief interlude in the history of migrant agricultural labor. Yet it attracted wide attention through the publication of John Steinbeck’s *The Grapes of Wrath* (1939) and the images of Farm Security Administration photographers such as Dorothea Lange and Arthur Rothstein. Ironically, their work risked sublimating the subjects—real people and actual experience—into aesthetic artifacts, icons of suffering, deprivation, and despair. Working for the Farm Security Administration in California’s migrant labor camps in 1938-39, Sanora Babb, a young journalist and short story writer, together with her sister Dorothy, a gifted amateur photographer, entered the intimacy of the dispossessed farmers’ lives as insiders, evidenced in the immediacy and accuracy of their writings and photos. Born in Oklahoma and raised on a dryland farm, the Babb sisters had unparalleled access to the day-by-day harsh reality of field labor and family life.

This book presents a vivid, firsthand account of the Dust Bowl refugees, the migrant labor camps, and the growth of labor activism among Anglo and Mexican farm workers in California’s agricultural valleys linked by the “Dirty Plate Trail” (Highway 99). It draws upon the detailed field notes that Sanora Babb wrote while in the camps, as well as on published articles and short stories about the migrant workers and an excerpt from her Dust Bowl novel, *Whose Names Are Unknown*. Like Sanora’s writing, Dorothy’s photos reveal an unmediated, personal encounter with the migrants, portraying the social and emotional realities of their actual living and working conditions, together with their efforts to organize and to seek temporary recreation. An authority in working-class literature and history, volume editor Douglas Wixson places the Babb sisters’ work in relevant historical and social-political contexts, examining their role in reconfiguring the Dust Bowl exodus as a site of memory in the national consciousness.

Focusing on the material conditions of everyday existence among the Dust Bowl refugees, the words and images of these two perceptive young women clearly show that, contrary to stereotype, the “Okies” were a widely diverse people, including not only Steinbeck’s sharecropper “Joads” but also literate, independent farmers who, in the democracy of the FSA camps, found effective ways to rebuild lives and create communities.

Harry Ransom Humanities Research Center Imprint Series
2007, 176 pp., 102 b&w photos
ISBN 978-0-292-71445-8, \$24.95
www.utexas.edu/utpress/books/babdir.html

Russell Lee Photographs*Images from the Russell Lee Photograph Collection at the Center for American History*

By Russell Lee

Foreword by John Szarkowski

Introduction by J. B. Colson

Photographs selected and arranged by Linda Peterson

Russell Lee is widely acclaimed as one of the most outstanding documentary photographers of the twentieth century. His images of American life during the Great Depression, created for the Farm Security Administration between 1936 and 1942, hold a preeminent place in one of history's best-known and most useful photographic collections. This famous body of work demonstrates Lee's extraordinary ability to reveal the humanity of his subjects and to become a part of the communities he photographed. It also displays Lee's superior technical ability—his legendary skill in using a flash enabled Lee to create some of the finest candids in the history of photography.

Russell Lee Photographs is the first book to show the full range and quality of Lee's entire oeuvre beyond the FSA work, as well as the first major publication of his photographs since F. Jack Hurley's 1978 book, *Russell Lee: Photographer* (long out of print). The book contains over 140 images, 101 of which have never appeared in book publication. The photographs are grouped into suites of images that represent all of Lee's important, non-FSA subjects: early work from New York City and Woodstock; the Spanish-speaking people of Texas; the mentally and physically disabled; political campaigns, including the Kennedy-Johnson campaign of 1960; commercial work for chemical and other companies; a portfolio of images of Italy; and quintessential scenes of small-town life.

Setting Lee's images in context are a foreword by John Szarkowski, one of America's leading photography curators and critics, and an introduction by Lee's friend and fellow photography educator J. B. Colson, who offers fascinating personal insights into Lee's life and career.

Considering Russell Lee's stature in American photography, it is surprising that much of his post-FSA work is unknown to the public and has been seldom seen even in the photography community. By making these images readily available for the first time, this book gives long-overdue recognition to the full range and excellence of Lee's work. *Russell Lee Photographs* is the essential book on this major American photographer.

Focus on American History Series

Don Carleton, series editor

2007, 252 pp., 144 duotones

ISBN 978-0-292-71499-1, \$50.00

www.utexas.edu/utpress/books/leerust.html**Remington and Russell***The Sid Richardson Collection / Revised Edition*

By Brian W. Dippie

From reviews of the first edition:

"... large color plates beautifully reproduce dashing, romantic scenes of frontier life created by two of the West's foremost portrayers." —*American West*

"The many devotees of Remington and Russell and of Western art in general will want to add this handsome volume to their collection." —*Arizona Highways*

1994, 219 pp., 97 color and 70 b&w illus.

ISBN 978-0-292-71568-4, \$34.95, paperback

www.utexas.edu/utpress/books/dipre2.html**State Fair**

By Arthur Grace

"I couldn't help thinking that if aliens ever landed on Earth and you only had a few hours to help them understand America, all you would have to do is take them to any state fair. For me, a state fair is a microcosm of America—in all its glory and weirdness—at any given point in time." —Arthur Grace

From prize-winning pigs to corn dog-eating contests, from beauty queens to marching bands, from gravity-defying midway rides to miracle machines for back pain, from butter sculptures to demolition derbies, state fairs are a mother lode of pure Americana.

State Fair is a visual distillation of Arthur Grace's photographic odyssey through fairs in ten states—California, Colorado, Florida, Indiana, Kansas, Minnesota, North Carolina, Ohio, Texas, and Virginia. Time and again, regardless of geographical location, Grace's images deftly capture the strange mixture of the traditional, the kitsch, and the off-the-wall that is unique to these annual gatherings, which began as a celebration of rural American life and have evolved into super-sized extravaganzas. Whether the photographs show the beaming pride of 4-H egg champions, the intensity of a tattooed arm wrestler, or a forlorn alligator waiting to be "wrestled" in a wading pool, the authenticity of Grace's imagery is unmistakable. You can almost hear the shouts from the midway, smell the animals in the barns, and taste the cherry pie.

Sure to bring back vivid memories for anyone who's ever attended a state fair, and bound to entice the uninitiated, *State Fair* reminds us how much we still crave to go out and have real experiences beyond the fantasies we see on our computer, TV, and movie screens. It shows that far from being an anachronism in the twenty-first century, state fairs are a vital, living tradition throughout America.

Focus on American History Series

Don Carleton, series editor

2006, 127 pp., 94 duotones

ISBN 978-0-292-71287-4, \$34.95

www.utexas.edu/utpress/books/grasta.html**Rocky Schenck Photographs**

By Rocky Schenck

Foreword by John Berendt

Introduction by Connie Todd

Remembered movies . . . images from a dream . . . scenes from another world—the photographs of Rocky Schenck are endlessly evocative, though the photographer asserts that "my approach is rather simple: I record on film what I see and what I feel as I travel through life." Still, these haunting images are no mere reproductions of everyday reality. By manipulating both the film's negative and the print's surface, Schenck creates images that are "illustrations of my conscious (and perhaps subconscious) dreams, emotions, and longings. . . . When I shoot these images, they are usually not premeditated or contrived. . . . I simply take my camera with me where I go and try to remain open to whatever life shoves . . . or gently places . . . in front of me." This volume is the first book-length publication of Rocky Schenck's photography.

Wittliff Gallery of Southwestern and Mexican Photography Series

Bill Wittliff, Editor

2003, 160 pp., 84 color illus.

ISBN 978-0-292-70217-2, \$55.00

www.utexas.edu/utpress/books/schroc.html**Extraordinary Circumstances***The Presidency of Gerald R. Ford*

By David Hume Kennerly

Introduction by Tom Brokaw

Essay by Richard Norton Smith

Extraordinary Circumstances is a stunning collection of behind-closed-doors images by President Ford's personal photographer, David Hume Kennerly. Seen here are intimate scenes of the inner workings of the White House; Ford's family and much-beloved wife Betty; and many of the twentieth-century's most compelling and elusive figures, including Queen Elizabeth II, Leonid Brezhnev, Emperor Hirohito, Deng Xioping, Anwar Sadat, Yitzhak Rabin, Richard Nixon, Andy Warhol, and George Harrison.

The book follows Gerald Ford from the day President Nixon appointed him as vice president through the tumultuous early crises of his presidency, including his controversial pardon of Nixon, the U.S. withdrawal from Vietnam, and his wife Betty's breast cancer, to the end of his presidency after losing to Jimmy Carter.

Adding depth and perspective to the photos are excerpts from exclusive interviews with President Ford, President Jimmy Carter, President George H. W. Bush, Henry Kissinger, Donald Rumsfeld, Richard Cheney, Alan Greenspan, and other prominent members of the Ford administration.

Extraordinary Circumstances is sponsored and published by the Center for American History at the University of Texas at Austin, the home of the David Hume Kennerly Photographic Archive. It features an introduction by NBC's Tom Brokaw and an overview of Ford's life by famed historian Richard Norton Smith.

Distributed for the Center for American History

2007, 224 pp., 125 tritone photos

ISBN 978-0-9766697-1-5, \$49.95

www.utexas.edu/utpress/books/kenext.html**Photo du Jour***A Picture-a-Day Journey through the First Year of the New Millennium*

By David Hume Kennerly

Foreword by Dave Barry

Introduction by Howard Fineman

From the jungles of Vietnam, where he shot a photo of "the loneliness and desolation of war" that won a Pulitzer Prize, to the impeachment trial of President Bill Clinton, David Hume Kennerly witnessed and photographed most of the history-making moments of the last third of the twentieth century. As the millennium turned and he set out to cover his eighth presidential campaign, however, the veteran photojournalist sensed something missing. In his words, "I had the uneasy feeling that I couldn't focus only on the story at hand while bypassing the texture of life that surrounds it. . . . This time I wouldn't speed across that covered bridge to get to the big event on the other side, but instead I would slow down a bit, maybe even pause to take a picture of the bridge." *Photo du Jour* is Kennerly's visual diary of "the texture of life" at the start of the twenty-first century.

Focus on American History Series

Don Carleton, series editor

2002, 240 pp., 515 duotones

ISBN 978-0-292-74349-6, \$34.95

www.utexas.edu/utpress/books/kenduj.html

Animalerie

By Jayne Hinds Bidaut

Introduction by John Wood

"Animaleries" are French pet stores. In these seemingly unlikely settings, American photographer Jayne Hinds Bidaut found the subjects for a compelling new body of work. In her words, "I watched the horrors and dramas of [the animals], of their lives within a container." Her meditative, sometimes haunting photographs of "everybody in their prison" are at once beautiful works of art and powerful statements about the human ignorance and cruelty that causes us to treat animals as commodities. Bidaut's images of cats and dogs, lizards and snakes, birds, fish, and mice evoke in the viewer an amazing range of emotions, from wonder at the innocence of these small lives to anxiety and foreboding at their caged condition. They draw us into the unsuspected "horrors and dramas" of the familiar pet shop and, like all real art, compel us to experience the depths and ambiguities beneath the surface of everyday life.

This volume presents some fifty photographs from Jayne Hinds Bidaut's "Animaleries" series. Accompanying the images is an essay by John Wood, who provides a critical appreciation of Bidaut's work. He establishes her connections to nineteenth-century photographers and naturalists, with whose work she shares affinities of both technique and subject matter. Wood describes why Bidaut chose to work in tintype and stereograph for her beautiful portraits of insects and Victorian-inspired nude studies. And he probes the nexus between art and political statement that gives the images in *Animalerie* both poetry and potency.

Wittliff Gallery of Southwestern and Mexican Photography Series

Bill Wittliff, Editor

2004, 192 pp., 90 color photos

ISBN 978-0-292-70591-3, \$60.00

www.utexas.edu/utpress/books/bidani.html

Small Deaths

Photographs by Kate Breakey

Introduction by A. D. Coleman

Small lives end every day — the unfledged bird fallen from its nest, the unwary lizard caught by a cat — as unnoticed in dying as they were living. Deeply moved by these small deaths since her childhood in South Australia, photographer-artist Kate Breakey has been photographing found animal remains since the mid-1990s, creating stunning, oversized, hand-colored images that — paradoxically — glow with life.

This volume is the first book-length work devoted to the photographs of Kate Breakey. It gathers 75 color images from her ongoing "Small Deaths" series. These birds, flowers, lizards, and insects vividly express Breakey's desire to preserve each lost creature — to "freeze it in time, suspend it in space, immortalize it so that its beauty and its death are memorialized." In a brief afterword, Breakey traces the origins of her art to a childhood spent among domestic and rescued animals on the Australian coast. In the introduction, noted art critic A. D. Coleman links Breakey's work to the larger traditions of still-life painting and the postmortem photography of the nineteenth century.

Wittliff Gallery of Southwestern and Mexican Photography Series

Bill Wittliff, Editor

2001, 168 pp., 81 color photos

ISBN 978-0-292-70901-0, \$65.00

www.utexas.edu/utpress/books/bresma.html

Ezekiel's Horse

By Keith Carter

Introduction by John Wood

Haunting in their mystery and beauty, Keith Carter's horses fill the frame like spirits in a dream — but without ever ceasing to be real horses. Whether he's photographing thoroughbreds preparing for the elaborate maneuvers of dressage or a farm nag grazing in a field, Carter meets horses on their terms, not his. Looking into their enigmatic eyes in these photographs, you wonder, "What are these creatures thinking?" until you realize that Keith Carter's horses never really give up their secrets.

This volume collects some 75 duotone images of horses and riders, most of them never before published. Accompanying the pictures is a photographer's statement, in which Keith Carter describes the genesis of this project and muses on what it is about horses that draws him to them as photographic subjects. Distinguished art and photography critic John Wood places Carter's equine photos within the wider Western tradition of painting and photographing animals, while praising Carter's rare ability to portray animal subjects without producing kitsch. In his words, "Carter is probably photography's first truly great master of the animal photograph, and none of his other animal photographs are more powerful than his photographs of horses."

Wittliff Gallery of Southwestern and Mexican Photography Series

Bill Wittliff, Editor

2000, 168 pp., 75 duotones

ISBN 978-0-292-71229-4, \$50.00

www.utexas.edu/utpress/books/careze.html

Cañar

A Year in the Highlands of Ecuador

By Judy Blankenship

Once isolated from the modern world in the heights of the Andean mountains, the indigenous communities of Ecuador now send migrants to New York City as readily as they celebrate festivals whose roots reach back to the pre-Columbian past. Fascinated by this blending of old and new and eager to make a record of traditional customs and rituals before they disappear entirely, photographer-journalist Judy Blankenship spent several years in Cañar, Ecuador, photographing the local people in their daily lives and conducting photography workshops to enable them to preserve their own visions of their culture. In this engaging book, Blankenship combines her sensitively observed photographs with an inviting text to tell the story of the most recent year she and her husband Michael spent living and working among the people of Cañar.

2005, 223 pp., 41 b&w illus., 1 map, 1 figure

ISBN 978-0-292-70639-2, \$23.95, paperback

www.utexas.edu/utpress/books/blacan.html

Yard Art and Handmade Places

Extraordinary Expressions of Home

By Jill Nokes, with Pat Jasper

Foreword by Betty Sue Flowers

Krista Whitson, Principal Photographer

Relatively few people in America build their own homes, but many yearn to make the places they live in more truly their own. *Yard Art and Handmade Places* profiles twenty homemakers who have used their yards and gardens to express their sense of individuality, to maintain connections to family and heritage, or even to create sacred spaces for personal and community refreshment and healing. Jill Nokes, an authority on native plants and ecological restoration, traveled across the state of Texas, seeking out residents who had transformed their yards and gardens into oases of art and exuberant personal expression. In this book, she presents their stories, told in their own words, about why they created these handmade places and what their yard art has come to mean to them and to their communities.

Rather than viewing yard art as a curiosity or oddity, Nokes treats it as an integral part of home-making, revealing how these places become invested with deep personal or social meaning. *Yard Art and Handmade Places* celebrates the fact that, despite the proliferation of look-alike suburbs, places still exist where people with ordinary means and skills are shaping space with their own hands to create a personal expression that can be enjoyed by all.

2007, 224 pp., 122 color illus., 1 map

ISBN 978-0-292-71679-7, \$29.95

www.utexas.edu/utpress/books/nokyar.html

Finding Balance

Reconciling the Masculine/Feminine in Contemporary Art and Culture

By James Surls

Foreword by Kristen B. Loden

Introduction by Charmaine Locke

Essays by Leonard Shlain and James Surls

This provocative book, which accompanies an exhibition of the same name, explores the forces that bifurcate our society along gender lines. In its quest for balance — or, at minimum, an understanding of where cultural imbalances exist — *Finding Balance* draws upon literary discourse and the works of eleven internationally acclaimed artists: Jim Baker, Robert Brinker, Monica Chau, Linda Girvin, Jody Guralnick, Pamela Joseph, Charmaine Locke, Brad Miller, Brian Reid, Barbara Sorensen, and James Surls. The twenty-six featured works range from traditional ceramics to lenticular photography.

The critical essays by James Surls, Charmaine Locke, and noted author and scholar Leonard Shlain evoke a series of questions: Has the gender imbalance of our era been resolved? What are the implications of a patriarchal society on contemporary culture? What role does the artist play in advancing discourse and reconciliation?

Curator Surls has selected artists whose works are evocative in their diversity of scale, medium, and motivation. Collectively they expand the boundaries of the conscious and unconscious, equalizing the balance of opposite forces.

Distributed for the Houston Center for Contemporary Craft

2007, 104 pp., 45 color and 5 b&w illus.

ISBN/978-0-9787407-0-2, \$35.00

www.utexas.edu/utpress/books/surfin.html

Placenotes—Chicago Art and Architecture

The Charles W. Moore Center for the Study of Place

Placenotes—a new kind of travel guide that highlights the buildings, landscapes, landmarks, and cultural and commercial institutions that create a unique “sense of place.” Each *Placenotes* card has a vivid color photograph of a featured place, along with engaging text that explains what makes the place significant and provides all the practical details people need to plan their visit. Maps, graphics, and symbols provide easy-to-understand information.

Among the sites included in this set:

- The Art Institute of Chicago
- Auditorium Building
- Glessner House Museum
- Graham Foundation for Advanced Studies in the Fine Arts
- Illinois Institute of Technology
- Millennium Park
- Museum of Contemporary Art
- Rookery Building
- Unity Temple

Distributed for The Charles W. Moore Center for the Study of Place
2007

ISBN 978-0-9766493-8-0, \$19.95, box of cards
www.utexas.edu/utpress/books/cmchp.html

Placenotes—New York Art Museums

The Charles W. Moore Center for the Study of Place

Places—buildings, neighborhoods, landmarks, and cultural and commercial institutions—help define a city's unique character, its “sense of place.” This is the key concept behind *Placenotes*, a wholly new type of travel book.

Placenotes—New York Art Museums contains cards for 55 museums in New York City. The front of each card has a color photograph that captures the spirit of a particular place. The back of the card tells the story of the place, often with commentary by a local expert. It also provides all the practical details people need to plan their visit. A city map, index of places, and key to symbols come in each set of *Placenotes*. The cards are contained in a sturdy box with a lid that snaps shut with invisible magnets.

Distributed for The Charles W. Moore Center for the Study of Place
2006, 55 cards

ISBN 978-0-976649-34-2, \$19.95, box of cards
www.utexas.edu/utpress/books/cmchnp.html

The Rock Art of Texas Indians

Photos and illustrations by Forrest Kirkland

Text by W. W. Newcomb, Jr.

Dallas artist Forrest Kirkland devoted a good part of his life to copying Indian pictographs and petroglyphs at some eighty far-flung sites in Texas. *The Rock Art of Texas Indians* reproduces his meticulous watercolor copies of this rich and diversified art. The petroglyphs and pictographs preserved here, according to Newcomb, “are relatively rare and absolutely irreplaceable human documents.”

1996, 253 pp., 32 color and 128 b&w photos, 19 line drawings

ISBN 978-0-292-73676-4, \$70.00
www.utexas.edu/utpress/books/kirroc.html

Blanton Museum of Art: Guide to the Collection

Blanton Museum of Art

This handsome book will present for the first time a comprehensive overview of the Blanton Museum of Art's notable and distinguished permanent collection. The collection comprises more than 17,000 works of art and is recognized for its Old Master paintings, modern and contemporary American and Latin American art, and an encyclopedic collection of prints and drawings.

Since its founding in 1963, the museum has experienced significant growth and become particularly strong in the following areas: modern and contemporary American art, featuring the Mari and James A. Michener Collection of American art; twentieth-century Latin American art, including the Barbara Duncan Collection; fifteenth-century to contemporary prints and drawings, featuring the recently acquired Leo Steinberg Collection; and European paintings, including works from the Suida-Manning Collection of Renaissance and Baroque art.

Through 235 stunning color illustrations, the handbook features some of the most important holdings in the Blanton's collection, including works by Albrecht Dürer, Correggio, Rubens, Rembrandt, Giovanni Battista Tiepolo, Manet, Picasso, Joaquín Torres-García, Marsden Hartley, Hans Hofmann, Helen Frankenthaler, Jacob Lawrence, Sol LeWitt, Cy Twombly, Jasper Johns, Fernando Botero, Antonio Seguí, and Cildo Meireles.

Distributed for the Blanton Museum of Art
2006, 256 pp., 235 color illus.

ISBN 978-0-9771453-2-4, \$20.00, paperback
www.utexas.edu/utpress/books/bmahap.html

James Surls: The Splendor Years, 1977-1997

Edited by Terrie Sultan

Essay by Eleanor Heartney

A prolific artist with a prodigious gift for stimulating the creativity of others, James Surls is one of the most important sculptors working in America today. This beautifully illustrated book captures an extraordinarily creative period in Surl's career—the two decades he lived and worked in Splendor, Texas. During this time, Surl established a home and artists' colony in the East Texas pineywoods, where he produced an astonishing body of work while encouraging the creativity of other visual and performing artists. Magnificent color and black-and-white images illustrate the key sculptures and works on paper that Surl created in Splendor.

Accompanying the images are essays and interviews that offer fascinating insights into Surl's artistic breakthrough in Splendor. Terrie Sultan introduces Surl's work and provides a concise biography of the artist. Eleanor Heartney places Surl's Splendor works within the larger contexts of American and international art. Artists and gallery owners John Alexander, Joseph Havel, The Art Guys, Hiram Butler, and Sharon and Gus Kopriva, as well as curator Jim Harithas and architect Peter Zweig, share lively memories of Splendor as an artist colony and of Surl's pivotal role as artistic mentor and arts impresario for the whole Houston-area arts community. James Surl and his wife Charmaine Locke add a personal signature to the book by describing how their love and their work blossomed in an atmosphere of total freedom to experiment and create.

Published in association with Blaffer Gallery, the Art Museum of the University of Houston

2005, 152 pp., 73 color & 20 b&w illus

ISBN 978-0-292-70992-8, \$40.00
www.utexas.edu/utpress/books/suljam.html

Dugout

By Terry Allen

Essays by David Byrne, Dave Hickey, and Terrie Sultan

Introduction by Dana Friis-Hansen

How do you tell a story that's about baseball and jazz . . . Civil War battles and Cold War paranoia . . . love and death . . . true stories and lies . . . and a boy growing up on the flat sprawl of West Texas? Acclaimed visual artist and singer-songwriter Terry Allen created a multimedia work—*Dugout*—that combines writing and painting, video/sculpture installations, and musical theater to narrate, in his words, “a love story, an investigation into how memory is invented . . . a kind of supernatural-jazz-sport-history-ghost-blood-fiction.” A three-part work based loosely on the lives of Allen's parents, *Dugout* has been exhibited and performed in Texas, California, and New Mexico, as well as on National Public Radio.

This volume adds another dimension to the *Dugout* corpus by presenting the work in book form.

The heart of the book is *Dugout* itself. *Dugout I* incorporates poetry, prose, and images of two- and three-dimensional artworks to evoke the memories of Allen's parents, a retired baseball player and a former jazz pianist. *Dugout II: Hold On to the House* universalizes Allen's West Texas roots by fictionalizing his childhood memories into a series of video tableaux projected upon an archetypal house structure. *Dugout III: Warboy and the Backboard Blues* presents the script of a musical theater piece that describes his parents' shock at the unexpected outer space arrival of their “whatsit” son—a boy growing up in a world so different from their own that he might as well be an alien.

2005, 288 pp., 157 color illus., 1 CD

ISBN 978-0-292-70686-6, \$29.95

www.utexas.edu/utpress/books/allidug.html

A Portrait of the Artist, 1525-1825

Prints from the Collection of the Sarah Campbell Blaffer Foundation

By James Clifton

With contributions by Leslie Scattone and Andrew C. Weislogel

A Portrait of the Artist, 1525-1825 reveals how artists depicted themselves and their profession from the sixteenth to the nineteenth centuries. This richly illustrated book presents engravings, etchings, woodcuts, mezzotints, and lithographs from the collection of the Sarah Campbell Blaffer Foundation. It provides an in-depth examination of works by Rembrandt, Claude Lorrain, Adriaen van Ostade, Salvator Rosa, William Hogarth, Goya, and many other European masters. *A Portrait of the Artist, 1525-1825* accompanies an exhibition organized by the Museum of Fine Arts, Houston and the Sarah Campbell Blaffer Foundation.

Distributed for the Museum of Fine Arts, Houston

2005, 280 pp., 9 color and 192 b&w illus.

ISBN 978-0-89090-134-2, \$50.00

ISBN 978-0-89090-135-9, \$30.00, paperback

www.utexas.edu/utpress/books/clipor.html

Turn-of-the-Century Photographs from San Diego, Texas

By Ana Carolina Castillo Crimm and Sara R. Massey

Situated in the South Texas borderlands some fifty miles west of Corpus Christi, San Diego was a thriving town already a hundred years old at the turn of the twentieth century. With a population that was 90 percent Mexican or Mexican American and 10 percent Anglo, the bicultural community was the seat of Duval County and a prosperous town of lumberyards, banks, mercantile stores, and cotton gins, which also supplied the needs of area ranchers and farmers. Though Anglos dominated its economic and political life, San Diego was culturally Mexican, and Mexican Americans as well as Anglos built successful businesses and made fortunes.

This collection of nearly one hundred photographs from the estate of amateur photographer William Hoffman captures the cosmopolitan town of San Diego at a vibrant moment in its history between 1898 and 1909. Grouped into the categories women and their jobs, local homes, men and their businesses, children at school and church, families and friends, and entertainment about town, the photos offer an immediate visual understanding of the cultural and economic life of the community, enhanced by detailed captions that identify the subjects and circumstances of the photos. An introductory historical chapter constitutes the first published history of Duval County, which was one of the most important areas of South Texas in the early twentieth century.

Copublished with the University of Texas Institute of Texan Cultures at San Antonio with funding from the Summerlee Foundation
2003, 248 pp., 96 b&w photos, 2 maps
ISBN 978-0-292-70522-7, \$29.95
www.utexas.edu/utpress/books/castur.html

Please Pass the Biscuits, Pappy*Pictures of Governor W. Lee "Pappy" O'Daniel*

By Bill Crawford

Introduction by John Anderson

While the hit film *O Brother, Where Art Thou?* celebrated a fictional "Please Pass the Biscuits, Pappy" O'Daniel, this book captures the essence of the real man through photographs taken by employees of the Texas Department of Public Safety, most of which are previously unpublished. Reminiscent of the work of WPA photographers such as Russell Lee and Dorothea Lange, these photos record the last unscripted era of politics when a charismatic candidate could still address a crowd from an unpainted front porch or a mobile bandstand in the back of a truck. They strikingly confirm that Pappy O'Daniel's ability to connect with people was as great in person as on the radio.

Number Eight, Clifton and Shirley Caldwell
Texas Heritage Series
2004, 191 pp., 105 b&w photos
ISBN 978-0-292-70575-3, \$29.95
www.utexas.edu/utpress/books/craple.html

Between Heaven and Texas

Photos by Wyman Meinzer

Introduction by Sarah Bird

Poems selected by Naomi Shihab Nye

Between heaven and Texas, there's a sky that goes on forever. On cloudless mornings after a norther has blown through, the sky is such a perfect cobalt blue that you forget the "between" and know that heaven is Texas, or Texas is heaven—it doesn't really matter which. But most days there are clouds between Texas and heaven—puffy white clouds that set us dreaming on lazy summer days or roiling storm clouds that unleash lightning, tornadoes, and hail. The sky between heaven and Texas is a stage for drama more often than not, just like the lives we live below it. Perhaps that's why we're always looking up.

In this beautiful book, noted photographer Wyman Meinzer revisits the place that inspires his most creative work—the Texas sky. His photographs capture the vast dramas that occur between heaven and Texas—rainstorms that blot out mountain ranges, lightning strikes that dazzle a night-black prairie, trains of clouds that rumble for miles over wheat fields, sunsets that lave the whole wide sky in crimson, gold, and pink. Meinzer's striking images reveal that in the sky above, no less than on the land below, endless variety is commonplace in Texas.

Joining Meinzer in this celebration of the Texas sky are two fine writers, Sarah Bird and Naomi Shihab Nye. In her wonderfully personal introduction, Sarah Bird describes growing up as a dedicated cloud-watcher who, after several years among the cotton candy clouds and cool fogs of Japan, was shocked and exhilarated by the limitless hot skies of Texas. Naomi Nye has chosen poems by twenty-six Texas poets, including herself, which explore a spectrum of emotion about the sky above Texas and the weather in our lives beneath it. Together, photographs, memoir, and poems create a lasting connection with the power and presence of what Meinzer calls "that vast frontier and ocean above"—the sky between heaven and Texas.

2006, 132 pp., 80 color photos
ISBN 978-0-292-70655-2, \$34.95
www.utexas.edu/utpress/books/meibet.html

Texas Sky

By Wyman Meinzer

Introduction by John Graves

Whether it shows a summer thunderstorm rolling across the plains of the Llano Estacado or a full moon rising on a clear winter night, the sky is the most commanding presence in the Texas landscape. The one hundred breathtaking color images in this book reveal the beauty, drama, unpredictability, and sheer expanse of Texas' sky. Meinzer observes the sky from first light to the star trails in a night exposure. He presents the full palette of sunrise and sunset hues, the endless variety of cloud formations, and the cobalt blue of the sky after a winter norther. Most of all, he captures the feelings of freedom and power that so many people experience under the Texas sky.

1998, 132 pp., 85 color photos
ISBN 978-0-292-75218-4, \$34.95
www.utexas.edu/utpress/books/meitex.html

Big Bend National Park

Photographs by Laurence Parent

Text by Joe Nick Patoski

"Laurence Parent's work is superb. He is without a doubt one of the signature photographers of Texas. He has shot many of the iconic images of Big Bend National Park—images that have appeared in the New York Times, Texas Highways, Texas Monthly, and Texas Parks & Wildlife, as well as in books about the park and West Texas."

—Jack Lowry, Editor, *Texas Highways*

Big Bend National Park is one of the few places left in America where a person can literally get away from it all. Nestled in the great bend of the Rio Grande that forms one of the most distinctive features of the silhouette of Texas, the park is several hundred miles from any large city. Within its 1,250 square miles of mountains, canyons, desert, and river, Big Bend National Park offers visitors respite from the stresses of urban living—a place for taking stock and charting new courses. That's one reason why many people return to the park year after year.

This book is the first and only comprehensive photographic and word portrait of Big Bend National Park. Laurence Parent presents a magnificent photo gallery of park scenes. He portrays the mountain ranges—Chisos, Dead Horse, Rosillos, and Sierra del Carmen—from first light to moonrise and in all seasons and weather. He includes dramatic images of Santa Elena, Mariscal, and Boquillas canyons, as well as landmark features such as Mule Ears Peaks, Elephant Tusk, and the Chisos Basin Window. Parent also portrays the ephemeral beauty of Big Bend wildflowers, including giant bluebonnets and blooming prickly pear cactus, as well as the traces of human habitation at ghost towns scattered around the park.

Joe Nick Patoski complements Parent's images with a masterfully crafted word portrait of Big Bend National Park. Patoski describes the powerful geologic and volcanic forces that created the awe-inspiring landscape of the Big Bend. He reviews the park's natural history and also its human history, from the prehistoric hunter-gathers who ranged over the region to Cabeza de Vaca, who was probably the first European to see Big Bend, to the creation of the national park in the 1930s and 1940s. Patoski also summarizes recent conservation efforts that have led to the protection of 2.1 million acres on both sides of the Rio Grande.

Although no single book could ever hope to contain the vastness of Big Bend National Park between two covers, this one beautifully captures its essence.

Bill and Alice Wright Photography Series
2006, 112 pp., 86 color photos, 1 map
ISBN 978-0-292-71441-0, \$29.95
www.utexas.edu/utpress/books/parbig.html

Ace Reid and the Cowpokes Cartoons

By Ace Reid

Foreword by Pat Oliphant

Introduction by Elmer Kelton

This book brings together 139 of Ace Reid's popular "Cowpokes" cartoons, reproduced in large format to show the artistry and attention to detail that characterized Reid's work. Grouped around themes such as work, weather, bankers, and friends, they reveal the distinctive "you might as well laugh as cry" sense of humor that ranch folks draw on to get through hard work and hard times.

Southwestern Writers Collection Series
Connie Todd, Editor
1999, 176 pp., 139 line drawings
ISBN 978-0-292-77097-3, \$21.95, paperback
www.utexas.edu/utpress/books/reiace.html

Texas Coast

Photographs by Laurence Parent

Text by Joe Nick Patoski

The Texas coast attracts everyone — children playing in the surf and building sand castles; high school and college students partying at spring break; adults easing workaday stresses by beachcombing, birding, fishing, or just watching the waves roll in one after another. In the coast's elemental landscape of low dunes, sandy beaches, salt water, and sea breezes, life itself seems simpler. There's time to watch the seagulls fighting over a fish, bodysurf in the waves, pick up shells on the beach, and reconnect with the healing rhythms of nature.

This beautiful book combines Laurence Parent's magnificent photographs with Joe Nick Patoski's entertaining text to create a one-of-a-kind portrait of the Texas coast. Parent's images capture Texas beaches, bays, estuaries, and salt marshes from Sabine Pass near the Louisiana border to Boca Chica, where the Rio Grande (sometimes) enters the Gulf of Mexico. He records all the familiar and distinctive scenes — sunrise over the Gulf of Mexico and sunset over the bays, sand dunes covered in goat-foot morning glories, historic lighthouses, shrimp boats and sailboats in harbor, and our favorite destinations of Galveston, Port Aransas, Corpus Christi, and South Padre Island. He also highlights lovely, lesser-known places you may not have discovered yet, such as Brazos Bend State Park.

Joe Nick Patoski takes you on a verbal tour of the Texas coast. He describes the irresistible allure of this undramatic yet somehow unforgettable chain of barrier islands and bays. He also acknowledges the human activity that has always been a part of the coastal story — the arrival of immigrants to settle Texas; Civil War battles at Sabine Pass, Galveston, and Palmetto Ranch; towns, such as Indianola, that flourished and then suddenly folded after devastating hurricanes; the building of a huge petrochemical industry; and the successful effort to create wildlife refuges to sustain migrating birds and endangered species such as whooping cranes and Kemp's ridley sea turtles.

2005, 107 pp., 68 color photos, 1 map

ISBN 978-0-292-70299-8, \$29.95

www.utexas.edu/utpress/books/parcoa.html**The Historic Seacoast of Texas**

Paintings by J.U. Salvant

Text by David G. McComb

The Gulf Coast of Texas has drawn people ever since nomadic Indian tribes sought sustenance in the coastal lagoons and marshes. J. U. Salvant's lovely watercolor paintings in this book capture the history, beauty, and natural resources of the Texas coast. Some recreate landmarks that have been washed away by the tides of time, while others depict historical sites that welcome visitors. Still other paintings portray aspects of coastal life that are timeless. David G. McComb offers a concise, fascinating history of the Texas coastline to accompany the paintings.

1999, 96 pp., 27 color illus., 1 map

ISBN 978-0-292-77741-5, \$24.95

www.utexas.edu/utpress/books/salsea.html**Texas Mountains**

By Laurence Parent and Joe Nick Patoski

Some of the most beautiful views in Texas are also the most remote. Seemingly endless miles lie between the isolated mountain ranges of the Trans-Pecos and the more populous parts of Texas and New Mexico, ensuring that only those who really crave the solitude, rugged loveliness, and hundred-mile vistas of the mountains will ever make the trek.

In this book, Laurence Parent and Joe Nick Patoski join forces to offer breathtaking views of the Texas mountains. With magnificent images and words, they take us on a journey not only through the familiar Guadalupe, Davis, and Chisos mountains, but also through lesser-known ranges with evocative names such as Sierra Diablo, Eagle, Chinati, Beach, and Christmas. Capturing the Texas mountains from first light to the glowing rays of sunset and from winter snows to summer droughts, Parent's photographs reveal many hidden treasures — pine forests, waterfalls, old forts, aspens, movie sets, Indian pictographs, and red-rock pinnacles. Patoski's text ranges as widely as the photos, using places from Marathon to El Paso's Franklin Mountains as starting points for "field notes" that explore the myriad ways in which the land has shaped and been shaped by the people who live on it. For everyone who longs for mountain views and wide-open spaces, *Texas Mountains* comes as close to being there as you can get without endless driving.

2001, 156 pp., 123 color photos

ISBN 978-0-292-76592-4, \$39.95

www.utexas.edu/utpress/books/partex.html**Texas Hill Country**

By John Graves and Wyman Meinzer

Limestone hills, cold spring-fed streams, live oaks and cedar, old German towns — the Texas Hill Country may well be the most beloved region of the state. Unlike West Texas with its dramatic expanses of plains and sky, or the eastern Piney Woods in their lush fecundity, the Hill Country never overwhelms. Its intimate landscapes of rolling hills, fields of wildflowers, and cypress-shaded rivers impart a peace and serenity that draws the urban-weary from across Texas and even beyond.

In this volume, two of the state's most respected artists join their talents to create an unsurpassed portrait of the Texas Hill Country. With an unerring eye for landscape photography, Wyman Meinzer distills the visual essence of the Hill Country — long vistas of oak-and-cedar-covered hills, clear streams running over rocks, bluebonnets turning fields into lapis-colored seas. His photographs also go beyond the familiar to reveal surprising contrasts and juxtapositions — prickly pear cactus delicately frosted with ice, black-eyed susans growing among granite boulders.

With an equally true feeling for what makes the Hill Country distinct, John Graves writes about the land and its people and how they have shaped one another. He pays tribute to the tenacious German pioneers who turned unpromising land into farms and ranches, the Anglo-American "cedar-choppers" who harvested the region's pest plant, and even the generations of vacationers who have found solace in the Hill Country.

Together, John Graves and Wyman Meinzer once again demonstrate that they are the foremost artists of the Texas landscape. The portrait they create in images and words is as close as you can come to the heart of the Hill Country without being there.

2003, 119 pp., 75 color photos

ISBN 978-0-292-70218-9, \$39.95

www.utexas.edu/utpress/books/grahil.html**Texas Rivers**

Text by John Graves

Photographs by Wyman Meinzer

This book marries the work of two Texas legends. John Graves brings to *Texas Rivers* his ability to weave history, geography, and culture into a vibrant portrait of a land and its people. Through photographs of rare beauty, Wyman Meinzer reveals the rivers as few will ever see them in person, distilling decades of experience in capturing light on film into a tour de force presentation of Texas landscapes.

2002, 144 pp., 80 color photos

ISBN 978-0-292-70198-4, \$39.95

www.utexas.edu/utpress/books/gratex.html**Of Birds and Texas**

By Stuart and Scott Gentling

With an essay by John Graves

As John James Audubon's *Birds of America* was the most magnificent ornithological publication of the nineteenth century, *Of Birds and Texas* may rightfully claim that honor for the twentieth. Originally published in a twenty-three-by-twenty-nine-and-a-half-inch elephant folio limited edition in 1986, this collection of forty exquisitely detailed bird portraits and ten Texas landscapes, with accompanying commentary by the artists Scott Gentling and Stuart Gentling and a personal essay by Texas' most respected writer, John Graves, won widespread acclaim. A. C. Greene praised it as "the most stunning and prodigious book in Texas history (and possibly forever)," while the Dallas Morning News deemed it "the most magnificent book ever produced in Texas."

This edition is intended to bring *Of Birds and Texas* to a wider audience. Maintaining the high standards of design and production that characterized the limited edition, it amplifies the original publication by including nearly thirty additional bird paintings or remarques, which the Gentling brothers produced for subscribers who helped underwrite the first printing. It also contains a new essay by Stuart Gentling, "Of Birds and Texas, Audubon and Us," in which he describes not only how the brothers' deep admiration for John James Audubon led to the creation of this book, but also how their serendipitous discovery of a long-lost Audubon painting saved the project when a lack of funds threatened to end it.

2001, 223 pp., 86 color illus.

ISBN 978-0-292-72834-9, \$75.00

www.utexas.edu/utpress/books/genofb.html**Great Texas Birds**

By John P. O'Neill

Edited by Suzanne Winckler

What makes any bird a "great" bird? For some birders, it's the rarity of a species that they've finally added to their life list after years of patient watching. Others will tell you that the great birds are the most beautiful ones. But most people know that the great birds are simply the ones we like the best, rare or common — the ones that have imprinted themselves indelibly on our lives.

This beautiful book presents exquisite paintings of forty-eight Texas birds chosen by John O'Neill and Suzanne Winckler as their own personal "greats." Whether you're a serious birder or simply a backyard bird watcher, you'll find in this book a "lovely edifice" where people who care about birds can be together.

1999, 120 pp., 48 color illus., 1 b&w figure

ISBN 978-0-292-76053-0, \$34.95

www.utexas.edu/utpress/books/onegre.html

Jungle of the Maya

Photographs by Douglas Goodell and
Jerry Barrack

Text by Jim Wright

Foreword by Archie Carr III

The Selva Maya (Jungle of the Maya) is one of the world's most magical yet least appreciated places — an enormous tropical forest that encompasses much of Belize, Guatemala, and Mexico's Yucatan Peninsula. At 9,000,000 acres, it is the largest contiguous tropical forest north of the Amazon in the Western Hemisphere. Within its borders, the Selva Maya provides habitat for an astonishing diversity of plants and animals — more than 500 species of birds alone. The forest also contains the fascinating ruins of ancient Maya cities, which attract visitors and researchers from all over the globe.

Jungle of the Maya presents a stunning photographic portrait of this irreplaceable natural treasure. Nature photographers Douglas Goodell and Jerry Barrack capture the living wonders of the jungle — jaguars and other cats; spider and howler monkeys; hummingbirds and butterflies; and snakes, amphibians, and insects — as well as the region's hallmark Maya sites, including Tikal, Chichen Itza, Uxmal, and Tulum. Environmental writer Jim Wright invitingly describes the Selva Maya's natural and human history, helping visitors and residents appreciate the riches to be found in the forest and the need to protect and preserve them for generations to come.

Because human activities are encroaching more and more on the Mayan forest, *Jungle of the Maya* is a beautiful book with a timely message. As renowned naturalist Archie Carr III sums it up in his foreword, "Today, the Selva Maya is at risk again. As modern beings, can we manage the forest better than we believe the ancient Maya did? We should. We have the archaeological record to draw from. We have modern science. And we still have inspiration whispered to us by spirits in the great plazas of Tikal and beyond. Turn the pages, and witness."

2006, 148 pp., 227 color photos, 2 maps
ISBN 978-0-292-71412-0, \$34.95
www.utexas.edu/utpress/books/goojun.html

Quilty as Charged

Undercover in a Material World

By Spike Gillespie

In the United States today, there are more than twenty-two million quilters who collectively spend more than *one billion* dollars on quilting every year. The annual International Quilt Festival attracts more than 50,000 dedicated visitors from around the world. Festival prize money can reach \$100,000. Drawn into this material world by a newspaper assignment, Spike Gillespie soon found the personalities who populate serious quilting as compelling as the art itself. *Quilty as Charged* is not a history or how-to guide; it is a collection of many small stories, including Gillespie's, stitched together in the spirit of quilting, separate scraps made into a cohesive cloth.

Quilting today is a world of traditionalists and visionary artists, collectors and connoisseurs, and it encourages the same intrigue, innovation, and inspiration found in "fine" art. (Many of the quilts themselves hang, deservedly, in fine art museums.) Inevitably, Gillespie begins piecing together a quilt. But while her effort begins as a helpful tool for understanding her subjects, what she ultimately understands is that she, like all inspired quilters, is sewing her own pattern.

2007, 232 pp., 23 b&w illus., 12 color
photos in 8-page section
ISBN 978-0-292-70599-9, \$19.95, paperback
www.utexas.edu/utpress/books/gilqap.html

October 2009

Assyrian Palace Sculptures

By Paul Collins

With photographs by Lisa Baylis and Sandra Marshall

Between the ninth and seventh centuries BC, the small kingdom of Assyria in northern Iraq expanded to dominate the region from Egypt to Iran. The power of the Assyrian kings was reflected in a series of magnificent palaces in which the walls of principal rooms and courtyards were lined with huge panels of alabaster carved with images of the monarch as priest, victorious warrior, and hunter. These sculptures constitute some of the most impressive witnesses of the ancient Middle East, and this book serves as a superb visual introduction to what are undoubtedly some of the greatest carvings from the ancient world.

The book showcases a series of specially taken photographs of the British Museum's unrivaled collection of Assyrian sculptures. The images capture the majesty of the Assyrian king, as well as his magnificent court and its protecting divinities. An introduction sets the sculptures in their cultural and art historical context. A brief history of Assyria and the royal palaces is followed by an overview of the subject matter and meaning of the sculptures together with a discussion of their relationship with the artistic traditions of ancient Iraq and the wider region. There is also an exploration of the sculptures as the earliest examples of complex narrative art that developed from summary or symbolic scenes of royal achievements into images with multilayered meanings that occupied entire rooms and captured the raw emotion and energy of animals and humans with remarkable vitality.

PAUL COLLINS is curator of Later Mesopotamian antiquities at the British Museum in London. For five years, he was Assistant Curator in the Department of Near Eastern Art at the Metropolitan Museum of Art in New York. He is the author of numerous publications on ancient Mesopotamia. 2009, 144 pp., 140 color plates
ISBN 978-0-292-72169-2, \$45.00
www.utexas.edu/utpress/books/colass.html
For sale in the United States, its dependencies, Canada, and Latin America only

Dancing at the Dawn of Agriculture
By Yosef Garfinkel

As the nomadic hunters and gatherers of the ancient Near East turned to agriculture for their livelihood and settled into villages, religious ceremonies involving dancing became their primary means for bonding individuals into communities and households into villages. So important was dance that scenes of dancing are among the oldest and most persistent themes in Near Eastern prehistoric art, and these depictions of dance accompanied the spread of agriculture into surrounding regions of Europe and Africa.

In this pathfinding book, Yosef Garfinkel analyzes depictions of dancing found on archaeological objects from the Near East, southeastern Europe, and Egypt to offer the first comprehensive look at the role of dance in these Neolithic (7000–4000 BC) societies.

2003, 346 pp., 199 b&w illus., 7 maps, 7 tables
ISBN 978-0-292-72845-5, \$49.95
www.utexas.edu/utpress/books/gardan.html

When Writing Met Art*From Symbol to Story*

By Denise Schmandt-Besserat

Denise Schmandt-Besserat opened a major new chapter in the history of literacy when she demonstrated that the cuneiform script invented in the ancient Near East in the late fourth millennium BC — the world's oldest known system of writing — derived from an archaic counting device. Her discovery, which she published in *Before Writing: From Counting to Cuneiform* and *How Writing Came About*, was widely reported in professional journals and the popular press. In 1999, *American Scientist* chose *How Writing Came About* as one of the "100 or so Books that shaped a Century of Science."

In *When Writing Met Art*, Schmandt-Besserat expands her history of writing into the visual realm of communication. Using examples of ancient Near Eastern writing and masterpieces of art, she shows that between 3500 and 3000 BC the conventions of writing — everything from its linear organization to its semantic use of the form, size, order, and placement of signs — spread to the making of art, resulting in artworks that presented complex visual narratives in place of the repetitive motifs found on preliterate art objects. Schmandt-Besserat then demonstrates art's reciprocal impact on the development of writing. She shows how, beginning in 2700–2600 BC, the inclusion of inscriptions on funerary and votive art objects emancipated writing from its original accounting function. To fulfill its new role, writing evolved to replicate speech; this in turn made it possible to compile, organize, and synthesize unlimited amounts of information; and to preserve and disseminate information across time and space.

Schmandt-Besserat's pioneering investigation of the interface between writing and art documents a key turning point in human history, when two of our most fundamental information media reciprocally multiplied their capacities to communicate. When writing met art, literate civilization was born. 2007, 144 pp., 20 b&w photos, 32 line drawings
ISBN 978-0-292-71334-5, \$45.00
www.utexas.edu/utpress/books/schwhe.html

How Writing Came About

By Denise Schmandt-Besserat

In 1992, the University of Texas Press published *Before Writing, Volume I: From Counting to Cuneiform* and *Before Writing, Volume II: A Catalog of Near Eastern Tokens*. In these two volumes, Denise Schmandt-Besserat set forth her groundbreaking theory that the cuneiform script invented in the Near East in the late fourth millennium B.C. — the world's oldest known system of writing — derived from an archaic counting device.

How Writing Came About draws material from both volumes to present Schmandt-Besserat's theory for a wide public and classroom audience. Based on the analysis and interpretation of a selection of 8,000 tokens or counters from 116 sites in Iran, Iraq, the Levant, and Turkey, it documents the immediate precursor of the cuneiform script.

1996, 207 pp., 27 b&w photos, 18 line drawings, 3 maps, 5 tables, 42 pages of charts
ISBN 978-0-292-77704-0, \$24.95, paperback
www.utexas.edu/utpress/books/schhop.html

Masterpieces of Classical Art

By Dyfri Williams

The British Museum has one of the finest collections of antiquities from ancient Greece and Rome outside of those countries. *Masterpieces of Classical Art* presents the highlights of the British Museum's collection for the first time in print. This beautiful volume displays 180 of the most important objects, including the most famous (such as the Parthenon sculptures), as well as a selection of lesser-known but equally significant pieces. Together, these works offer an overview of the whole of ancient Classical art.

Each object is illustrated with a large color photograph, many of which were taken especially for this publication. The accompanying text unfolds the unique story and features of each object. The introduction offers a brief history of the British Museum's collection of the Department of Greek and Roman Antiquities at the British Museum. Additional section introductions give a brief background for each period of Classical art.

DYFRI WILLIAMS is Keeper of Greek and Roman Antiquities at the British Museum. 2009, 360 pp., 235 color plates
ISBN 978-0-292-72147-0, \$45.00
www.utexas.edu/utpress/books/wilmas.html
For sale in the United States, its dependencies, Canada, and Latin America only

Perikleian Athens and Its Legacy
Problems and Perspectives

Edited by Judith M. Barringer and Jeffrey M. Hurwit

The late fifth century BC was the golden age of ancient Athens. Under the leadership of the renowned soldier-statesman Perikles, Athenians began rebuilding the Akropolis, where they created the still awe-inspiring Parthenon. Athenians also reached a zenith of artistic achievement in sculpture, vase painting, and architecture, which provided continuing inspiration for many succeeding generations.

The specially commissioned essays in this volume offer a fresh, innovative panorama of the art, architecture, history, culture, and influence of Perikleian Athens. Written by leading experts in the field, the articles cover a wide range of topics, including:

- An evaluation of Perikles' military leadership during the early stages of the Peloponnesian War.
- Iconographical and iconological studies of vase paintings, wall paintings, and sculpture.
- Explorations of the Parthenon and other monuments of the Athenian Akropolis.
- The legacy of Perikleian Athens and its influence upon later art.
- Assessments of the modern reception of the Akropolis.

As a whole, this collection of essays proves that even a well-explored field such as Perikleian Athens can yield new treasures when mined by perceptive and seasoned investigators.

2005, 330 pp., 1 color and 159 b&w figures
ISBN 978-0-292-70622-4, \$55.00
www.utexas.edu/utpress/books/barper.html

Heraldry for the Dead*Memory, Identity, and the Engraved Stone Plaques of Neolithic Iberia*

By Katina T. Lillios

"This is a fabulous book! Beautifully written, effectively organized, and richly illustrated. Once I started reading it, I was hooked. . . . This book actually has the potential to be one of the truly seminal studies in archaeology and anthropology (this is something I do not say lightly). It is one of those original studies that only appear rarely in a generation of scholarship."

— John K. Papadopoulos, Professor of Classical Archaeology, History, and Culture, UCLA

In the late 1800s, archaeologists began discovering engraved stone plaques in Neolithic (3500-2500 BC) graves in southwestern Portugal and Spain. About the size of a palm, usually made of slate, and incised with geometric or, more rarely, zoomorphic and anthropomorphic designs, these plaques have mystified generations of researchers. What do their symbols signify? How were the plaques produced? Were they worn during an individual's lifetime, or only made at the time of their death? Why, indeed, were the plaques made at all?

Employing an eclectic range of theoretical and methodological lenses, Katina Lillios surveys all that is currently known about the Iberian engraved stone plaques and advances her own carefully considered hypotheses about their manufacture and meanings. After analyzing data on the plaques' workmanship and distribution, she builds a convincing case that the majority of the Iberian plaques were genealogical records of the dead that served as durable markers of regional and local group identities. Such records, she argues, would have contributed toward legitimating and perpetuating an ideology of inherited social difference in the Iberian Late Neolithic.

2008, illus.
ISBN 978-0-292-71822-7, \$60.00
www.utexas.edu/utpress/books/iilher.html

I Claudia II*Women in Roman Art and Society*

Edited by Diana E. E. Kleiner and Susan B. Matheson

Responding to the popular success of the original exhibit and catalog, Diana E. E. Kleiner and Susan B. Matheson here gather ten additional essays by specialists in art history, history, and papyrology to offer further reflections on women in Roman society based on the material evidence provided by art, archaeology, and ancient literary sources. 2000, 191 pp., 78 b&w illus., 5 line drawings
ISBN 978-0-292-74340-3, \$27.95, paperback
www.utexas.edu/utpress/books/klei2p.html

The Gardens of Sallust*A Changing Landscape*

By Kim J. Hartswick

"I know of no study quite like Kim Hartswick's treatment of the Horti Sallustiani, although I hope that it will soon stand as a model for other scholars. . . . The wealth of factual knowledge that has gone into this study is immense. . . . This is a marvelous piece of truly new scholarship."

— Ingrid D. Rowland, Getty Research Institute, author of *The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome*
"In several aspects this book will be a standard for the next decades." — Bryn Mawr Classical Review

Pleasure gardens, or horti, offered elite citizens of ancient Rome a retreat from the noise and grime of the city, where they could take their leisure and even conduct business amid lovely landscaping, architecture, and sculpture. One of the most important and beautiful of these gardens was the Horti Sallustiani, originally developed by the Roman historian Sallust at the end of the first century B.C. and later possessed and perfected by a series of Roman emperors. Though now irrevocably altered by two millennia of human history, the Gardens of Sallust endure as a memory of beauty and as a significant archaeological site, where fragments of sculpture and ruins of architecture are still being discovered.

In this ambitious work, Kim Hartswick undertakes the first comprehensive history of the Gardens of Sallust from Roman times to the present, as well as its influence on generations of scholars, intellectuals, and archaeologists. He draws from an astonishing array of sources to reconstruct the original dimensions and appearance of the gardens and the changes they have undergone at specific points in history. Hartswick thoroughly discusses the architectural features of the garden and analyzes their remains. He also studies the sculptures excavated from the gardens and discusses the subjects and uses of many outstanding examples.

2003, 233 pp., 115 b&w figures
ISBN 978-0-292-70547-0, \$55.00
ISBN 978-0-292-71432-8, \$30.00, paperback
www.utexas.edu/utpress/books/hargar.html

Masterpieces of Ancient Egypt

By Nigel Strudwick

The British Museum has the largest and finest collection of antiquities from Egypt and the Sudan outside of those countries. Masterpieces of Ancient Egypt presents the highlights of the British Museum's Egyptian collection for the first time in print. This beautiful volume displays 200 of the most important and famous objects, including the Rosetta Stone, as well as a selection of lesser-known but equally significant pieces. Together, these works offer an overview of the whole of ancient Egyptian art.

Each object is illustrated with a full-page color photograph, many of which were taken especially for this publication. The accompanying text unfolds the story and features of each object. The introduction offers a brief history of the vast collections of the Department of Ancient Egypt and Sudan and a description of how and why items are selected for display in the permanent galleries of the British Museum.

2007, 352 pp., 220 color plates
ISBN 978-0-292-71662-9, \$35.00
www.utexas.edu/utpress/books/strmas.html
For sale in the United States, its dependencies, Canada, and Latin America only

Portraits of the Ptolemies*Greek Kings as Egyptian Pharaohs*

By Paul Edmund Stanwick

As archaeologists recover the lost treasures of Alexandria, the modern world is marveling at the latter-day glory of ancient Egypt and the Greeks who ruled it from the ascension of Ptolemy I in 306 B.C. to the death of Cleopatra the Great in 30 B.C. The abundance and magnificence of royal sculptures from this period testify to the power of the Ptolemaic dynasty and its influence on Egyptian artistic traditions that even then were more than two thousand years old.

In this book, Paul Edmund Stanwick undertakes the first complete study of Egyptian-style portraits of the Ptolemies. Examining one hundred and fifty sculptures from the vantage points of literary evidence, archaeology, history, religion, and stylistic development, he fully explores how they meld Egyptian and Greek cultural traditions and evoke surrounding social developments and political events. To do this, he develops a "visual vocabulary" for reading royal portraiture and discusses how the portraits helped legitimate the Ptolemies and advance their ideology. Stanwick also sheds new light on the chronology of the sculptures, giving dates to many previously undated ones and showing that others belong outside the Ptolemaic period.

2003, 256 pp., 282 b&w illus., 6 tables
ISBN 978-0-292-77772-9, \$55.00
www.utexas.edu/utpress/books/staprt.html

The Poetics of Appearance in the Attic Korai

By Mary Stieber

Some of the loveliest works of Archaic art were the Athenian korai — sculptures of beautiful young women presenting offerings to the goddess Athena that stood on the Acropolis. Sculpted in the sixth and early fifth centuries B.C., they served as votives until Persians sacked the citadel in 480/79 B.C. Subsequently, they were buried as a group and forgotten for nearly twenty-four centuries, until archaeologists excavated them in the 1880s. Today, they are among the treasures of the Acropolis Museum.

Mary Stieber takes a fresh look at the Attic korai in this book. Challenging the longstanding view that the sculptures are generic female images, she persuasively argues that they are instead highly individualized, mimetically realistic representations of Archaic young women, perhaps even portraits of real people. Marshalling a wide array of visual and literary evidence to support her claims, she shows that while the korai lack the naturalism that characterizes later Classical art, they display a wealth and realism of detail that makes it impossible to view them as generic, idealized images. This iconoclastic interpretation of the Attic korai adds a new dimension to our understanding of Archaic art and to the distinction between realism and naturalism in the art of all periods.

2004, 278 pp., 48 b&w illus.
ISBN 978-0-292-70180-9, \$45.00
www.utexas.edu/utpress/books/stipoe.html

September 2009

No Depression #78

Surveying the Past, Present, and Future of American Music

Edited by Grant Alden and Peter Blackstock

Blackstock

For most of its thirteen-year history as a beloved and decorated music magazine, *No Depression* sought to be an instrument of change: to draw attention to the deep well of American musical traditions; to shine a light on performers whose gifts far exceed the size of their audiences or their pocketbooks; and to provide a safe harbor for the best long-form writing about music on the newsstand.

These traditions continue through *No Depression's* now semi-annual series of bookazines. The inaugural bookazine, numbered *ND #76* so as to make explicit the continuity between *No Depression's* original and new formats, focused on the next generation of emerging roots music performers. *ND #78*, due out the fall of 2009, will focus on prominent families in American roots music, kinfolk who have stretched their artistic influence across generations. This will include in-depth pieces about bedrock clans of country music—the Carters and the Cashes—and folk music—the Guthries and the Seegers; profiles of country mavericks Steve and Justin Townes Earle and of jazz great Charlie Haden and his musically adventurous children; plus a more “metaphorical family” piece on the artistic “sons” of bluesman Rev. Gary Davis.

The magazine's cofounders and coeditors, Grant Alden and Peter Blackstock, continue to guide the bookazine. The magazine's senior writers and contributors remain on board to shape the tone and voice of the bookazine, and its distinctive graphic design imprint continues in the hands of *ND* art director Grant Alden.

GRANT ALDEN and PETER BLACKSTOCK (along with Kyla Fairchild) founded *No Depression* in 1995 in Seattle, Washington, and have been its editors ever since.

2009, 144 pp.
ISBN 978-0-292-71930-9, \$19.95, paperback
www.utexas.edu/utpress/books/ald78p.html

No Depression #77

Surveying the Past, Present, and Future of American Music

Grant Alden and Peter Blackstock, editors *ND #77* centers around the phrase “instruments of change,” and the various ways in which those words may be interpreted.

Early assignments include profiles of mandolinist Chris Thile by Seth Mnookin, bassist Charlie Haden by Jon Weisberger, Tejano accordion legend Esteban Jordan by Joe Nick Patoski, and A-Team bass player Bob Moore by Rich Kienzle, as well as essays on the strange journey of Dock Boggs' banjo and an activist's memory of Phil Ochs.

2009, 144 pp.
ISBN 978-0-292-71929-3, \$19.95, paperback
www.utexas.edu/utpress/books/ald77p.html

No Depression No. 76

Surveying the Past, Present, and Future of American Music

Edited by Grant Alden and Peter Blackstock

Blackstock

In early 2008, *No Depression* announced that its May-June issue, *ND #75*, would be its finale as a bimonthly magazine. To ward off the disappearance of *No Depression* in print, the University of Texas Press stepped into the vacuum, arranging for a new semiannual *ND* “bookazine” to be published each fall and spring. The first installment—to be called *No Depression #76*, reflecting continuity with the magazine's history—will be issued this fall and will carry on the publication's tradition of outstanding long-form writing about major and influential American roots musicians, along with quality photographs and other elements all presented via the graphic design imprint of *ND* art director Grant Alden.

2008, 144 pp., 50 b&w illus.
ISBN 978-0-292-71928-6, \$19.95, paperback
www.utexas.edu/utpress/books/ald76p.html

The Best of No Depression Writing about American Music

Edited by Grant Alden and Peter Blackstock

Since the magazine's founding in 1995, *No Depression* has reported on and helped define the music that goes by names such as alt.country, Americana, and roots music. Though dismissed by the commercial country music establishment as “music that doesn't sell,” alternative country has attracted thousands of listeners who long for the authenticity and rich complexity that come from its potent blend of country and rock 'n' roll and any number of related musical genres and subgenres.

To celebrate *No Depression's* tenth anniversary and spotlight some of the most important artists and trends in alt.country music, editors Grant Alden and Peter Blackstock have compiled this anthology of twenty-five of the magazine's best and most representative feature articles. Their subjects range from venerated country artists such as Johnny Cash and Ray Price to contemporary songwriters such as Lucinda Williams and Buddy and Julie Miller to the post-punk country-influenced bands Wilco and the Drive-By Truckers. All of the articles included here illustrate *No Depression's* commitment to music writing that puts the artist front-and-center and covers his or her career in sufficient depth to be definitive. Alden and Blackstock have also written a preface to this volume in which they discuss the alt. country phenomenon and the history and editorial philosophy that have made *No Depression* the bible for everyone seeking genuine American roots music.

Brad and Michele Moore *Roots Music Series*
2005, 300 pp.
ISBN 978-0-292-70989-8, \$19.95, paperback
www.utexas.edu/utpress/books/aldbep.html

October 2009

Music in the Kitchen

Favorite Recipes from Austin City Limits Performers

By Glenda Pierce Face mire

With Leigh Anne Jasheway-Bryant

With a musical mix that free ranges from progressive country to rock'n'roll, jazz, Texas swing, Latin, blues, pop, bluegrass, and world music, *Austin City Limits* inspires and entertains millions of fans around the globe. Created by Austin's PBS television station KLRU in 1974 and winner of countless awards (including the National Medal of the Arts from the National Endowment for the Arts) since, *ACL* is now the longest-running show on PBS, as well as an annual music festival that draws tens of thousands of music lovers to the “Live Music Capital of the World.”

As the show celebrates its thirty-fifth anniversary in 2009, *Music in the Kitchen* offers a unique, highly flavorful way to connect with *ACL* through the favorite recipes of some 130 artists who've appeared on its stage. From Willie Nelson's “Willie's Tequila-Mango Salsa” to Roseanne Cash's “Roast Lemon Chicken with Carrots and Onions,” Joss Stone's “Veggie Lasagna,” My Morning Jacket's “Quinoa Eggs with Cheese, Please!” and Shawn Colvin's “Swedish Pancakes,” these are some of the most authentic family recipes for everything from zesty appetizers to scrumptious desserts. Not surprisingly, the recipes reflect the diverse national and international roots of the performers, who tell interesting and flavorful stories of what these dishes mean to them and their families. Glenda Face mire introduces the recipes with brief biographies that highlight not only the artists' musical careers and achievements but also their contributions to society beyond music, as well as their favorite charities. Striking color photographs of the performers make this book a feast for the eyes as well as the palate.

Music in the Kitchen's tasty mix of food, family stories, photos, and backstage insights collected and compiled by an *ACL* veteran will make you feel like you're right there on the set as you whip up these recipes in your own kitchen. Good entertainment, good eating, and good listening, y'all!

GLEND A PIERCE FACEMIRE is the Head Makeup Artist for *Austin City Limits*, where she has worked since 1989. She is a Celebrity Makeup Artist who has freelanced over the last thirty years for major film/video/print national and international production companies and network television including ABC, CBS, NBC, CNN, BET, CMT, BBC, HGTV, MTV, A&E, The Food Channel, Time Warner, American Idol (Austin), Fox Network, *Access Hollywood*, *Ambush Makeover*, *Good Morning America*, *Nightline*, *60 Minutes*, HD-Net, E-Entertainment, Lifetime, *America's Most Wanted*, *American Masters*, *Texas Monthly*, Irish Spring, Walmart, Volkswagen/Canada, Panasonic, Greyhound, and Southwest Airlines.

Number Twenty-four, *Jack and Doris Smothers Series in Texas History, Life, and Culture*
2009, 320 pp., 129 color photos, 2 line drawings
ISBN 978-0-292-71815-9, \$34.95
www.utexas.edu/utpress/books/facmus.html

Bridger*An Autobiography*

By Bobby Bridger

Renowned for *A Ballad of the West*, his epic trilogy about the American West from the era of mountain man Jim Bridger to the closing of the frontier, Bobby Bridger has had a career in show business that spans the rockabilly-to-“Music City, USA” era in Nashville, the cosmic cowboy scene in Austin, the flowering of folk music, and even Broadway theater. His multifaceted talents have found expression in singing, acting, writing, painting, and sculpting. In this engrossing account of the personal and artistic journey that led him to create a new American art form, the epic ballad, Bridger touches on almost every major musical, entertainment, and cultural movement of the second half of the twentieth century, with a cast of characters that reads like a “Who’s Who” of American popular culture.

Bridger’s story begins in a small town in northeast Louisiana, where he first experienced the twin attractions of painting and music. He recounts his early efforts to become a successful Nashville singer-songwriter and his growing awareness that the commercial music business would never support his evolving desire to become a historical balladeer. Bridger recalls how his interest in folk music and folk ballads fired his ambition to tell the story of the American West. He movingly describes how this dream eventually became *A Ballad of the West*, an epic trilogy about Jim Bridger, the Lakota Sioux, and Buffalo Bill that has taken form in an acclaimed cycle of songs, a one-man show, books, full-cast stage performances, and other media.

Included in the book is a DVD that offers songs from *A Ballad of the West* and a sample from the forthcoming documentary *Quest of an Epic Balladeer*, based on Bobby Bridger’s life and work. *Brad and Michele Moore Roots Music Series* 2009, 330 pp., 29 halftones in section, DVD ISBN 978-0-292-71904-0, \$29.95
www.utexas.edu/utpress/books/bribri.html

Whiskey River (Take My Mind)*The True Story of Texas Honky-Tonk*

By Johnny Bush with Rick Mitchell

“When it comes to Texas honky-tonk, nobody knows the music or the scene better than Johnny Bush. Author of Willie Nelson’s classic concert anthem “Whiskey River,” and singer of hits such as “You Gave Me a Mountain,” “Undo the Right,” “Jim, Jack and Rose,” and “I’ll Be There,” Johnny Bush is a legend in country music, a singer-songwriter who has lived the cheatin’, hurtin’, hard-drinkin’ life and recorded some of the most heart-wrenching songs about it. In *Whiskey River (Take My Mind)*, Johnny Bush tells the twin stories of his life and of Texas honky-tonk music. He recalls growing up poor in Houston’s Kashmere Gardens neighborhood and learning his chops in honky-tonks around Houston and San Antonio — places where chicken wire protected the bandstand and deadly fights broke out regularly. Bush vividly describes life on the road in the 1960s as a band member for Ray Price and Willie Nelson, including the booze, drugs, and one-night stands that fueled his songs but destroyed his first three marriages. He remembers the time in the early 1970s when he was hotter than Willie and on the fast track to superstardom — until spasmodic dysphonia forced his career into the slow lane. Bush describes his agonizing, but ultimately successful struggle to keep performing and rebuild his fan base, as well as the hard-won happiness he has found in his personal life.

2007, 272 pp., 43 b&w illus.
ISBN 978-0-292-71490-8, \$24.95
www.utexas.edu/utpress/books/buswhi.html

The Road Goes On Forever and the Music Never Ends

By Robert Earl Keen

Rolling Stone hails singer/songwriter Robert Earl Keen as “a writer with a novelist’s eye for character and narrative detail comparable to forerunners like John Prine, Guy Clark, and Kris Kristofferson.” In *The Road Goes on Forever and the Music Never Ends*, the master storyteller gives us fascinating glimpses into his own story through songs, personal memorabilia, and photographs that span his career from his student days at Texas A&M University to a recent concert at Austin’s legendary Stubb’s Bar-B-Que.

The Road Goes on Forever and the Music Never Ends contains the lyrics for twenty-four of Keen’s favorite songs, accompanied by one-liners that offer tantalizing hints at the motivations behind the songs (“Corpus Christi Bay” — “True? Yes, unfortunately.”) Accompanying the lyrics is a wealth of material from Keen’s personal archive — newspaper clippings, concert posters, and programs; journal entries and letters that show him in the process of everything from self-improvement (“Do something really nice for my sister”) to raising money to record an album; and photos by and of family, friends, and fans.

A very personal, beautifully designed songbook, scrapbook, and photo album, *The Road Goes on Forever and the Music Never Ends* is the essential book for everyone who loves the music of Robert Earl Keen.

Also packaged in the book is a CD with printable sheet music for all twenty-four songs, which come from Keen’s critically acclaimed albums *Walking Distance*, *Gringo Honeymoon*, *What I Really Mean*, *A Bigger Piece of Sky*, *Farm Fresh Onions*, *Gravitational Forces*, and *Picnic*.

Brad and Michele Moore Roots Music Series 2009, 128 pp., illus., 1 CD
ISBN 978-0-292-71999-6, \$39.95
www.utexas.edu/utpress/books/keeroa.html

Merry Christmas from the Family

By Robert Earl Keen

Merry Christmas from the Family is the companion book for Robert Earl Keen’s popular Christmas tune of the same name. Using authentic Keen family photos, recipes, and craft instructions, it illustrates all the verses of the song, which you can sing along with on the accompanying CD. Whether you’re one of Robert Earl’s legion of fans, or you’ve just had enough of Perry, Bing, and the other crooners, *Merry Christmas from the Family* is what you need to keep the holidays in hilariously skewed perspective.

2005, 76 pp., color illus., 1 CD
ISBN 978-0-292-71266-9, \$16.95
www.utexas.edu/utpress/books/keemer.html

Texas Troubadours

By Steve Harris

Whether they headline major music festivals or play in small, nearly empty clubs, singer-songwriters are among Texas’s most authentic and enduring musicians. Steve Harris has been photographing these artists for many years, creating an unsurpassed photo gallery of both well-known and emerging Texas singer-songwriters. In *Texas Troubadours*, he showcases over fifty songwriters with evocative black-and-white photographs accompanied by original quotes in the musicians’ own handwriting, which allow viewers to engage with the musicians both visually and personally.

Texas Troubadours is a virtual who’s who of singer-songwriters. The book includes such nationally and internationally acclaimed musicians as Kris Kristofferson, Alejandro Escovedo, Guy Clark, Robert Earl Keen, Steve Earle, Rodney Crowell, Ray Wylie Hubbard, and Jimmie Dale Gilmore, along with singer-songwriters whose followings are growing. In his introduction, Steve Harris describes how the losses of Townes Van Zandt and Doug Sahm inspired him to document Texas singer-songwriters and how the book developed as he took his 4 x 5 camera and notebook wherever a singer-songwriter was willing to be photographed.

The portraits in *Texas Troubadours* are as genuine and soulful as the musicians themselves. When you look into these faces, you see lives that, as Kinky Friedman says, have known “the road, the cheap motels, the beer joints and half-filled houses, the days when our autographs were bouncing, the long nights of pain and beauty beyond words and music.”

Number Twenty, Jack and Doris Smothers Series in Texas History, Life, and Culture 2007, 144 pp., 55 duotones
ISBN 978-0-292-71324-6, \$39.95
www.utexas.edu/utpress/books/hartru.html

Honky Tonk Hero

By Billy Joe Shaver

Assisted by Brad Reagan

Willie Nelson says “Billy Joe Shaver may be the best songwriter alive today,” and legions of fans agree that Billy Joe is the real deal. In this compelling autobiography written with the assistance of Brad Reagan, Billy Joe Shaver looks back over a life that some might call a miracle of survival. His father abandoned the family before Billy Joe was born. Troubles in school and in the military turned him into a fighter, and a sawmill accident claimed two fingers and part of a third on his right hand. Yet his innate musical talent and the encouragement of an English teacher set him on the road to being a songwriter — and he never looked back. Shaver recounts his long struggle to break into the music business in Nashville and the success that came when Waylon Jennings recorded his songs on the 1973 album *Honky Tonk Heroes*, which became a landmark of outlaw country music. Shaver movingly describes his own thirty-year, up-and-down career as a singer-songwriter in Nashville and Texas, his bouts with alcohol and drugs, his pleasure in touring with his son Eddy and their band Shaver during the 1990s, and the pain of losing Eddy, Brenda, and Billy Joe’s mother all within the year 1999–2000.

2005, 207 pp., 25 b&w photos
ISBN 978-0-292-70613-2, \$19.95
www.utexas.edu/utpress/books/shahon.html

Chicano Rap

Gender and Violence in the Postindustrial Barrio

By Pancho McFarland

Powered by a driving beat, clever lyrics, and assertive attitudes, rap music and hip hop culture have engrossed American youth since the mid-1980s. Although the first rappers were African Americans, rap and hip hop culture quickly spread to other ethnic groups who have added their own cultural elements to the music. *Chicano Rap* offers the first in-depth look at how Chicano/a youth have adopted and adapted rap music and hip hop culture to express their views on gender and violence, as well as on how Chicano/a youth fit into a globalizing world.

Pancho McFarland examines over five hundred songs and seventy rap artists from all the major Chicano rap regions — San Diego, San Francisco and Northern California, Texas, and Chicago and the Midwest. He discusses the cultural, political, historical, and economic contexts in which Chicano rap has emerged and how these have shaped the violence and misogyny often expressed in Chicano rap and hip hop. In particular, he argues that the misogyny and violence of Chicano rap are direct outcomes of the “patriarchal dominance paradigm” that governs human relations in the United States. McFarland also explains how globalization, economic restructuring, and the conservative shift in national politics have affected Chicano/a youth and Chicano rap. He concludes with a look at how Xicana feminists, some Chicano rappers, and other cultural workers are striving to reach Chicano/a youth with a democratic, peaceful, empowering, and liberating message.

2008, 248 pp., 12 color photos in 8 page color section
ISBN 978-0-292-71802-9, \$60.00
ISBN 978-0-292-71803-6, \$24.95, paperback
www.utexas.edu/utpress/books/mcfchi.html

Various Positions

A Life of Leonard Cohen

By Ira B. Nadel

Known as the “Prince of Bumpers,” Leonard Cohen is a multi-talented poet, singer-songwriter, novelist, and Zen Buddhist whose career has spanned more than forty years and inspired countless other artists. In this critically acclaimed biography originally published in 1996 by Pantheon Books, Ira Nadel draws on extensive interviews with Cohen, as well as excerpts from his unpublished letters, journals, notebooks, songs, and other writings, to offer a full portrait of this enigmatic man and his artistic career. A new concluding chapter brings Cohen’s story up-to-date, including the release of the albums *Dear Heather*, *Ten New Songs*, *The Essential Leonard Cohen*, and *Blue Alert*, as well as the publication of *Book of Longing* and the screening of the documentary film *Leonard Cohen, I’m Your Man*.

Jewish History, Life, and Culture Series

Michael Neiditch, Series Editor

2007, 360 pp., 38 b&w photos
ISBN 978-0-292-71732-9, \$24.95, paperback
www.utexas.edu/utpress/books/nadvap.html

Pat Green’s Dance Halls & Dreamers

Stories by Luke Gilliam

Photos by Guy Rogers III

Pat Green’s Dance Halls & Dreamers is an all-access look at Texas’s legendary music venues and the musicians who make them great. Author Luke Gilliam and photographer Guy Rogers III spent a day at ten of Texas’s venerable dance halls, recording candid interviews and action-packed color photographs. The result is an unprecedented day-in-the-life look at the people who make the Texas music scene flourish. Each of the chapters documents a venue’s personality, history, and atmosphere as everyone prepares for and parties at the biggest show in town.

Texas icon and three-time Grammy nominee Pat Green shares his memories and favorite stories of each venue. He also gives fans a backstage pass into his world with a performance at his favorite dance hall, Gruene Hall.

A unique assemblage of Texas musicians share their stories about dance halls that have served as landmarks on their rise to fame. Hear from honky-tonk heroes Willie Nelson, Ray Wylie Hubbard, and Robert Earl Keen, as well as established stars Jack Ingram, Cross Canadian Ragweed, Cory Morrow, and Kevin Fowler, and up-and-comers Randy Rogers and Wade Bowen. Each performer offers a firsthand perspective on his career.

The Texas music scene’s true essence is painted by the dance hall owners, bartenders, bouncers, and fans, who commingle at these halls on a nightly basis. Colorful sidebars delve into the unique characteristics of each hall as well as its founding fathers.

Distributed for Dance Halls & Dreamers Publishing LLC
2008, 208 color and 28 b&w photos
ISBN 978-0-292-71876-0, \$39.99
www.utexas.edu/utpress/books/gilpat.html

Country Music, U.S.A.

Second Revised Edition

By Bill C. Malone

From reviews of the revised edition:

“[Malone] has done something that most readers thought was impossible and that is to actually improve what most of us thought was a perfect book.”

— *Country Music News*

“For almost two decades, Bill Malone’s Country Music, U.S.A. has stood as the book in its field; this new edition secures that position. Scholars, music lovers, and general readers will all find it rewarding, whether for the first or second time.” — *Journal of the West*

“A book to be read, re-read, and savored.”

— *Southwest Review*

Since its first publication in 1968, Bill C. Malone’s *Country Music, U.S.A.* has won universal acclaim as the definitive history of American country music. Starting with the music’s folk roots in the rural South, it traces country music from the early days of radio to the beginning of the twenty-first century. This second revised edition includes an extensive new chapter that continues the story from 1985 to 2000, along with an annotated listing of books and recordings which came out during that time.

2002, 646 pp., illus.
ISBN 978-0-292-75262-7, \$34.95, paperback
www.utexas.edu/utpress/books/malc2p.html

Women in Texas Music

Stories and Songs

By Kathleen Hudson

Across the state and across a wide variety of musical genres, women are making their mark on Texas music. Some have become international superstars, while others are just starting to make their voices heard. But every woman who goes out and plays her music proves that “baring one’s heart and soul takes courage, and Texas women artists have a lot of courage,” as Lloyd Maines observes in the opening interview of this book. To pay tribute to these dedicated musicians and to capture their unique perspectives on what it means to be a woman in the music business, Kathleen Hudson has spent many years interviewing Texas women musicians for the Texas Heritage Music Foundation.

In *Women in Texas Music*, Hudson lets us listen in on conversations with thirty-nine musical artists, including Emily Robison, Terri Hendrix, Lee Ann Womack, Rosie Flores, Betty Buckley, Marcia Ball, Lavelle White, and Bobbie Nelson. Hudson encourages and allows the women to tell their own stories as she delves into their life journeys, creative processes, and the importance of writing and performing music, be it blues, rock, country, folk, jazz, or pop. The interviews are warm and open, like good friends sharing the lessons that a life of playing music has taught them.

What emerges from this collection is a solid sense of the strength and integrity that women bring to and gain from Texas music. Everyone who cares about music and culture in Texas will want to join the conversation.

Brad and Michele Moore Roots Music Series

2007, 292 pp., 28 b&w illus.
ISBN 978-0-292-73467-8, \$39.95
ISBN 978-0-292-71734-3, \$24.95, paperback
www.utexas.edu/utpress/books/hudwom.html

Telling Stories, Writing Songs

An Album of Texas Songwriters

By Kathleen Hudson

Preface by Sam Phillips

Introduction by B. B. King

Willie Nelson, Joe Ely, Marcia Ball, Tish Hinojosa, Stevie Ray Vaughan, Lyle Lovett . . . the list of popular songwriters from Texas just goes on and on. In this collection of thirty-four interviews with these and other songwriters, Kathleen Hudson pursues the stories behind the songs, letting the singers’ own words describe where their songs come from and how the diverse, eclectic cultures, landscapes, and musical traditions of Texas inspire the creative process.

2001, 320 pp., 40 b&w illus.
ISBN 978-0-292-73136-3, \$19.95, paperback
www.utexas.edu/utpress/books/hudtel.html

Bonfire of Roadmaps

By Joe Ely

Since he first hitched a ride out of Lubbock, Texas, at the age of sixteen, singer-songwriter and Flatlanders band member Joe Ely has been a road warrior, traveling highways and back roads across America and Europe, playing music for “2 hours of ecstasy” out of “22 hours of misery.” To stay sane on the road, Ely keeps a journal, penning verses that sometimes morph into songs, and other times remain “snapshots of what was flying by, just out of reach, so to savor at a later date when the wheels stop rolling, and the gears quit grinding, and the engines shut down.”

In *Bonfire of Roadmaps*, Ely takes readers on the road with him. Using verse passages from his road journals and his own drawings, Ely authentically re-creates the experience of a musician's life on tour, from the hard goodbyes at home, to the long hours on the road, to the exhilaration of a great live show, to the exhaustion after weeks of touring. Ely's road trips begin as he rides the rails to Manhattan in 1972 and continue up through recent concert tours with fellow Flatlanders Jimmie Dale Gilmore and Butch Hancock.

While acknowledging that “it is not the nature of a gypsy to look in the rearview mirror,” Joe Ely nevertheless offers his many fans a revelatory look back over the roads he's traveled and the wisdom he's won from his experiences. And for “those who want to venture beyond the horizon just to see what is there . . . to those, I hope these accounts will give a glint of inspiration . . .”

Brad and Michele Moore Roots Music Series
2007, 208 pp., 31 line drawings
ISBN 978-0-292-71653-7, \$19.95
www.utexas.edu/utpress/books/elybon.html

All Over the Map*True Heroes of Texas Music*

By Michael Corcoran

From country and blues to rap and punk, Texas music is all over the map, figuratively and literally. To introduce some of these trailblazing Texas musicians to a wider audience and pay tribute to their accomplishments, Michael Corcoran profiles thirty-two of them in *All Over the Map: True Heroes of Texas Music*.

Corcoran covers musicians who work in a wide range of musical genres, including blues, gospel, country, rap, indie rock, pop, Cajun, Tejano, conjunto, funk, honky-tonk, rockabilly, rhythm and blues, and Western swing. His focus is on underappreciated artists, pioneers who haven't fully received their due. He also includes well-known musicians who've been underrated, such as Stevie Ray Vaughan and Selena, and invites us to take a closer look at the unique talents of these artists. Corcoran's profiles come from articles he wrote for the *Dallas Morning News*, *Austin American-Statesman*, *Houston Press*, and other publications, which have been expanded and updated for this volume. His musical detective work even uncovers a case of mistaken identity (Washington Phillips) and corrects much misinformation on Blind Willie Johnson and Arizona Dranes. Corcoran closes the book with lively pieces on the Austin music scene and its most famous, if no longer extant, clubs, as well as his personal lists of the forty greatest Texas songs of all time and the twenty-five essential CDs for Texas music fans.

Jack and Doris Smothers Series in Texas History, Life, and Culture
2005, 224 pp., 54 b&w illus.
ISBN 978-0-292-70976-8, \$25.00, paperback
www.utexas.edu/utpress/books/corall.html

The Improbable Rise of Redneck Rock*New Edition*

By Jan Reid

Photos by Scott Newton

Musical magic hit Austin, Texas, in the early 1970s. At now-legendary venues such as Threadgill's, Vulcan Gas Company, and the Armadillo World Headquarters, a host of country, rock-and-roll, blues, and folk musicians came together and created a sound and a scene that Jan Reid vividly detailed in his 1974 book, *The Improbable Rise of Redneck Rock*.

The breadth of talent still astounds — Willie Nelson, Janis Joplin, Jerry Jeff Walker, Doug Sahm, Delbert McClinton, Michael Martin Murphey, Willis Alan Ramsey, Kinky Friedman, Steve Fromholz, Bobby Bridger, Billy Joe Shaver, Marcia Ball, and Townes Van Zandt. Reid's book even inspired the nationally popular and long-running PBS series *Austin City Limits*, which focused attention on the trends that fed the music scene — progressive country, country rock, western swing, blues, and bluegrass among them.

In this new edition, Jan Reid revitalizes his classic look at the Austin music scene. He has substantially reworked the early chapters to include musicians and musical currents from other parts of Texas that significantly contributed to the delightful convergence of popular cultures in Austin. Four new chapters and an epilogue show how the creative burst of the seventies directly spawned a new generation of talents who carry on the tradition — Lyle Lovett, Stevie Ray Vaughan, The Fabulous Thunderbirds, Robert Earl Keen, Steve Earle, Jimmy LaFave, Kelly Willis, Joe Ely, Bruce and Charlie Robison, and The Dixie Chicks.

Number Twelve, Jack and Doris Smothers Series in Texas History, Life, and Culture
2004, 400 pp., 77 b&w illus.
ISBN 978-0-292-70197-7, \$29.95
www.utexas.edu/utpress/books/reimr.html

“We're the Light Crust Doughboys from Burrus Mill”*An Oral History*

By Jean A. Boyd

The Light Crust Doughboys are one of the most long-lived and musically versatile bands in America. Formed in the early 1930s under the sponsorship of Burrus Mill and Elevator Company of Fort Worth, Texas, with Bob Wills and Milton Brown (the originator of western swing) at the musical helm and future Texas governor W. Lee “Pappy” O'Daniel as band manager and emcee, the Doughboys are still going strong in the twenty-first century. In this book, Jean Boyd draws on the memories of Marvin “Smokey” Montgomery and other longtime band members and supporters to tell the Light Crust Doughboys story from the band's founding in 1931 through the year 2000. She follows the band's musical evolution and personnel over seven decades, showing how band members and sponsors responded to changes in Texas culture and musical tastes during the Great Depression, World War II, and the postwar years. Boyd concludes that the Doughboys' willingness to change with changing times and to try new sounds and fresh musical approaches is the source of their enduring vitality. Historical photographs of the band, an annotated discography of their pre-World War II work, and histories of some of the band's songs round out the volume.

2003, 192 pp., 27 photos
ISBN 978-0-292-70925-6, \$25.00, paperback
www.utexas.edu/utpress/books/boywer.html

Fire in the Water, Earth in the Air
Legends of West Texas Music

By Christopher J. Oglesby

From Buddy Holly and the Crickets to the Flatlanders, Terry Allen, and Natalie Maines, Lubbock, Texas, has produced songwriters, musicians, and artists as prolifically as cotton, conservatives, and windstorms. While nobody questions where the conservatives come from in a city that a recent nonpartisan study ranked as America's second most conservative, many people wonder why Lubbock is such fertile ground for creative spirits who want to expand the boundaries of thought in music and art. Is it just that “there's nothing else to do,” as some have suggested, or is there something in the character of Lubbock that encourages creativity as much as conservatism?

In this book, Christopher Oglesby interviews twenty-five musicians and artists with ties to Lubbock to discover what it is about this community and West Texas in general that feeds the creative spirit. Their answers are revealing. Some speak of the need to rebel against conventional attitudes that threaten to limit their horizons. Others, such as Joe Ely, praise the freedom of mind they find on the wide open plains. “There is this empty desolation that I could fill if I picked up a pen and wrote, or picked up a guitar and played,” he says. Still others express skepticism about how much Lubbock as a place contributes to the success of its musicians. Jimmie Dale Gilmore says, “I think there is a large measure of this Lubbock phenomenon that is just luck, and that is the part that you cannot explain.”

As a whole, the interviews create a portrait not only of Lubbock's musicians and artists, but also of the musical community that has sustained them, including venues such as the legendary Cotton Club and the original Stubb's Barbecue. This kaleidoscopic portrait of the West Texas music scene gets to the heart of what it takes to create art in an isolated, often inhospitable environment. As Oglesby says, “Necessity is the mother of creation. Lubbock needed beauty, poetry, humor, and it needed to get up and shake its communal ass a bit or go mad from loneliness and boredom; so Lubbock created the amazing likes of Jimmie Dale Gilmore, Butch Hancock, Terry Allen, and Joe Ely.”

Brad and Michele Moore Roots Music Series
2006, 302 pp., 26 b&w photos, 2 maps
ISBN 978-0-292-71434-2, \$22.95, paperback
www.utexas.edu/utpress/books/ogflr.html

Texan Jazz

By Dave Oliphant

Texas musicians and jazz share a history that goes all the way back to the origins of jazz in ragtime, blues, and boogie-woogie. Texans have left their mark on all of jazz's major movements, including hot jazz, swing, bebop, the birth of the cool, hard bop, and free jazz. Yet these musicians are seldom identified as Texans because their careers often took them to the leading jazz centers in New Orleans, Chicago, New York, Kansas City, and Los Angeles. In *Texan Jazz*, Dave Oliphant reclaims these musicians for Texas and explores the vibrant musical culture that brought them forth.

1996, 493 pp., 27 halftones, 1 line drawing
ISBN 978-0-292-76045-5, \$42.50, paperback
www.utexas.edu/utpress/books/olitetx.html

Jazz Mavericks of the Lone Star State

By Dave Oliphant

Jazz is one of America's greatest gifts to the arts, and native Texas musicians have played a major role in the development of jazz from its birth in ragtime, blues, and boogie-woogie to its most contemporary manifestation in free jazz. Dave Oliphant began the fascinating story of Texans and jazz in his acclaimed book *Texan Jazz*, published in 1996. Continuing his riff on this intriguing musical theme, Oliphant uncovers in this new volume more of the prolific connections between Texas musicians and jazz.

Jazz Mavericks of the Lone Star State presents sixteen published and previously unpublished essays on Texans and jazz. Oliphant celebrates the contributions of such vital figures as Eddie Durham, Kenny Dorham, Leo Wright, and Ornette Coleman. He also takes a fuller look at Western Swing through Milton Brown and his Musical Brownies and a review of Duncan McLean's *Lone Star Swing*. In addition, he traces the relationship between British jazz criticism and Texas jazz and defends the reputation of Texas folklorist Alan Lomax as the first biographer of legendary jazz pianist-composer Jelly Roll Morton. In other essays, Oliphant examines the links between jazz and literature, including fiction and poetry by Texas writers, and reveals the seemingly unlikely connection between Texas and Wisconsin in jazz annals. All the essays in this book underscore the important parts played by Texas musicians in jazz history and the significance of Texas to jazz, as also demonstrated by Oliphant's reviews of the Ken Burns PBS series on jazz and Alfred Appel Jr.'s *Jazz Modernism*.

2007, 256 pp., 25 b&w illus.
ISBN 978-0-292-71496-0, \$22.95, paperback
www.utexas.edu/utpress/books/olijaz.html

Texas Zydeco

By Roger Wood

Photography by James Fraher

To most people, zydeco appears as quintessentially Louisiana as gumbo. Certainly, the music originated among black Creoles of southwest Louisiana. But the swamps of southwest Louisiana spill across the Sabine River into southeast Texas, and the music originally known as "la-la" quickly trickled west, too. There it fused with blues to create a new sound that came to be known, spelled, and recorded as "zydeco."

Black Creoles from Louisiana began moving into southeast Texas in search of better jobs during the first half of the twentieth century. As they resettled, so did their music. *Texas Zydeco* describes how many of the most formative players and moments in modern zydeco history developed in Texas, especially Houston. As the new players traveled back and forth between Houston and Lafayette, Louisiana, they spread the new sound along a "zydeco corridor" that is the musical axis around which zydeco revolves to this day. Roger Wood and James Fraher spent years traveling this corridor, interviewing and photographing hundreds of authentic musicians, dancers, club owners, and fans. As their words and images make clear, zydeco, both historically and today, belongs not to a state but to all the people of the upper Gulf Coast.

Brad and Michele Moore Roots Music Series
2006, 336 pp., 120 duotones
ISBN 978-0-292-71258-4, \$34.95
www.utexas.edu/utpress/books/woozyd.html

Meet Me with Your Black Drawers On

My Life in Music

By Jeannie Cheatham

Jeannie Cheatham is a living legend in jazz and blues. A pianist, singer, songwriter, and co-leader of the Sweet Baby Blues Band, she has played and sung with many of the greats in blues and jazz — T-Bone Walker, Dinah Washington, Cab Callaway, Joe Williams, Al Hibbler, Odetta, and Jimmy Witherspoon. Cheatham toured with Big Mama Thornton off and on for ten years and was featured with Thornton and Sippie Wallace in the award-winning PBS documentary *Three Generations of the Blues*. Her music, which has garnered national and international acclaim, has been described as unrestrained, exuberant, soulful, rollicking, wicked, virtuous, wild, and truthful. Cheatham's signature song, "Meet Me with Your Black Drawers On" is a staple in jazz and blues clubs across America and in Europe, Africa, and Japan.

In this delightfully frank autobiography, Jeannie Cheatham recalls a life that has been as exuberant, virtuous, wild, and truthful as her music. She begins in Akron, Ohio, where she grew up in a vibrant multiethnic neighborhood surrounded by a family of strong women. From those roots, she launched a musical career that took her from the Midwest to California, doing time along the way everywhere from a jail cell in Dayton, Ohio, where she was innocently caught in a police raid, to the University of Wisconsin-Madison — where she and Jimmy Cheatham taught music. Cheatham writes of a life spent fighting racism and sexism, of rage and resolve, misery and miracles, betrayals and triumphs, of faith almost lost in dark places, but mysteriously regained in a flash of light. Cheatham's autobiography is also the story of her fifty-years-and-counting love affair and musical collaboration with her husband and band partner, Jimmy Cheatham.

2006, 436 pp., 57 b&w photos, 1 music CD
ISBN 978-0-292-71293-5, \$24.95
www.utexas.edu/utpress/books/chemee.html

Down in Houston

Bayou City Blues

By Roger Wood

Photographs by James Fraher

In the clubs, ballrooms, and barbecue joints of neighborhoods such as Third Ward, Frenchtown, Sunnyside, and Double Bayou, Houston's African American community birthed a vibrant and unique slice of the blues. Since 1995, Roger Wood and James Fraher have been gathering the story of the blues in Houston. In this book, they draw on dozens of interviews with blues musicians, club owners, audience members, and music producers, as well as dramatic black-and-white photographs of performers and venues, to present a lovingly detailed portrait of the Houston blues scene, past and present. Going back to the early days with Lightnin' Hopkins, they follow the blues from the streets of Houston's Third and Fifth Wards to its impact on the wider American blues scene. Along the way, they remember the vigorous blues community that sprang up after World War II, mourn its decline in the Civil Rights era, and celebrate the lively, if sometimes overlooked, blues culture that still calls Houston home.

Number Eight, Doris and Jack Smothers Series in Texas History, Life, and Culture
2003, 356 pp., 122 duotones
ISBN 978-0-292-79159-6, \$34.95
www.utexas.edu/utpress/books/woodow.html

Conjunto

By John Dyer

Introduction by Joe Nick Patoski

Preface and captions by Juan Tejada

Conjunto has been called Chicano roots music. Born when South Texas Tejanos adopted the button accordion from German settlers in the 1800s, this vibrant folk music mixes the accordion, bajo sexto guitar, bass, and drums to play lively, danceable versions of German polkas, waltzes, and schottisches, as well as Mexican corridos, boleros, rancheras, huapangos, and cumbias. A living, still evolving art form, conjunto contains the history, stories, and poems in song of Texas Mexicans even as it spreads its influence around the world and into musical genres as diverse as blues, country, rock, rap, reggae, salsa, merengue, jazz, and more.

To celebrate and honor the musicians who keep conjunto alive and growing, this book presents an album of color photographs of the most important and influential performers, as well as the dance halls and other venues where people come to enjoy their music. John Dyer captures the dynamic spirit that animates conjunto musicians in his dramatic photographs, which are captioned with micro-biographies of the performers. Interspersed among the images are English and Spanish lyrics that exemplify the poetry and themes of conjunto music.

Introducing the photographs are personal essays by Joe Nick Patoski, who describes the origins of the music and its place in contemporary life, and Juan Tejada, who pays tribute to the importance of conjunto and of musicians such as Valerio Longoria and Tony de la Rosa. Together, the photographs and essays clearly proclaim that conjunto is a true American roots music, as vital and significant as jazz, zydeco, and country bluegrass.

2005, 127 pp., 63 color and b&w illus.
ISBN 978-0-292-70931-7, \$19.95
www.utexas.edu/utpress/books/dyecon.html

The Texas-Mexican Conjunto

History of a Working-class Music

By Manuel H. Peña

"This book does a magnificent job of tracing the history of conjunto music and musicians, and does much more. . . . Peña presents a highly convincing explanation for conjunto music as an act of working-class self-affirmation and opposition to the upwardly aspirant middle class with its self-consciously Americanized orquesta music. . . . Fascinating and well-researched."

—American Anthropologist

Mexican American Monographs
1985, 234 pp., illus.
ISBN 978-0-292-78080-4, \$14.95, paperback
www.utexas.edu/utpress/books/pencon.html

Pachangas

Borderlands Music, U.S. Politics, and Transnational Marketing

By Margaret E. Dorsey

A uniquely Tejano version of the old-fashioned political barbeque, the traditional South Texas pachanga allowed politicians to connect with voters in a relaxed setting where all could enjoy live music and abundant food and drink along with political speeches and dealmaking. Today's pachanga still combines politics, music, and votes — along with a powerful new element. Corporate sponsorships have transformed the pachanga into a major marketing event, replete with celebrity performers and product giveaways, which can be recorded and broadcast on TV or radio to vastly increase the reach of the political — and the commercial — messages.

This book explores the growing convergence of politics, transnational marketing, and borderlands music in the South Texas pachanga. Anthropologist Margaret Dorsey has observed some one hundred pachangas and interviewed promoters, politicians, artists, and local people. She investigates how candidates and corporations market their products to Hispanic consumers, as well as how the use of traditional music for marketing is altering traditional forms such as the corrido. Her multifaceted study also shows clearly that the lines of influence run both ways—while corporate culture is transforming the traditions of the border, Tejano voters/consumers only respond to marketing appeals (whether for politicians or products) that resonate with their values and the realities of their lives. Far from being an example of how transnational marketing homogenizes culture, the pachanga demonstrates that local cultures can exert an equally strong influence on multinational corporations.

2006, 247 pp., 1 b&w photo
ISBN 978-0-292-70961-4, \$25.00, paperback
www.utexas.edu/utpress/books/dorpac.html

¡Puro Conjunto!

An Album in Words and Pictures

Edited by Juan Tejeda and Avelardo Valdez

The largest conjunto festival in the world is the Tejano Conjunto Festival en San Antonio, founded in 1982. *¡Puro Conjunto!* is a wide-ranging collection of writings taken from the festival's program magazine, *Tonantzin*. These writings include scholarly essays, articles by journalists and music critics, interviews with legendary performers, autobiographical accounts, short stories, and poetry. Their subjects include the history of conjunto music, its signature instruments, the social context and functions of conjunto, and personal histories of conjunto music giants. Most of these pieces have never been published elsewhere. Photos and full-color reproductions of the festival posters accompany the text.

CMAS Colección Cultura
2001, 469 pp., 17 color plates, 15 b&w photos
ISBN 978-0-292-78172-6, \$24.95, paperback
www.utexas.edu/utpress/books/tejpur.html

"With His Pistol In His Hand"
A Border Ballad and Its Hero

By Américo Paredes

"To see why Gregorio became a folk hero, one only has to remember that in practice there was one law for Anglo-Texans, another for Texas Mexicans. The chase, capture, and imprisonment of Cortez are high drama. . . . This is an extraordinary book."

— *Tennessee Folklore Society Bulletin*

Texas Classics
1958, 275 pp., illus.
ISBN 978-0-292-70128-1, \$17.95, paperback
www.utexas.edu/utpress/books/parpis.html

El Narcotraficante

Narcocorridos and the Construction of a Cultural Persona on the U.S.–Mexican Border

By Mark Cameron Edberg

Since the late 1970s, a new folk hero has risen to prominence in the U.S.–Mexico border region and beyond—the narcotrafficker. Celebrated in the narcocorrido, a current form of the traditional border song known as the corrido, narcotraffickers are often portrayed as larger-than-life “social bandits” who rise from poor or marginalized backgrounds to positions of power and wealth by operating outside the law and by living a life of excess, challenging authority (whether U.S. or Mexican), and flouting all risks, including death. This image, rooted in Mexican history, has been transformed and commodified by the music industry and by the drug trafficking industry itself into a potent and highly marketable product that has a broad appeal, particularly among those experiencing poverty and power disparities. At the same time, the transformation from folk hero to marketable product raises serious questions about characterizations of narcocorridos as “narratives of resistance.”

This multilayered ethnography takes a wide-ranging look at the persona of the narcotrafficker and how it has been shaped by Mexican border culture, socioeconomic and power disparities, and the transnational music industry. Mark Edberg begins by analyzing how the narcocorrido emerged from and relates to the traditional corrido and its folk hero. Then, drawing upon interviews and participant-observation with corrido listening audiences in the border zone, as well as musicians and industry producers of narcocorridos, he elucidates how the persona of the narcotrafficker has been created, commodified, and enacted, and why this character resonates so strongly with people who are excluded from traditional power structures. Finally, he takes a look at the concept of the cultural persona itself and its role as both cultural representation and model for practice.

Inter-America Series
Duncan Earle and John Peterson, series editors
2004, 212 pp., 15 b&w photos, 2 figures
ISBN 978-0-292-70206-6, \$19.95, paperback
www.utexas.edu/utpress/books/edbeln.html

A Texas-Mexican Cancionero
Folksongs of the Lower Border

By Américo Paredes

Foreword by Manuel Peña

"... Paredes writes with both the first-hand authority of a cultural insider and an experienced scholar's care for documentation. His clear, direct and personal style makes the book the most widely useful textbook on a regional Mexican musical tradition since his earlier work, 'With His Pistol in His Hand': A Border Ballad and Its Hero." — *Ethnomusicology*

The folksongs of Texas's Mexican population pulsate with the lives of folk heroes, gringos, smugglers, generals, jailbirds, and beautiful women. In his *cancionero*, or songbook, Américo Paredes presents sixty-six of these songs in bilingual text — along with their music, notes on tempo and performance, and discography. Manuel Peña's new foreword situates these songs within the main currents of Mexican American music.

1995, 226 pp., 18 halftones, 1 map, 66 figures
ISBN 978-0-292-76558-0, \$19.95, paperback
www.utexas.edu/utpress/books/partep.html

Ballads of the Lords of New Spain

The Codex Romances de los Senores de la Nueva Espana

Transcribed and translated from the

Nahuatl by John Bierhorst

Compiled in 1582, *Ballads of the Lords of New Spain* is one of the two principal sources of Nahuatl song, as well as a poetical window into the mind-set of the Aztec people some sixty years after the conquest of Mexico. Presented as a *cancionero*, or anthology, in the mode of New Spain, the ballads show a reordering—but not an abandonment—of classic Aztec values. In the careful reading of John Bierhorst, the ballads reveal in no uncertain terms the pre-conquest Aztec belief in the warrior's paradise and in the virtue of sacrifice.

This volume contains an exact transcription of the thirty-six Nahuatl song texts, accompanied by authoritative English translations. Bierhorst includes all the numerals (which give interpretive clues) in the Nahuatl texts and also differentiates the text from scribal glosses. His translations are thoroughly annotated to help readers understand the imagery and allusions in the texts. The volume also includes a helpful introduction and a larger essay, “On the Translation of Aztec Poetry,” that discusses many relevant historical and literary issues.

In Bierhorst's expert translation and interpretation, *Ballads of the Lords of New Spain* emerges as a song of resistance by a conquered people and the recollection of a glorious past.

The William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere
2009, 256 pp.
ISBN 978-0-292-71852-4, \$65.00
www.utexas.edu/utpress/books/biebal.html

Musical Ritual in Mexico City
From the Aztec to NAFTA

By Mark Pedelty

On the *Zócalo*, the main square of Mexico City, Mexico's entire musical history is performed every day. “Mexica” percussionists drum and dance to the music of Aztec rituals on the open plaza. Inside the Metropolitan Cathedral, choristers sing colonial villancicos. Outside the National Palace, the Mexican army marching band plays the “Himno Nacional,” a vestige of the nineteenth century. And all around the square, people listen to the contemporary sounds of pop, rock, and *música grupera*. In all, some seven centuries of music maintain a living presence in the modern city.

This book offers an up-to-date, comprehensive history and ethnography of musical rituals in the world's largest city. Mark Pedelty details the dominant musical rites of the Aztec, colonial, national, revolutionary, modern, and contemporary eras, analyzing the role that musical ritual played in governance, resistance, and social change. His approach is twofold. Historical chapters describe the rituals and their functions, while ethnographic chapters explore how these musical forms continue to resonate in contemporary Mexican society. As a whole, the book provides a living record of cultural continuity, change, and vitality.

2004, 352 pp., 15 b&w illus., 2 line drawings
ISBN 978-0-292-70231-8, \$45.00
www.utexas.edu/utpress/books/pedmus.html

Music in Latin America and the Caribbean: An Encyclopedic History

Volume 2: Performing the Caribbean Experience

Edited by Malena Kuss

The music of the peoples of South and Central America, Mexico, and the Caribbean has never received a comprehensive treatment in English until this multi-volume work. Taking a sociocultural and human-centered approach, *Music in Latin America and the Caribbean* gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples, creoles, African descendants, Iberian colonizers, and other immigrant groups that met and mixed in the New World. Within a history marked by cultural encounters and dislocations, music emerges as the powerful tool that negotiates identities, enacts resistance, performs beliefs, and challenges received aesthetics.

Volume 2, *Performing the Caribbean Experience*, focuses on the reconfiguration of this complex soundscape after the Conquest and the strategies through which groups from distant worlds reconstructed traditions, assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures. Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish, French, British, and Dutch, peoples of the Caribbean islands and circum-Caribbean territories resorted to the power of music to mirror their history, assert identity, gain freedom, and transcend their experience with lasting musical messages. Essays on pan-Caribbean themes, surveys of traditions in 23 islands and continental territories, and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors, including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this work. Two CDs with over 40 recorded examples illustrate the contributions to this rich volume.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2005, 560 pp., 114 b&w illus., 70 figures, 3 maps, 2 CDs
ISBN 978-0-292-70951-5, \$65.00
www.utexas.edu/utpress/books/kusmu2.html

Music in Latin America and the Caribbean: An Encyclopedic History

Volume 1: Performing Beliefs: Indigenous Cultures of South America, Central America, and Mexico

Edited by Malena Kuss

Volume 1, *Performing Beliefs: Indigenous Cultures of South America, Central America, and Mexico*, focuses on the inextricable relationships between worldviews and musical experience in the current practices of indigenous groups. Worldviews are built into, among other things, how music is organized and performed, how musical instruments are constructed and when they are played, choreographic formations, the structure of songs, the assignment of gender to instruments, and ritual patterns. Two CDs with 44 recorded examples illustrate the contributions to this rich volume.

2004, 448 pp., 57 b&w photos, 111 figures, 13 maps, 2 CDs
ISBN 978-0-292-70298-1, \$60.00
www.utexas.edu/utpress/books/kusmus.html

The Adventures of a Cello

By Carlos Prieto

Translated by Elena C. Murray

Foreword by Álvaro Mutis

In 1720, Antonio Stradivari crafted an exquisite work of art—a cello known as the Piatti. Over the next three centuries of its life, the Piatti cello left its birthplace of Cremona, Italy, and resided in Spain, Ireland, England, Italy, Germany, and the United States. The Piatti filled sacred spaces, such as the Santa Cueva de Cádiz, with its incomparable voice. It also spent time in more profane places, including New York City bars, where it served as a guarantee for unpaid liquor tabs. The Piatti narrowly escaped Nazi Germany in 1935 and was once even left lying in the street all night. In 1978, the Piatti became the musical soul mate of world-renowned cellist Carlos Prieto, with whom it has given concerts around the world.

In this delightful book, Mr. Prieto recounts the adventurous life of his beloved “Cello Prieto,” tracing its history through each of its previous owners from Stradivari in 1720 to himself. He then describes his noteworthy experiences of playing the Piatti cello, with which he has premiered some eighty compositions. In this part of their mutual story, Prieto gives a concise summary of his own remarkable career and his relationships with many illustrious personalities, including Igor Stravinsky, Dmitry Shostakovich, Pablo Casals, Mstislav Rostropovich, Yo-Yo Ma, and Gabriel García Márquez.

To make the story of his cello complete, Mr. Prieto also provides a brief history of violin making and a succinct review of cello music from Stradivari to the present. He highlights the work of composers from Latin America, Spain, and Portugal, for whose music he has long been an advocate and principal performer. Thus, *The Adventures of a Cello* offers not only the first biography of a musical instrument but also an inviting overview of cello music and its preeminent composers and performers.

2006, 368 pp., 59 b&w illus., 1 music CD
ISBN 978-0-292-71322-2, \$26.95
www.utexas.edu/utpress/books/priadv.html

Men and Popular Music in Algeria

The Social Significance of Raï

By Marc Schade-Poulsen

Raï is the voice of Algerian men, young men caught between generations and classes, in political strife, and in economic inequality. In a ground-breaking study, anthropologist Marc Schade-Poulsen uses this popular music genre as a lens through which he views Algerian society, particularly male society. He situates *raï* within Algerian family life, moral codes, and broader power relations. He describes the history of *raï*, which emerged in the late 1970s and spread throughout North Africa at the same time the Islamist movement was growing to become the most potent socio-political movement in Algeria.

Outsiders consider *raï* to be Western in origin, but Schade-Poulsen shows its Islamic roots as well. The musicians do use Western instruments, but the music itself mixes Algerian popular songs and rhythms with the beat of American disco, Egyptian modalities, Moroccan wedding tunes, and the songs of Julio Iglesias. The lyrics deal with male-female relationships but also with generational relationships and the problems of youth, as they struggle to find a place in a conflicted society.

Modern Middle East Series
1999, 260 pp.
ISBN 978-0-292-77740-8, \$19.95, paperback
www.utexas.edu/utpress/books/schmen.html

January 2010

Constructing the Image of the Mexican Revolution *Cinema and the Archive*

By Zuzana M. Pick

"An outstanding contribution to our critical understanding of the representation of the Mexican Revolution in contexts that go far beyond purely national interest."

— Marvin D'Lugo, Professor of Spanish and Adjunct Professor of Screen Studies, Clark University
With a cast ranging from Pancho Villa to Dolores del Río and Tina Modotti, *Constructing the Image of the Mexican Revolution* demonstrates the crucial role played by Mexican and foreign visual artists in revolutionizing Mexico's twentieth-century national iconography. Investigating the convergence of cinema, photography, painting, and other graphic arts in this process, Zuzana Pick illuminates how the Mexican Revolution's timeline (1910–1917) corresponds with the emergence of media culture and modernity.

Drawing on twelve foundational films from *Que Viva Mexico!* (1931–1932) to *And Starring Pancho Villa as Himself* (2003), Pick proposes that cinematic images reflect the image repertoire produced during the revolution, often playing on existing nationalist themes or on folkloric motifs designed for export. Ultimately illustrating the ways in which modernism reinvented existing signifiers of national identity, *Constructing the Image of the Mexican Revolution* unites historicity, aesthetics, and narrative to enrich our understanding of Mexicanidad.

ZUZANA M. PICK is Professor of Film Studies at the School for Studies in Art and Culture at Carleton University, Ottawa. She is also the author of *The New Latin American Cinema: A Continental Project*.

2009, 264 pp., 65 b&w photos
ISBN 978-0-292-72108-1, \$55.00
www.utexas.edu/utpress/books/piccon.html

Sculpting in Time *Reflections on the Cinema*

By Andrey Tarkovsky

Translated from the Russian

by Kitty Hunter-Blair

Hailed by Ingmar Bergman as "the most important director of our time," Andrey Tarkovsky here reveals the original inspirations for his extraordinary films—*Ivan's Childhood*, *Andrey Rublyov*, *Solaris*, *The Mirror*, *Stalker*, *Nostalgia*, and *The Sacrifice*.

1989, 256 pp., 84 b&w photos
ISBN 978-0-292-77624-1, \$26.95, paperback
www.utexas.edu/utpress/books/tarscp.html

Understanding Indian Movies *Culture, Cognition, and Cinematic Imagination*

By Patrick Colm Hogan

Indian movies are among the most popular in the world. However, despite increased availability and study, these films remain misunderstood and underappreciated in much of the English-speaking world, in part for cultural reasons.

In this book, Patrick Colm Hogan sets out through close analysis and explication of culturally particular information about Indian history, Hindu metaphysics, Islamic spirituality, Sanskrit aesthetics, and other Indian traditions to provide necessary cultural contexts for understanding Indian films. Hogan analyzes eleven important films, using them as the focus to explore the topics of plot, theme, emotion, sound, and visual style in Indian cinema. These films draw on a wide range of South Asian cultural traditions and are representative of the greater whole of Indian cinema. By learning to interpret these examples with the tools Hogan provides, the reader will be able to take these skills and apply them to other Indian films.

But this study is not simply culturalist. Hogan also takes up key principles from cognitive neuroscience to illustrate that all cultures share perceptual, cognitive, and emotional elements that, when properly interpreted, can help to bridge gaps between seemingly disparate societies. Hogan locates the specificity of Indian culture in relation to human universals, and illustrates this cultural-cognitive synthesis through his detailed interpretations of these films. This book will help both scholars and general readers to better understand and appreciate Indian cinema.

Cognitive Approaches to Literature and Culture Series
Frederick Luis Aldama, Arturo J. Aldama, and Patrick Colm Hogan, Editors
2008, 314 pp., 69 halftones
ISBN 978-0-292-72167-8, \$30.00, paperback
www.utexas.edu/utpress/books/hogund.html

Cinematic Landscapes *Observations on the Visual Arts and Cinema of China and Japan*

By Linda Ehrlich and David Desser

"This brilliant and sumptuous volume . . . demonstrates that we have only scratched the surface in Western discussions of Chinese and Japanese film. Beautifully and profusely illustrated, lovingly indexed, and absolutely immersed in the culture it examines, Cinematic Landscapes is entirely successful in exploring the many links between the centuries-old graphic tradition of Japanese painting and scroll making and the more recent discipline of the cinema. . . . Cinematic Landscapes pushes Western knowledge of Asian cinema many steps forward and persuasively serves as a model for future inquiry in this area of study." — *Journal of Film and Video*

1994, 365 pp., 107 b&w illus., 2 figures, 2 tables
ISBN 978-0-292-72087-9, \$34.95, paperback
www.utexas.edu/utpress/books/ehrcin.html

Diva *Defiance and Passion in Early Italian Cinema*

By Angela Dalle Vacche

Foreword by Guy Maddin

As scientific discoveries and technological advances radically modernized Europe around the turn of the twentieth century, artists of all types began questioning what it means to be human in an increasingly mechanistic world. Animated by a luminous goddess at its center, the diva film provided a forum for denouncing social evils and exploring new models of behavior among the sexes. These melodramas of courtship, seduction, marriage, betrayal, abandonment, child custody, and public reputation, to mention only a few themes, offered women a vision of—if not always a realistic hope for—emancipation and self-discovery.

In *Diva*, Angela Dalle Vacche offers the first authoritative study of this important "film" genre of the cinema that preceded the Great War of 1915–1918. She analyzes some seventy films, as well as the work of actresses such as Francesca Bertini, Lyda Borelli, and Pina Menichelli, to establish what the diva film contributed to the modernist development of the "new woman." Contrasting the Italian diva with the Hollywood vamp Theda Bara and the famous Danish star Asta Nielsen, Dalle Vacche shows how the diva oscillates between articulating Henri Bergson's vibrant life-force (*élan vital*) and representing the suffering figure of the Catholic *mater dolorosa*.

Taking readers on a fascinating tour that includes the Ballets Russes, orientalism, art nouveau, Futurism, fashion, prostitution, stunt women in the circus, aviation, anti-Semitism, colonialism, and censorship, *Diva* sheds important new light on the eccentric implantation of modernity in Italy, as well as on how, before World War I, the filmic image was associated with the powers of the occult and not with the Freudian unconscious, as has been argued until now.

2008, 368 pp., 125 b&w illus., 1 DVD
ISBN 978-0-292-71661-2, \$70.00
ISBN 978-0-292-71711-4, \$34.95, paperback
www.utexas.edu/utpress/books/daldiv.html

Cinema and Painting *How Art Is Used in Film*

By Angela Dalle Vacche

"In this ground-breaking study, the author shows how eight films variously define painting as an art. . . . For all the wide range of art references, the readings of the films are rigorous and sensitive as film criticism. This art historian knows film." — *Choice*

1996, 320 pp., 68 b&w photos
ISBN 978-0-292-71583-7, \$19.95, paperback
www.utexas.edu/utpress/books/dalcin.html

The Image in Dispute *Art and Cinema in the Age of Photography*

Edited by Dudley Andrew

With the assistance of Sally Shafto

Photography, cinema, and video have irrevocably changed the ways in which we view and interpret images. Indeed, the mechanical reproduction of images was a central preoccupation of twentieth-century philosopher Walter Benjamin, who recognized that film would become a vehicle not only for the entertainment of the masses but also for consumerism and even communism and fascism. In this volume, experts in film studies and art history take up the debate, begun by Benjamin, about the power and scope of the image in a secular age.

1997, 347 pp., 52 b&w photos
ISBN 978-0-292-70476-3, \$30.00, paperback
www.utexas.edu/utpress/books/andima.html

Screening the Gothic

By Lisa Hopkins

Filmmakers have long been drawn to the Gothic with its eerie settings and promise of horror lurking beneath the surface. Moreover, the Gothic allows filmmakers to hold a mirror up to their own age and reveal society's deepest fears. Franco Zeffirelli's *Jane Eyre*, Francis Ford Coppola's *Bram Stoker's Dracula*, and Kenneth Branagh's *Hamlet* are just a few examples of film adaptations of literary Gothic texts. In this ground-breaking study, Lisa Hopkins explores how the Gothic has been deployed in these and other contemporary films and comes to some surprising conclusions. For instance, in a brilliant chapter on films geared to children, Hopkins finds that horror resides not in the trolls, wizards, and goblins that abound in *Harry Potter*, but in the heart of the family.

Screening the Gothic offers a radical new way of understanding the relationship between film and the Gothic as it surveys a wide range of films, many of which have received scant critical attention. Its central claim is that, paradoxically, those texts whose affiliations with the Gothic were the clearest became the least Gothic when filmed. Thus, Hopkins surprises readers by revealing Gothic elements in films such as *Sense and Sensibility* and *Mansfield Park*, as well as exploring more obviously Gothic films like *The Mummy* and *The Fellowship of the Ring*. Written in an accessible and engaging manner, *Screening the Gothic* will be of interest to film lovers as well as students and scholars.

2005, 188 pp., 10 b&w illus.
ISBN 978-0-292-70646-0, \$19.95, paperback
www.utexas.edu/utpress/books/hopscr.html

Art in the Cinematic Imagination

By Susan Felleman

Bringing an art historical perspective to the realm of American and European film, *Art in the Cinematic Imagination* examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs. From the use of portraits in *Vertigo* to the cinematic depiction of women artists in *Artemisia* and *Camille Claudel*, Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex, gender, identity, commerce, and class.

Probing more than twenty films from the postwar era through contemporary times, *Art in the Cinematic Imagination* considers a range of structurally significant art objects, artist characters, and art-world settings to explore how the medium of film can amplify, reinvent, or recontextualize the other visual arts. Fluently speaking across disciplines, Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the "Hollywood Love Goddess" and the pairing of the feminine with death on screen.

A persuasive approach to an engaging body of films, *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience.

2005, 213 pp., 39 halftones
ISBN 978-0-292-70941-6, \$25.00, paperback
www.utexas.edu/utpress/books/felart.html

Beautiful TV*The Art and Argument of Ally McBeal*

By Greg M. Smith

During its five-year run from 1997 to 2002, the popular TV show *Ally McBeal* engaged viewers in debates over what it means to be a woman or a man in the modern workplace; how romance factors into the therapeutic understanding of relationships; what value eccentricity has and how much oddity society should tolerate; and what utility fantasy has in the pragmatic world. In addition to these social concerns, however, *Ally McBeal* stood out for being well-constructed, narratively complex, and stylistically rich—in short, beautiful TV.

Starting from the premise that much of television today is "drop-dead gorgeous" and that TV should be studied for its formal qualities as well as its social impact, Greg M. Smith analyzes *Ally McBeal* in terms of its aesthetic principles and narrative construction. He explores how *Ally*'s innovative use of music, special effects, fantasy sequences, voiceovers, and flashbacks structures a distinctive fictional universe, while it also opens up new possibilities for televisual expression. Smith also discusses the complex narrative strategies that *Ally*'s creator David E. Kelley used to develop a long-running storyline and shows how these serial narrative practices can help us understand a wide range of prime-time TV serials.

By taking seriously the art and argument of *Ally McBeal*, *Beautiful TV* conclusively demonstrates that aesthetic and narrative analysis is an indispensable key for unlocking the richness of contemporary television.

2007, 320 pp., 6 b&w photos
ISBN 978-0-292-71643-8, \$24.95, paperback
www.utexas.edu/utpress/books/smbiea.html

Reading between Designs*Visual Imagery and the Generation of Meaning in The Avengers, The Prisoner, and Doctor Who*

By Piers D. Britton and Simon J. Barker

From the alien worlds of *Star Trek* to the realistic operating room of *ER*, the design of sets and costumes contributes not only to the look and mood of television shows, but even more importantly to the creation of memorable characters. Yet, until now, this crucial aspect of television creativity has received little critical attention, despite the ongoing interest in production design within the closely allied discipline of film studies.

In this book, Piers Britton and Simon Barker offer a first analytical study of scenic and costume design for television drama series. They focus on three enduringly popular series of the 1960s—*The Avengers*, *The Prisoner*, and *Doctor Who*—and discuss such topics as the sartorial image of Steed in *The Avengers*, the juxtaposition of picturesque and fascistic architecture in *The Prisoner*, and the evolution of the high-tech interior of *Doctor Who*'s TARDIS. Interviews with the series' original designers and reproductions of their original drawings complement the authors' analysis, which sheds new light on a variety of issues, from the discourse of fashion to that of the heritage industry, notions of "Pop" and retro, and the cultural preoccupation with realism and virtual reality.

2003, 267 pp., 68 halftones
ISBN 978-0-292-70927-0, \$25.00, paperback
www.utexas.edu/utpress/books/brirea.html

Harnessing the Technicolor Rainbow*Color Design in the 1930s*

By Scott Higgins

Like Dorothy waking up over the rainbow in the Land of Oz, Hollywood discovered a vivid new world of color in the 1930s. The introduction of three-color Technicolor technology in 1932 gave filmmakers a powerful tool with which to guide viewers' attention, punctuate turning points, and express emotional subtext. Although many producers and filmmakers initially resisted the use of color, Technicolor designers, led by the legendary Natalie Kalmus, developed an aesthetic that complemented the classical Hollywood filmmaking style while still offering innovative novelty. By the end of the 1930s, color in film was thoroughly harnessed to narrative, and it became elegantly expressive without threatening the coherence of the film's imaginary world.

Harnessing the Technicolor Rainbow is the first scholarly history of Technicolor aesthetics and technology, as well as a thoroughgoing analysis of how color works in film. Scott Higgins draws on extensive primary research and close analysis of well-known movies, including *Becky Sharp*, *A Star Is Born*, *Adventures of Robin Hood*, and *Gone with the Wind*, to show how the Technicolor films of the 1930s forged enduring conventions for handling color in popular cinema. He argues that filmmakers and designers rapidly worked through a series of stylistic modes based on the demonstration, restraint, and integration of color—and shows how the color conventions developed in the 1930s have continued to influence filmmaking to the present day. Higgins also formulates a new vocabulary and a method of analysis for capturing the often-elusive functions and effects of color that, in turn, open new avenues for the study of film form and lay a foundation for new work on color in cinema.

2007, 328 pp., 85 b&w illus., 32 color photos on 8 pages
ISBN 978-0-292-71627-8, \$55.00
ISBN 978-0-292-71628-5, \$24.95, paperback
www.utexas.edu/utpress/books/highar.html

Making Faces, Playing God*Identity and the Art of Transformational Makeup*

By Thomas Morawetz

Wearing a mask—putting on another face—embodies a fundamental human fantasy of inhabiting other bodies and experiencing other lives. In this extensively illustrated book, Thomas Morawetz explores how the creation of transformational makeup for theatre, movies, and television fulfills this fantasy of self-transformation and satisfies the human desire to become "the other."

2001, 246 pp., 121 color and 100 b&w photos
ISBN 978-0-292-75247-4, \$29.95, paperback
www.utexas.edu/utpress/books/mormak.html

Pretty Pictures*Production Design and the History Film*

By C. S. Tashiro

Theories of film have traditionally dealt with either narrative or industrial issues, with the consequence that the physical content of the graphic frame has often been ignored or relegated to the sidelines. By contrast, C. S. Tashiro foregrounds the visual aspect of cinema in this book, drawing on his experiences as a designer and filmmaker, as well as on contemporary theory, to show how production design can support or contradict narrative structure, or exist in an entirely parallel realm of meaning.

1998, 252 pp., 79 b&w illustrations
ISBN 978-0-292-78150-4, \$18.95, paperback
www.utexas.edu/utpress/books/taspre.html

The Solaris Effect*Art and Artifice in Contemporary American Film*

By Steven Dillon

What do contemporary American movies and directors have to say about the relationship between nature and art? How do science fiction films like Steven Spielberg's *A.I.* and Darren Aronofsky's π represent the apparent oppositions between nature and culture, wild and tame?

Steven Dillon's intriguing new volume surveys American cinema from 1990 to 2002 with substantial descriptions of sixty films, emphasizing small-budget independent American film. Directors studied include Steven Soderbergh, Darren Aronofsky, Todd Haynes, Harmony Korine, and Gus Van Sant, as well as more canonical figures like Martin Scorsese, Robert Altman, David Lynch, and Steven Spielberg. The book takes its title and inspiration from Andrei Tarkovsky's 1972 film *Solaris*, a science fiction ghost story that relentlessly explores the relationship between the powers of nature and art. The author argues that American film has the best chance of aesthetic success when it acknowledges that a film is actually a film. The best American movies tell an endless ghost story, as they perform the agonizing nearness and distance of the cinematic image.

This groundbreaking commentary examines the rarely seen bridge between select American film directors and their typically more adventurous European counterparts. Filmmakers such as Lynch and Soderbergh are cross-cut together with Tarkovsky and the great French director, Jean-Luc Godard, in order to test the limits and possibilities of American film. Both enthusiastically cinephilic and fiercely critical, this book puts a decade of U.S. film in its global place, as part of an ongoing conversation on nature and art.

2006, 280 pp.
ISBN 978-0-292-71344-4, \$55.00
ISBN 978-0-292-71345-1, \$22.95, paperback
www.utexas.edu/utpress/books/dilsol.html

Film Genre Reader III

Edited by Barry Keith Grant

From reviews of the second edition:

"The fascinating, well-chosen essays in this volume represent almost all of the recent (and often competing) trends in film scholarship and present significant revisions of earlier genre theories and analysis. Grant shows that the generic core, however constituted and established, is but one atom in a complex structure of film experience, response, and meaning." —Choice
"A terrific collection of essays on film theory and genre criticism. . . . With its numerous stills and an excellent bibliography, this work is ideal as an academic text or as an informative read for film buffs."

—Bloomsbury Review

Since 1986, *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film, with nearly 20,000 copies in print.

Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This third edition adds new essays on teen films, the question of genre hybridity, and neo-noir and genre in the era of globalization, along with an updated bibliography.

2003, 656 pp., 94 b&w photos
ISBN 978-0-292-70185-4, \$29.95, paperback
www.utexas.edu/utpress/books/graf3.html

Henry Bumstead and the World of Hollywood Art Direction

By Andrew Horton

From a hotel in Marrakech in *The Man Who Knew Too Much*, to small-town Alabama in *To Kill a Mockingbird*, to Mission Control in *Space Cowboys*, creating a fictional, yet wholly believable world in which to film a movie has been the passion and life's work of Henry Bumstead, one of Hollywood's most celebrated production designers. In a career that has spanned nearly seventy years, Bumstead has worked on more than one hundred movies and television films. His many honors include Academy Awards for Art Direction for *To Kill a Mockingbird* and *The Sting*, as well as nominations for *Vertigo* and *The Unforgiven*. This popularly written and extensively illustrated book tells the intertwining stories of Henry Bumstead's career and the evolution of Hollywood art direction.

2003, 205 pp., 87 b&w photos, 2 tables
ISBN 978-0-292-70519-7, \$29.95
www.utexas.edu/utpress/books/horhen.html

Selznick's Vision*Gone with the Wind and Hollywood Filmmaking*

By Alan David Vertrees

Foreword by Thomas Schatz

In this new study of one of cinema's most beloved films, Alan David Vertrees challenges the popular image of executive producer David O. Selznick as a megalomaniacal meddler whose hiring and firing of directors and screenwriters created a patchwork film that succeeded despite his interference. Drawing on ten years of research in the Selznick archives, and examining the screenplay's successive drafts, dramatic continuity designs and "storyboard" sketches (many of which are reproduced here), and production correspondence and memoranda, Vertrees interprets the producer's actions as manipulation, not indecision, establishing Selznick's "vision" as the guiding intelligence behind the film's success.

Texas Film and Media Studies Series
Thomas Schatz, Editor
1997, 256 pp., 150 b&w photos
ISBN 978-0-292-78729-2, \$30.00, paperback
www.utexas.edu/utpress/books/versep.html

Mavericks*A Gallery of Texas Characters*

By Gene Fowler

Texas has been home to so many colorful characters, out-of-staters might wonder if any normal people live here. And it's true that the "Texian" desire to act out sometimes overcomes even the most sober citizens—which makes it a real challenge for the genuine eccentrics to distinguish themselves from the rest of us. Fortunately, though, many maverick Texans have risen to the test, and in this book, Gene Fowler introduces us to a gallery of Texas eccentrics from the worlds of oil, ranching, real estate, politics, rodeo, metaphysics, showbiz, art, and folklore.

Mavericks rounds up dozens of Fowler's favorite Texas characters, folks like the Trinity River prophet Commodore Basil Muse Hatfield; the colorful poet-politician Cyclone Davis Jr.; Big Bend tourist attraction Bobcat Carter; and the dynamic chief executive of the East Texas Oil Field Governor Willie. Fowler persuasively argues that many of these characters should be viewed as folk performance artists who created "happenings" long before the modern art world took up that practice in the 1960s. Other featured mavericks run the demographic gamut from inspirational connoisseurs of the region's native quirkiness to creative con artists and carnival oddities. But, artist or poser, all of the eccentrics in *Mavericks* completely embody the style and spirit that makes Texas so interesting, entertaining, and culturally unique.

2008, 182 pp., 38 halftones
ISBN 978-0-292-71834-0, \$50.00
ISBN 978-0-292-71819-7, \$19.95, paperback
www.utexas.edu/utpress/books/fowmav.html

*A Choice Outstanding Academic Book***Aesthetics of Film**

By Jacques Aumont, Alain Bergala, Michel Marie, and Marc Vernet

Translated and revised by Richard Neupert

"The single most comprehensive survey of the subject yet written. This masterful book provides a critical and concise introduction to nearly 100 years of philosophical inquiry into the cinema. . . . Aesthetics of Film is likely to become an essential text for the classroom and will provide an excellent backbone to the collegiate syllabus." —Choice

Texas Film and Media Studies Series
Thomas Schatz, Editor
1992, 288 pp., illus.
ISBN 978-0-292-70437-4, \$21.95, paperback
www.utexas.edu/utpress/books/aumaes.html

Indigenous Aesthetics*Native Art, Media, and Identity*

By Steven Leuthold

What happens when a Native or indigenous person turns a video camera on his or her own culture? Are the resulting images different from what a Westernized filmmaker would create, and, if so, in what ways? How does the use of a non-Native art-making medium, specifically video or film, affect the aesthetics of the Native culture? These are some of the questions that underlie this rich study of Native American aesthetics, art, media, and identity.

1998, 252 pp., 15 b&w photos
ISBN 978-0-292-74703-6, \$19.95, paperback
www.utexas.edu/utpress/books/leuind.html

Nine Plays by José Cruz González *Magical Realism and Mature Themes in Theatre for Young Audiences*

Edited by Coleman A. Jennings

In today's multicultural world there is an urgent need for more plays and books that represent a diverse array of ethnic groups. Theatre and book critics, scholars, and theatre professionals have long campaigned for a broader representation of minorities in book and play publishing.

In this anthology, renowned theatre expert Coleman A. Jennings has compiled a selection of plays by José Cruz González that meets these multicultural demands head-on. González is a foremost voice in theatre for children and youth whose plays address themes, often through imaginary lands and extraordinary characters, faced by children in their everyday lives.

Born to migrant workers in Calexico, California, in 1957, González learned at a young age how to tap into the vast world of his imagination. From his grandfather, who would regale the family with stories and riddles as they worked on the farm, he learned the power of storytelling. He spent afternoons, weekends, and summers working in the fields, so it is no surprise that his plays are strongly tied to the natural world. His use of magical realism has become one of his trademarks.

The nine plays in this anthology were thoughtfully collected and will go far to fill the multicultural gap in the world of theatre for children.

Louann Atkins Temple Women & Culture Series

2008, 65 b&w illus.

ISBN 978-0-292-71854-8, \$60.00

ISBN 978-0-292-71855-5, \$24.95, paperback

www.utexas.edu/utpress/books/jennin.html

Eight Plays for Children

The New Generation Play Project

Edited by Coleman A. Jennings

Foreword by Susan L. Zeder

The New Generation Play Project was a daring experiment in American children's theatre. This book provides the full text of the plays produced through the NGPP:

- Constance Congdon, *Beauty and the Beast*
- Velina Hasu Houston, *Hula Heart*
- Tina Howe, *East of the Sun and West of the Moon*
- Len Jenkin, *The Invisible Man*
- Mark Medoff, *Kringle's Window*
- Eric Overmyer, *Duke Kahanamoku vs. The Surfknappers*
- Michael Weller, *Dogbrain*
- York, *The Witch of Blackbird Pond*

1999, 493 pp., 16 halftones, 4 line drawings

ISBN 978-0-292-74057-0, \$26.95, paperback

www.utexas.edu/utpress/books/jeneig.html

El Teatro Campesino

Theater in the Chicano Movement

By Yolanda Broyles-González

"This welcome addition in critical theory about the Chicano theater movement is recommended for those researchers interested in theater practice and performance, women's studies, and cultural studies."

—Choice

1994, 304 pp., 31 b&w photos, 8 line drawings

ISBN 978-0-292-70801-3, \$21.95, paperback

www.utexas.edu/utpress/books/brotea.html

Teatro Chicana

A Collective Memoir and Selected Plays

By Laura E. Garcia, Sandra M. Gutierrez, and Felicitas Nuñez

Foreword by Yolanda Broyles-Gonzalez

The 1970s and 1980s saw the awakening of social awareness and political activism in Mexican-American communities. In San Diego, a group of Chicana women participated in a political theatre group whose plays addressed social, gender, and political issues of the working class and the Chicano Movement. In this collective memoir, seventeen women who were a part of Teatro de las Chicanas (later known as Teatro Laboral and Teatro Raíces) come together to share why they joined the theatre and how it transformed their lives. Teatro Chicana tells the story of this troupe through chapters featuring the history and present-day story of each of the main actors and writers, as well as excerpts from the group's materials and seven of their original short scripts.

Chicana Matters Series

Deena J. González and Antonia Castañeda, editors

2008, 360 pp., 34 b&w illus., 1 map

ISBN 978-0-292-71743-5, \$45.00

ISBN 978-0-292-71744-2, \$27.95, paperback

www.utexas.edu/utpress/books/guttea.html

Monkey Business Theatre

By Robert M. Laughlin and Sna Jtz'ibajom

In 1983, a group of citizens in San Cristóbal de las Casas, Chiapas, formed Sna Jtz'ibajom, the Tzotzil-Tzeltal Maya writers' cooperative. In the two decades since, this group has evolved from writing and publishing bilingual booklets to writing and performing plays that have earned them national and international renown.

Anthropologist Robert M. Laughlin has been a part of the group since its beginnings, and he offers a unique perspective on its development as a Mayan cultural force. The Monkey Business Theatre, or Teatro Lo'il Maxil, as this branch of Sna Jtz'ibajom calls itself, has presented plays in virtually every corner of the state of Chiapas, as well as in Mexico City, Guatemala, Honduras, Canada, and in many museums and universities in the United States. It has presented to the world, for the first time in drama, a view of the culture of the Mayas of Chiapas.

In this work, Laughlin presents a translation of twelve of the plays created by Sna Jtz'ibajom, along with an introduction for each. Half of the plays are based on myths and half on the social, political, and economic problems that have confronted—and continue to confront—the Mayas of Chiapas.

The Linda Schele Series in Maya and Pre-Columbian Studies

2008, 352 pp., 34 halftones, 2 maps

ISBN 978-0-292-71759-6, \$40.00

www.utexas.edu/utpress/books/laumon.html

Contemporary Theatre in Mayan Mexico

Death-Defying Acts

By Tamara L. Underiner

From the dramatization of local legends to the staging of plays by Shakespeare and other canonical playwrights to the exploration of contemporary sociopolitical problems and their effects on women and children, Mayan theatre is a flourishing cultural institution in southern Mexico. Part of a larger movement to define Mayan self-identity and reclaim a Mayan cultural heritage, theatre in Mayan languages has both reflected on and contributed to a growing awareness of Mayans as contemporary cultural and political players in Mexico and on the world's stage.

In this book, Tamara Underiner draws on fieldwork with theatre groups in Chiapas, Tabasco, and Yucatán to observe the Maya peoples in the process of defining themselves through theatrical performance. She looks at the activities of four theatre groups or networks, focusing on their operating strategies and on close analyses of selected dramatic texts. She shows that while each group works under the rubric of Mayan or indigenous theatre, their works are also in constant dialogue, confrontation, and collaboration with the wider, non-Mayan world. Her observations thus reveal not only how theatre is an agent of cultural self-definition and community-building but also how theatre negotiates complex relations among indigenous communities in Mayan Mexico, state governments, and non-Mayan artists and researchers.

2004, 203 pp., 21 b&w illus., 1 map

ISBN 978-0-292-70250-9, \$25.00, paperback

www.utexas.edu/utpress/books/undcon.html

Women Writing Plays

Three Decades of the Susan Smith Blackburn Prize

Edited by Alexis Greene

Introduction by Marsha Norman

Foreword by Emilie S. Kilgore

Women's playwrighting burgeoned in the United States and the United Kingdom as part of the feminist movement of the 1970s. Ever since, playwrighting women have been embracing new subjects, experimenting with form, and devising new ways of looking at the world. To honor their achievements and inspire future endeavors, the Susan Smith Blackburn Prize was established in memory of an American actor, journalist, and feminist who died of breast cancer. This volume offers a comprehensive overview of women's playwrighting, as well as a celebration of the Susan Smith Blackburn Prize. It combines critical essays, playwrights' memoirs, and conversations and interviews with playwrights to explore how women's playwrighting evolved in relation to the women's movement and how it continues to map new territory and find fresh modes of expression. The majority of contributors to this volume—playwrights, arts journalists, and theater critics—have had some connection to the Blackburn Prize, either as award recipients, play readers, or judges. The memoirs, conversations, and interviews come from some of the finest women playwrights of the last three decades. These dramatists offer fascinating insight into the playwrighting art, theatrical careers, and women's goals in writing for the theater.

Number Thirteen, Louann Atkins Temple Women & Culture Series

2006, 318 pp., 36 halftones

ISBN 978-0-292-71325-3, \$29.95

ISBN 978-0-292-71329-1, \$19.95, paperback

www.utexas.edu/utpress/books/grewom.html

Nine Contemporary Jewish Plays*From the New Play Commission of the National Foundation for Jewish Culture*

Edited by Ellen Schiff and Michael Posnick

Foreword by Theodore Bikel

Jewish theatre — plays about and usually by Jews — enters the twenty-first century with a long and distinguished history. To keep this vibrant tradition alive, the National Foundation for Jewish Culture established the New Play Commissions in Jewish Theatre in 1994. The commissions are awarded in an annual competition. Their goal is to help emerging and established dramatists develop new works in collaboration with a wide variety of theatres. Since its inception, the New Play Commissions has contributed support to more than seventy-five professional productions, staged readings, and workshops.

This anthology brings together nine commissioned plays that have gone on to full production. Ellen Schiff and Michael Posnick have selected works that reflect many of the historical and social forces that have shaped contemporary Jewish experience and defined Jewish identity — among them, surviving the Holocaust, the Israeli-Palestinian conflict, and the lives of newcomers in America, Israel, and Argentina. Following a foreword by Theodore Bikel, the editors provide introductory explanations of the New Play Commissions and an overview of Jewish theatre. The playwrights comment on the genesis of their work and its production history. 2005, 587 pp., 9 b&w photos
ISBN 978-0-292-70985-0, \$39.95
ISBN 978-0-292-71290-4, \$24.95, paperback
www.utexas.edu/utpress/books/schnin.html

Spilling the Beans in Chicanolandia
Conversations with Writers and Artists

By Frederick Luis Aldama

Since the 1980s, a prolific “second wave” of Chicano/a writers and artists has tremendously expanded the range of genres and subject matter in Chicano/a literature and art. Building on the pioneering work of their predecessors, whose artistic creations were often tied to political activism and the civil rights struggle, today’s Chicano/a writers and artists feel free to focus as much on the aesthetic quality of their work as on its social content. They use novels, short stories, poetry, drama, documentary films, and comic books to shape the raw materials of life into art objects that cause us to participate empathetically in an increasingly complex Chicano/a identity and experience.

This book presents far-ranging interviews with twenty-one “second wave” Chicano/a poets, fiction writers, dramatists, documentary filmmakers, and playwrights. Some are mainstream, widely recognized creators, while others work from the margins because of their sexual orientations or their controversial positions. Frederick Luis Aldama draws out the artists and authors on both the aesthetic and the sociopolitical concerns that animate their work. Their conversations delve into such areas as how the artists’ or writers’ life experiences have molded their work, why they choose to work in certain genres and how they have transformed them, what it means to be Chicano/a in today’s pluralistic society, and how Chicano/a identity influences and is influenced by contact with ethnic and racial identities from around the world.

2006, 304 pp.
ISBN 978-0-292-71312-3, \$30.00, paperback
www.utexas.edu/utpress/books/aldspi.html

José Limón and La Malinche*The Dancer and the Dance*

Edited by Patricia Seed

José Limón (1908–1972) was one of the leading figures of modern dance in the twentieth century. Hailed by the *New York Times* as “the finest male dancer of his time” when the José Limón Dance Company debuted in 1947, Limón was also a renowned choreographer who won two *Dance Magazine* Awards and a Capezio Dance Award, two of dance’s highest honors. In addition to directing his own dance company, Limón served as artistic director of the Lincoln Center’s American Dance Theater and also taught choreography at the Juilliard School for many years.

In this volume, scholars and artists from fields as diverse as dance history, art history, Mesoamerican ethnohistory, Mexican American studies, music studies, and Mexican history come together to explore one of José Limón’s masterworks, the ballet *La Malinche*. Offering many points of entry into the dance, they examine *La Malinche* from various angles, such as Limón’s life story and the influence of his Mexican heritage on his work, an analysis of the dance itself, the musical score composed by Norman Lloyd, the visual elements of props and costumes, the history and myth of La Malinche (the indigenous woman who served the Spanish conquistador Hernán Cortés as interpreter and mistress), La Malinche’s continuing presence in Mexican American culture, and issues involved in a modern restaging of the dance.

Also included in the book is a DVD written and directed by Patricia Harrington Delaney that presents the ballet in its entirety, accompanied by expert commentary that sets *La Malinche* within its artistic and historical context.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2008, 208 pp., 17 b&w photos, 1 DVD
ISBN 978-0-292-71735-0, \$34.95
www.utexas.edu/utpress/books/seejos.html

“A Trade like Any Other”
Female Singers and Dancers in Egypt

By Karin van Nieuwkerk

In Egypt, singing and dancing are considered essential on happy occasions. Professional entertainers often perform at weddings and other celebrations, and a host family’s prestige rises with the number, expense, and fame of the entertainers they hire. Paradoxically, however, the entertainers themselves are often viewed as disreputable people and are accorded little prestige in Egyptian society.

This paradox forms the starting point of Karin van Nieuwkerk’s look at the Egyptian entertainment trade. She explores the lives of female performers and the reasons why work they regard as “a trade like any other” is considered disreputable in Egyptian society.

1995, 240 pp., 18 b&w photos
ISBN 978-0-292-78723-0, \$24.95, paperback
www.utexas.edu/utpress/books/vantra.html
Not for sale in Egypt or the Middle East

Carnival and Other Christian Festivals*Folk Theology and Folk Performance*

By Max Harris

With a riotous mix of saints and devils, street theater and dancing, and music and fireworks, Christian festivals are some of the most lively and colorful spectacles that occur in Spain and its former European and American possessions. That these folk celebrations, with roots reaching back to medieval times, remain vibrant in the high-tech culture of the twenty-first century strongly suggests that they also provide an indispensable vehicle for expressing hopes, fears, and desires that people can articulate in no other way.

In this book, Max Harris explores and develops principles for understanding the folk theology underlying patronal saints’ day festivals, feasts of Corpus Christi, and Carnivals through a series of vivid, first-hand accounts of these festivities throughout Spain and in Puerto Rico, Mexico, Peru, Trinidad, Bolivia, and Belgium. Paying close attention to the signs encoded in folk performances, he finds in these festivals a folk theology of social justice that — however obscured by official rhetoric, by distracting theories of archaic origin, or by the performers’ own need to mask their resistance to authority — is often in articulate and complex dialogue with the power structures that surround it. This discovery sheds important new light on the meanings of religious festivals celebrated from Belgium to Peru and on the sophisticated theatrical performances they embody.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2003, 304 pp., 12 color, 65 b&w illus.
ISBN 978-0-292-70191-5, \$24.95, paperback
www.utexas.edu/utpress/books/harcar.html

Aztecs, Moors, and Christians
Festivals of Reconquest in Mexico and Spain

By Max Harris

In villages and towns across Spain and its former New World colonies, local performers stage mock battles between Spanish Christians and Moors or Aztecs that range from brief sword dances to massive street theatre lasting several days. The performances officially celebrate the triumph of Spanish Catholicism over its enemies. Such an explanation does not, however, account for the tradition’s persistence for more than five hundred years nor for its widespread diffusion.

In this perceptive book, Max Harris seeks to understand the “puzzling and enduring passion” of both Mexicans and Spaniards for festivals of *moros y cristianos*. He begins by tracing the performances’ roots in medieval Spain and showing how they came to be superimposed on the mock battles that had been part of pre-contact Aztec calendar rituals. Then, using James Scott’s distinction between “public” and “hidden transcripts,” he reveals how, in the hands of folk and indigenous performers, these spectacles of conquest became prophecies of the eventual reconquest of Mexico by the defeated Aztec peoples. Finally, he documents the early arrival of native American performance practices in Europe and the shift of *moros y cristianos* from court to folk tradition in Spain. Even today, as lively descriptions of current festivals make plain, mock battles between Aztecs, Moors, and Christians remain a remarkably sophisticated vehicle for the communal expression of dissent.

2000, 319 pp., 18 halftones, 14 line drawings
ISBN 978-0-292-73132-5, \$30.00, paperback
www.utexas.edu/utpress/books/harazt.html

The Teotihuacan Trinity
The Sociopolitical Structure of an Ancient Mesoamerican City

By Annabeth Headrick

Northeast of modern-day Mexico City stand the remnants of one of the world's largest preindustrial cities, Teotihuacan. Monumental in scale, Teotihuacan is organized along a three-mile-long thoroughfare, the Avenue of the Dead, that leads up to the massive Pyramid of the Moon. Lining the avenue are numerous plazas and temples, which indicate that the city once housed a large population that engaged in complex rituals and ceremonies. Although scholars have studied Teotihuacan for over a century, the precise nature of its religious and political life has remained unclear, in part because no one has yet deciphered the glyphs that may explain much about the city's organization and belief systems.

In this groundbreaking book, Annabeth Headrick analyzes Teotihuacan's art and architecture, in the light of archaeological data and Mesoamerican ethnography, to propose a new model for the city's social and political organization. Challenging the view that Teotihuacan was a peaceful city in which disparate groups united in an ideology of solidarity, Headrick instead identifies three social groups that competed for political power — rulers, kin-based groups led by influential lineage heads, and military orders that each had their own animal insignia. Her findings provide the most complete evidence to date that Teotihuacan had powerful rulers who allied with the military to maintain their authority in the face of challenges by the lineage heads. Headrick's analysis also underscores the importance of warfare in Teotihuacan society and clarifies significant aspects of its ritual life, including shamanism and an annual tree-raising ceremony that commemorated the Mesoamerican creation story.

William and Bettye Nowlin Series

2007, 256 pp., 131 figures

ISBN 978-0-292-71665-0, \$55.00

www.utexas.edu/utpress/books/heateo.html

Maya Palaces and Elite Residences
An Interdisciplinary Approach

Edited by Jessica Joyce Christie

Maya "palaces" have intrigued students of this ancient Mesoamerican culture since the early twentieth century, when scholars first applied the term "palace" to multi-room, gallery-like buildings set on low platforms in the centers of Maya cities. Who lived in these palaces? What types of ceremonial and residential activities took place there? How do the physical forms and spatial arrangement of the buildings embody Maya concepts of social organization and cosmology? This book brings together state-of-the-art data and analysis regarding the occupants, ritual and residential uses, and social and cosmological meanings of Maya palaces and elite residences.

The Linda Schele Series in Maya and

Pre-Columbian Studies

2003, 352 pp., 91 b&w illus., 6 tables

ISBN 978-0-292-71244-7, \$50.00

www.utexas.edu/utpress/books/chrmay.html

Lightning Warrior
Maya Art and Kingship at Quirigua

By Matthew G. Looper

The ancient Maya city of Quirigua occupied a crossroads between Copan in the southeastern Maya highlands and the major centers of the Peten heartland. Though always a relatively small city, Quirigua stands out because of its public monuments, which were some of the greatest achievements of Classic Maya civilization. Impressive not only for their colossal size, high sculptural quality, and eloquent hieroglyphic texts, the sculptures of Quirigua are also one of the few complete, in situ series of Maya monuments anywhere, which makes them a crucial source of information about ancient Maya spirituality and political practice within a specific historical context.

Using epigraphic, iconographic, and stylistic analyses, this study explores the integrated political-religious meanings of Quirigua's monumental sculptures during the eighth-century A.D. reign of the city's most famous ruler, Kak' Tiliw. In particular, Matthew Looper focuses on the role of stelae and other sculpture in representing the persona of the ruler not only as a political authority but also as a manifestation of various supernatural entities with whom he was associated through ritual performance. By tracing this sculptural program from its Early Classic beginnings through the reigns of Kak' Tiliw and his successors, and also by linking it to practices at Copan, Looper offers important new insights into the politico-religious history of Quirigua and its ties to other Classic Maya centers, the role of kingship in Maya society, and the development of Maya art.

The Linda Schele Series in Maya and

Pre-Columbian Studies

2003, 277 pp., 72 b&w photos, 248 line drawings, 4

maps, 5 tables

ISBN 978-0-292-70556-2, \$50.00

www.utexas.edu/utpress/books/loolig.html

Trees of Paradise and Pillars of the World
The Serial Stelae Cycle of "18-Rabbit-God K," King of Copan

By Elizabeth A. Newsome

Assemblies of rectangular stone pillars, or stelae, fill the plazas and courts of ancient Maya cities throughout the lowlands of southern Mexico, Guatemala, Belize, and western Honduras. Based on a thorough analysis of the imagery and inscriptions of seven stelae erected in the Great Plaza at Copan, Honduras, by the Classic Period ruler "18-Rabbit-God K," this ambitious study argues that stelae were erected not only to support a ruler's temporal claims to power but more importantly to express the fundamental connection in Maya worldview between rulership and the cosmology inherent in their vision of cyclical time. After an overview of the archaeology and history of Copan and the reign and monuments of "18-Rabbit-God K," Elizabeth Newsome interprets the iconography and inscriptions on the stelae, illustrating the way they fulfilled a coordinated vision of the king's ceremonial role in Copan's period-ending rites. She also links their imagery to key Maya concepts about the origin of the universe, expressed in the cosmologies and mythic lore of ancient and living Maya peoples.

The Linda Schele Series in Maya and

Pre-Columbian Studies

2001, 294 pp., 43 halftones, 112 line drawings,

6 maps, 1 graph, 3 tables

ISBN 978-0-292-72232-3, \$37.00, paperback

www.utexas.edu/utpress/books/newtre.html

Ritual and Power in Stone
The Performance of Rulership in Mesoamerican Izapan Style Art

By Julia Guernsey

The ancient Mesoamerican city of Izapa in Chiapas, Mexico, is renowned for its extensive collection of elaborate stone stelae and altars, which were carved during the Late Preclassic period (300 BC-AD 250). Many of these monuments depict kings garbed in the costume and persona of a bird, a well-known avian deity who had great significance for the Maya and other cultures in adjacent regions. This Izapan style of carving and kingly representation appears at numerous sites across the Pacific slope and piedmont of Mexico and Guatemala, making it possible to trace political and economic corridors of communication during the Late Preclassic period.

In this book, Julia Guernsey offers a masterful art historical analysis of the Izapan style monuments and their integral role in developing and communicating the institution of divine kingship. She looks specifically at how rulers expressed political authority by erecting monuments that recorded their performance of rituals in which they communicated with the supernatural realm in the persona of the avian deity. She also considers how rulers used the monuments to structure their built environment and create spaces for ritual and politically charged performances. Setting her discussion in a broader context, Guernsey also considers how the Izapan style monuments helped to motivate and structure some of the dramatic, pan-regional developments of the Late Preclassic period, including the forging of a codified language of divine kingship. This pioneering investigation, which links monumental art to the matrices of political, economic, and supernatural exchange, offers an important new understanding of a region, time period, and group of monuments that played a key role in the history of Mesoamerica and continue to intrigue scholars within the field of Mesoamerican studies.

The Linda Schele Series in Maya and

Pre-Columbian Studies

2006, 229 pp., 34 b&w illus., 105 figures, 5 maps

ISBN 978-0-292-71323-9, \$45.00

www.utexas.edu/utpress/books/guerit.html

On the Plaza
The Politics of Public Space and Culture

By Setha M. Low

Friendly gossip, political rallies, outdoor concerts, drugs, shoeshines, and sex-for-sale — almost every aspect of Latin American life has its place and time in the public plaza. In this wide-ranging, multi-disciplinary study, Setha M. Low explores the interplay of space and culture in the plaza, showing how culture acts to shape public spaces and how the physical form of the plaza encodes the social and economic relations within its city.

Low centers her study on two plazas in San José, Costa Rica, with comparisons to public plazas in the United States, Europe, and elsewhere. She interweaves ethnography, history, literature, and personal narrative to capture the ambiance and meaning of the plaza. She also uncovers the contradictory ethnohistories of the European and indigenous origins of the Latin American plaza and explains why the plaza is often a politically contested space. 2000, 296 pp., 51 b&w photos, 16 maps, 4 tables
ISBN 978-0-292-74714-2, \$19.95, paperback
www.utexas.edu/utpress/books/lowont.html

The Hacienda in Mexico

By Daniel Nierman and Ernesto H. Vallejo

Translated by Mardith Schuetz-Miller

Foreword by Elena Poniatowska

The Mexican hacienda was a work place, a residence, a place of leisure and of religion—in short, a closed and self-sufficient rural world in which landowners and workers engaged in agricultural and livestock production. Constructed and modified from the sixteenth until the beginning of the twentieth centuries, they are today some of Mexico's architectural treasures. The hacienda's layout and buildings, though derived from earlier Spanish forms, constitute a uniquely Mexican vernacular architecture that deserves to be widely known and celebrated.

The Hacienda in Mexico is the first detailed architectural study of these rural communities. In this beautifully illustrated book, Daniel Nierman and Ernesto Vallejo present color and black-and-white photographs, site plans, building plans, and elevations to document all aspects of the hacienda—the compound, big house, chapel, spaces for production, materials and construction methods, and architectural details. In the accompanying text, they discuss each of these elements, as well as the hacienda's historical development and the ways in which its productive activities shaped its architecture.

To produce this work, the authors traveled extensively in the states of Hidalgo, Tlaxcala, and San Luis Potosí, photographing and drawing haciendas, interviewing their owners and state and federal authorities, and researching in hacienda archives. This in-depth treatment of the hacienda clearly identifies the architectural elements that make it unique, while adding a new chapter to architectural history and to the history of New Spain.

Roger Fullington Series in Architecture

2003, 156 pp., 32 color photos,

89 halftones, 39 line drawings

ISBN 978-0-292-70526-5, \$34.95

www.utexas.edu/utpress/books/nieyac.html**Architecture and Its Sculpture in Viceregal Mexico**

By Robert J. Mullen

From monumental cathedrals to simple parish churches, perhaps as many as 100,000 churches and civic buildings were constructed in Mexico during the viceregal or colonial period (1535-1821). Many of these structures remain today as witnesses to the fruitful blending of Old and New World forms and styles that created an architecture of enduring vitality.

In this profusely illustrated book, Robert J. Mullen provides a much-needed overview of Mexican colonial architecture and its attendant sculpture. Writing with just the right level of detail for students and general readers, he places the architecture in its social and economic context. He shows how buildings in the larger cities remained closer to European designs, while buildings in the pueblos often included prehispanic indigenous elements.

This book grew out of the author's twenty-five-year exploration of Mexico's architectural and sculptural heritage. Combining an enthusiast's love for the subject with a scholar's care for accuracy, it is the perfect introduction to the full range of Mexico's colonial architecture.

1997, 279 pp., 172 halftones, 20 line drawings, 5 maps

ISBN 978-0-292-75210-8, \$25.95, paperback

www.utexas.edu/utpress/books/mularc.html**Modernity and the Architecture of Mexico**

Edited by Edward R. Burian

Foreword by Ricardo Legoretta

Since the mid 1970s, there has been an extraordinary renewal of interest in early modern architecture, both as a way of gaining insight into contemporary architectural culture and as a reaction to neoconservative postmodernism. This book undertakes a critical reappraisal of the notion of modernity in Mexican architecture and its influence on a generation of Mexican architects whose works spanned the 1920s through the 1960s.

Nine essays by noted architects and architectural historians cover a range of topics from broad-based critical commentaries to discussions of individual architects and buildings. Among the latter are the architects Enrique del Moral, Juan O'Gorman, Carlos Obregón Santacilia, Juan Segura, Mario Pani, and the campus and stadium of the Ciudad Universitaria in Mexico City.

1997, 232 pp., 72 b&w photos, 8 line drawings

ISBN 978-0-292-70853-2, \$25.00, paperback

www.utexas.edu/utpress/books/burmod.html**How the Maya Built Their World Energetics and Ancient Architecture**

By Elliot M. Abrams

Maya architecture is often described as "massive" and "monumental," but experiments at Copan, Honduras, convinced Elliot Abrams that 300 people could have built one of the large palaces there in only 100 days.

In this groundbreaking work, Abrams explicates his theory of architectural energetics, which involves translating structures into volumes of raw and manufactured materials that are then multiplied by the time required for their production and assembly to determine the labor costs of past construction efforts. Applying this method to residential structures of the Late Classic period (A.D. 700-900) at Copan leads Abrams to posit a six-tiered hierarchic social structure of political decision making, ranging from a stratified elite to low-ranking commoners. By comparing the labor costs of construction and other economic activities, he also prompts a reconsideration of the effects of royal construction demands on commoners.

1994, 192 pp., 6 b&w photos, 12 figures, 4 maps, 12

tables

ISBN 978-0-292-70462-6, \$25.00, paperback

www.utexas.edu/utpress/books/abrhow.html**The Art and Architecture of the Texas Missions**

By Jacinto Quirarte

See *Latin American Art*.

February 2010

Houston Lost and Unbuilt

By Steven R. Strom

Driven by an almost fanatical desire for whatever is new, "modern," and likely to make money, Houston is constantly in the process of remaking itself. Few structures remain from the nineteenth century, and even much of the twentieth-century built environment has fallen before the wrecking ball of "progress." Indeed, the demolition of older buildings in Houston can be compared to the destruction of cityscapes such as Berlin, Warsaw, and Tokyo in World War II. But because this wholesale restructuring of Houston's built environment has happened in peacetime, historically minded people have only recently sounded an alarm over what is being lost and the toll this destruction is taking on Houstonians' sense of place.

Houston Lost and Unbuilt presents an extensive catalogue of twentieth-century public and commercial buildings that have been lost forever, as well as an intriguing selection of buildings that never made it off the drawing board. The lost buildings (or lost interiors of buildings) span a wide range, from civic gathering places such as the Houston Municipal Auditorium and the Astrodome to commercial enterprises such as the Foley Brothers, Sears Roebuck, and Sakowitz department stores to "Theatre Row" downtown to neighborhoods such as Fourth Ward/Freedmen's Town. Steven Strom's introductions and photo captions describe each significant building's contribution to the civic life of Houston. The "unbuilt" section of the book includes numerous previously unpublished architectural renderings of proposed projects such as a multi-building city center, monorail, and people mover system, all which reflect Houston's fascination with the future and optimism that technology will solve all of the city's problems.

STEVEN R. STROM is a communications specialist for the Aerospace Corporation in Los Angeles, California. He holds an M.A. in American history from Boston College. Strom headed the Architectural Archive at the Houston Metropolitan Research Center (HMRC) for nine years and later served as Director of HMRC. He has published numerous articles on architecture, space, and Houston history, as well as the book *International Launch Site Guide*. *Houston Lost and Unbuilt* grows out of award-winning articles he originally published in *Cite: The Architecture and Design Review of Houston*.

Roger Fullington Series in Architecture
2010, 224 pp., 153 b&w photos, 82 line drawings
ISBN 978-0-292-72113-5, \$45.00
www.utexas.edu/utpress/books/strhou.html

Ephemeral City

Cite Looks at Houston

Edited by Barrie Scardino, William F. Stern, and Bruce C. Webb

Foreword by Peter G. Rowe

Built around characteristic features of modern life such as rapid change, built-in obsolescence, indeterminacy, media orientation, a culture of style, and instant gratification, Houston is an ephemeral city, hard to pin down and understand. Its lack of zoning (Houston is the only major city in America without it) and a burgeoning population that doubles every generation have created a new urban paradigm, where displacements of traditional patterns of stability and urban ritual are now the norm.

Since 1982, *Cite: The Architectural and Design Review* of Houston has explored the nature of Houston's evolution as an urban place by publishing commissioned articles by nationally known writers and architectural historians and high quality photography. This volume brings together twenty-five exceptional articles from *Cite's* first twenty years, along with 224 black-and-white photographs, maps, and plans. The book is divided into three sections: "Idea of the City," edited by Bruce C. Webb, "Places of the City," edited by Barrie Scardino, and "Buildings of the City," edited by William F. Stern. The sections are introduced with new essays written by the editors to provide cohesion for the anthology and commentary on where Houston might be going in the twenty-first century. Most articles are followed by a brief update and bibliography of related articles published in *Cite*.

The editors chose these articles to explore the developmental history and architecture of a flat, sprawling, free-spirited city that is impossible to capture through any one episode or explain through any one place. With a diversity of voices and a selection that includes both narrow and broad topics, the volume constitutes a collage that captures the essence of a remarkable place — inchoate, patchwork, full of youthful vigor, favorable to private enterprise, and one of the world's most fascinating cities.

2003, 328 pp., 223 figures
ISBN 978-0-292-70187-8, \$35.00
www.utexas.edu/utpress/books/scaeph.html

Architecture in Texas

1895-1945

By Jay C. Henry

"Written in an accessible style, Henry's work places Texas architecture in the wider context of American architectural history by tracing the development of building in the state from late Victorian styles, and the rise of neoclassicism, to the advent of the International Style. . . . His work provides a welter of new facts, both about the era's buildings and the architects who designed them, and he has catalogued and described most of the important landmarks of the period."

— *Southwestern Historical Quarterly*

1993, 382 pp., 380 b&w photos, 7 line drawings
ISBN 978-0-292-73072-4, \$65.00
www.utexas.edu/utpress/books/henarc.html

Texas Log Buildings

A Folk Architecture

By Terry G. Jordan

"So well written that it will appeal not only to folklorists and architectural historians but also to anyone who has ever stopped the car on a Sunday afternoon and walked across a pasture to look at an old house."

— *Dallas Morning News*

1978, reissued 1994, 240 pp., 78 b&w photos, 23 maps, 17 line drawings, 7 tables
ISBN 978-0-292-78051-4, \$37.00, paperback
www.utexas.edu/utpress/books/jorlog.html

Cinema Houston

From Nickelodeon to Megaplex

By David Welling

Foreword by Jack Valenti

Cinema Houston celebrates a vibrant century of movie theatres and moviegoing in Texas's largest city. Illustrated with more than two hundred historical photographs, newspaper clippings, and advertisements, it traces the history of Houston movie theatres from their early twentieth-century beginnings in vaudeville and nickelodeon houses to the opulent downtown theatres built in the 1920s (the Majestic, Metropolitan, Kirby, and Loew's State). It also captures the excitement of the neighborhood theatres of the 1930s and 1940s, including the Alabama, Tower, and River Oaks; the theatres of the 1950s and early 1960s, including the Windsor and its Cinerama roadshows; and the multicinemas and megaplexes that have come to dominate the movie scene since the late 1960s.

While preserving the glories of Houston's lost movie palaces — only a few of these historic theatres still survive — *Cinema Houston* also vividly re-creates the moviegoing experience, chronicling midnight movie madness, summer nights at the drive-in, and, of course, all those tasty snacks at the concession stand. Sure to appeal to a wide audience, from movie fans to devotees of Houston's architectural history, *Cinema Houston* captures the bygone era of the city's movie houses, from the lowbrow to the sublime, the hi-tech sound of 70mm Dolby and THX to the crackle of a drive-in speaker on a cool spring evening.

Roger Fullington Series in Architecture
2007, 256 pp., 226 b&w photos
ISBN 978-0-292-71700-8, \$50
www.utexas.edu/utpress/books/welcin.html

Technology and Place

Sustainable Architecture and the Blueprint Farm

By Steven A. Moore

Foreword by Kenneth Frampton

Developing "sustainable" architectural and agricultural technologies was the intent behind Blueprint Farm, an experimental agricultural project designed to benefit farm workers displaced by the industrialization of agriculture in the Rio Grande Valley of Texas. Yet, despite its promise, the very institutions that created Blueprint Farm terminated the project after just four years (1987-1991).

In this book, Steven Moore demonstrates how the various stakeholders' competing definitions of "sustainability," "technology," and "place" ultimately doomed Blueprint Farm. He reconstructs the conflicting interests and goals of the founders, including Jim Hightower and the Texas Department of Agriculture, Laredo Junior College, and the Center for Maximum Potential Building Systems, and shows how, ironically, they unwittingly suppressed the self-determination of the very farm workers the project sought to benefit. From the instructive failure of Blueprint Farm, Moore extracts eight principles for a regenerative architecture, which he calls his "non-modern manifesto."

2001, 286 pp., 43 photos, 14 line drawings, 1 map, 6 tables, 50 b&w illus.
ISBN 978-0-292-75245-0, \$25.00, paperback
www.utexas.edu/utpress/books/mootec.html

Delirious New Orleans *Manifesto for an Extraordinary American City*

By Stephen Verderber

From iconic neighborhoods such as the French Quarter and the Garden District to more economically modest but no less culturally vibrant areas, architecture is a key element that makes New Orleans an extraordinary American city. *Delirious New Orleans* began as a documentary project to capture the idiosyncratic vernacular architecture and artifacts—vintage mom-and-pop businesses, roadside motels, live music clubs, neon signs, wall murals, fast-food joints, and so on—that helped give the city's various neighborhoods their unique character. But because so many of these places and artifacts were devastated by Hurricane Katrina, *Delirious New Orleans* has become both a historical record of what existed in the past and a blueprint for what must be rebuilt and restored to retain the city's unique multicultural landscape.

Stephen Verderber starts with the premise that New Orleans's often-overlooked neighborhoods imbue the city with deep authenticity as a place. He opens *Delirious New Orleans* with a photo-essay that vividly presents this vernacular architecture and its artifacts, both before Katrina and in its immediate aftermath. In the following sections of the book, which are also heavily illustrated, Verderber takes us on a tour of the city's commercial vernacular architecture, as well as the expressive folk architecture of its African American neighborhoods. He discusses how the built environment was profoundly shaped by New Orleans's history of race and class inequities and political maneuvering, along with its peculiar, below-sea-level geography. Verderber also considers the aftermath of Katrina and the armada of faceless FEMA trailers that have, at least temporarily and by default, transformed this urban landscape.

Roger Fullington Series in Architecture

2008, 288 pp., illus.

ISBN 978-0-292-71753-4, \$45.00

www.utexas.edu/utpress/books/verdel.html

Deconstructing the American Mosque *Space, Gender, and Aesthetics*

By Akel Ismail Kahera

From the avant-garde design of the Islamic Cultural Center in New York City to the simplicity of the Dar al-Islam Mosque in Abiquiu, New Mexico, the American mosque takes many forms of visual and architectural expression. The absence of a single, authoritative model and the plurality of design nuances reflect the heterogeneity of the American Muslim community itself, which embodies a whole spectrum of ethnic origins, traditions, and religious practices. In this book, Akel Ismail Kahera explores the history and theory of Muslim religious aesthetics in the United States since 1950. Using a notion of deconstruction based on the concepts of "jamal" (beauty), "subject," and "object" found in the writings of Ibn Arabi (d. 1240), he interprets the forms and meanings of several American mosques from across the country. His analysis contributes to three debates within the formulation of a Muslim aesthetics in North America—first, over the meaning, purpose, and function of visual religious expression; second, over the spatial and visual affinities between American and non-American mosques, including the Prophet's mosque at Madinah, Arabia; and third, over the relevance of culture, place, and identity to the making of contemporary religious expression in North America.

2002, 208 pp., 43 figures

ISBN 978-0-292-71957-6, \$25.00, paperback

www.utexas.edu/utpress/books/kahdec.html

The Los Angeles Plaza *Sacred and Contested Space*

By William David Estrada

Foreword by Devra Weber

City plazas worldwide are centers of cultural expression and artistic display. They are settings for everyday urban life where daily interactions, economic exchanges, and informal conversations occur, thereby creating a socially meaningful place at the core of a city.

At the heart of historic Los Angeles, the Plaza represents a quintessential public space where real and imagined narratives overlap and provide as many questions as answers about the development of the city and what it means to be an Angeleno. The author, a social and cultural historian who specializes in nineteenth- and early twentieth-century Los Angeles, is well suited to explore the complex history and modern-day relevance of the Los Angeles Plaza. From its indigenous and colonial origins to the present day, Estrada explores the subject from an interdisciplinary and multiethnic perspective, delving into the pages of local newspapers, diaries and letters, and the personal memories of former and present Plaza residents, in order to examine the spatial and social dimensions of the Plaza over an extended period of time.

The author contributes to the growing historiography of Los Angeles by providing a groundbreaking analysis of the original core of the city that covers a long span of time, space, and social relations. He examines the impact of change on the lives of ordinary people in a specific place, and how this change reflects the larger story of the city.

2008, 342 pp., 53 halftones, 7 maps, 1 chart

ISBN 978-0-292-71754-1, \$60.00

ISBN 978-0-292-71755-8, \$24.95, paperback

www.utexas.edu/utpress/books/estlos.html

How Cities Work *Suburbs, Sprawl, and the Roads Not Taken*

By Alex Marshall

Do cities work anymore? How did they get to be such sprawling conglomerations of lookalike subdivisions, megafreeways, and "big box" superstores surrounded by acres of parking lots? And why, most of all, don't they feel like real communities? These are the questions that Alex Marshall tackles in this hard-hitting, highly readable look at what makes cities work.

Marshall argues that urban life has broken down because of our basic ignorance of the real forces that shape cities—transportation systems, industry and business, and political decision making. He explores how these forces have built four very different urban environments—the decentralized sprawl of California's Silicon Valley, the crowded streets of New York City's Jackson Heights neighborhood, the controlled growth of Portland, Oregon, and the stage-set facades of Disney's planned community, Celebration, Florida.

To build better cities, Marshall asserts, we must understand and intelligently direct the forces that shape them. Without prescribing any one solution, he defines the key issues facing all concerned citizens who are trying to control urban sprawl and build real communities. His timely book will be important reading for a wide public and professional audience.

Constructs Series

H. Randolph Swearer, Robert Mugerauer,

and Vivian Sobchack, series editors

2001, 269 pp., 20 b&w photos

ISBN 978-0-292-75240-5, \$26.95, paperback

www.utexas.edu/utpress/books/marhow.html

Geometry in Architecture *Texas Buildings Yesterday and Today*

By Clovis Heimsath

Foreword by Louis Kahn

Original edition photography by Maryann Heimsath

Revised edition photography coordinated by Lisa Hardaway

Pioneer Texas Buildings opened people's eyes when it was first published in 1968. This revised edition of *Pioneer Texas Buildings* juxtaposes the historic structures with works by twenty contemporary architects who are inspired by the pioneer tradition to show how seamlessly the basic geometries translate from one era to another. As in the first edition, sketches and brief commentary by Clovis Heimsath explain how squares, triangles, and circles take shape in the cubic, triangular, and cylindrical forms that comprise houses and other buildings. Then black-and-white photographs, the heart of the book, illustrate these geometric forms in historic and modern buildings. The book also includes two essays in which Heimsath discusses the factors that led him and his wife Maryann to document early Texas buildings and the results in historic preservation and timeless architectural designs that have followed from their efforts.

2002, 180 pp., 370 photos, 37 line drawings

ISBN 978-0-292-73145-5, \$19.95

www.utexas.edu/utpress/books/heigeo.html

The Architecture of O'Neil Ford *Celebrating Place*

By David Dillon

O'Neil Ford (1905–1982) was the most influential Texas architect of the twentieth century. A technological innovator who bridged Texas' rural past and urban future, he taught three generations of architects how to adapt vernacular forms and materials to modern conditions. Widely known for his many projects in San Antonio and Dallas, Ford also designed buildings from Laredo, Texas, to Saratoga Springs, New York, over the course of a sixty-year career. In this book, David Dillon undertakes the first critical study of Ford's architecture in both its regional and national contexts.

1999, 176 pp., 62 color photos, 68 b&w illus.

ISBN 978-0-292-71602-5, \$29.95

www.utexas.edu/utpress/books/dilarc.html

Philip Johnson & Texas

By Frank D. Welch

Foreword by Philip Johnson

Principal photography by Paul Hester

Drawings by Brian Fitzsimmons and

Landry Ray

In this book, Frank Welch draws on interviews with Philip Johnson, his colleagues, and patrons to discover why Johnson has done his best work in the Lone Star State. This history of Johnson's work in Texas reveals how the architect's bold, outspoken personality attracted Texas clients and how their referrals shaped his career. It also demonstrates how Johnson's advocacy of architecture-as-art has affected the cultural climate of Texas cities. Perhaps most of all, it records Johnson's ongoing love affair with the state that made him its favorite "out-of-town" architect. As he once quipped during a slow time in his New York office, "I should have moved there; it's the only place I have any work!"

2000, 318 pp., 201 duotones, 28 line drawings

ISBN 978-0-292-79134-3, \$39.95

www.utexas.edu/utpress/books/welphi.html

November 2009

The Neural Imagination *Aesthetic and Neuroscientific Approaches to the Arts*

By Irving Massey

"The power of Massey's own imagination, and his vivid writing, make this book a delight."

— Oliver Sacks

Art and technology have been converging rapidly in the past few years; an important example of this convergence is the alliance of neuroscience with aesthetics, which has produced the new field of neuroaesthetics.

Irving Massey examines this alliance, in large part to allay the fears of artists and audiences alike that brain science may "explain away" the arts. The first part of the book shows how neuroscience can enhance our understanding of certain features of art. The second part of the book illustrates a humanistic approach to the arts; it is written entirely without recourse to neuroscience, in order to show the differences in methodology between the two approaches. The humanistic style is marked particularly by immersion in the individual work and by evaluation, rather than by detachment in the search for generalizations. In the final section Massey argues that, despite these differences, once the reality of imagination is accepted neuroscience can be seen as the collaborator, not the inquisitor, of the arts.

IRVING MASSEY is Professor of English and Comparative Literature and Adjunct Professor of French, Emeritus, at the State University of New York's University at Buffalo.

Cognitive Approaches to Literature and Culture Series
Edited by Frederick Luis Aldama, Arturo J. Aldama, and Patrick Colm Hogan
2009, 195 pp., 15 b&w and 11 color photos
ISBN 978-0-292-75279-5, \$55.00
www.utexas.edu/utpress/books/masneu.html

Thinking with Things *Toward a New Vision of Art*

By Esther Pasztor

"What is 'art'? Why have human societies through all time and around the globe created those objects we call works of art? Is there any way of defining art that can encompass everything from Paleolithic objects to the virtual images created by the latest computer technology? Questions such as these have preoccupied Esther Pasztor since the beginning of her scholarly career. In this authoritative volume, she distills four decades of research and reflection to propose a pathbreaking new way of understanding what art is and why human beings create it that can be applied to all cultures throughout time.

At its heart, Pasztor's thesis is simple and yet profound. She asserts that humans create things (some of which modern Western society chooses to call "art") in order to work out our ideas—that is, we literally think with things. Pasztor draws on examples from many societies to argue that the art-making impulse is primarily cognitive and only secondarily aesthetic. She demonstrates that "art" always reflects the specific social context in which it is created, and that as societies become more complex, their art becomes more rarefied.

2005, 264 pp., 145 b&w illus.
ISBN 978-0-292-76597-9, \$50.00
ISBN 978-0-292-70691-0, \$24.95, paperback
www.utexas.edu/utpress/books/pasthi.html

December 2009

Black, Brown, & Beige *Surrealist Writings from Africa and the Diaspora*

Edited by Franklin Rosemont and Robin

D.G. Kelley

Surrealism as a movement has always resisted the efforts of critics to confine it to any static definition—surrealists themselves have always preferred to speak of it in terms of dynamics, dialectics, goals, and struggles. Accordingly, surrealist groups have always encouraged and exemplified the widest diversity—from its start the movement was emphatically opposed to racism and colonialism, and it embraced thinkers from every race and nation.

Yet in the vast critical literature on surrealism, all but a few black poets have been invisible. Academic histories and anthologies typically, but very wrongly, persist in conveying surrealism as an all-white movement, like other "artistic schools" of European origin. In glaring contrast, the many publications of the international surrealist movement have regularly featured texts and reproductions of works by comrades from Martinique, Haiti, Cuba, Puerto Rico, South America, the United States, and other lands. Some of these publications are readily available to researchers; others are not, and a few fall outside academia's narrow definition of surrealism.

This collection is the first to document the extensive participation of people of African descent in the international surrealist movement over the past seventy-five years. Editors Franklin Rosemont and Robin D. G. Kelley aim to introduce readers to the black, brown, and beige surrealists of the world—to provide sketches of their overlooked lives and deeds as well as their important place in history, especially the history of surrealism.

FRANKLIN ROSEMONT, editor of the Surrealist Revolution Series published by the University of Texas Press, was welcomed into the surrealist group in Paris in 1966 by renowned surrealist André Breton. Rosemont has contributed to many international surrealist exhibitions and journals, among them *Analogon* in Prague and *L'Archibras* in Paris. Among his books are *Jacques Vaché and the Roots of Surrealism*, *Revolution in the Service of the Marvelous*, *An Open Entrance to the Shut Palace of Wrong Numbers*, and *Lamps Hurling at the Stunning Algebra of Ants*.

ROBIN D. G. KELLEY, a distinguished scholar of African American history, is Professor of History and American Studies and Ethnicity at the University of Southern California. He is the author of *Race Rebels: Culture, Politics, and the Black Working Class*; *Yo' Mama's Disfunktional! Fighting the Culture Wars in Urban America*; *Freedom Dreams: The Black Radical Imagination*; *To Make Our World Anew: A History of African Americans* (with Earl Lewis); and, most recently, *The Ionian Monk: The Life and Times of an American Original*.

The Surrealist Revolution Series, Franklin Rosemont series editor
2009, 400 pp., 19 b&w photos
ISBN 978-0-292-71997-2, \$65.00
www.utexas.edu/utpress/books/rosbla.html

Misplaced Objects *Migrating Collections and Recollections in Europe and the Americas*

By Silvia Spitta

"This book will make a significant contribution to more than one field. Conceptually, Spitta's model is an innovative one—she presents fresh historical perspectives on colonial phenomena and institutions... while interweaving this material with contemporary institutional or cultural echoes. The result is that we not only learn more about the 'old' New World, but the 'new' New World as well... The scholarship underlying this project is wide-reaching and impressive."

—R. Tripp Evans, Associate Professor of American Art, Wheaton College, and author of *Romancing the Maya: Mexican Antiquity in the American Imagination, 1820–1915*

"When things move, things change." Starting from this deceptively simple premise, Silvia Spitta opens a fascinating window onto the profound displacements and transformations that have occurred over the six centuries since material objects and human subjects began circulating between Europe and the Americas.

This extended reflection on the dynamics of misplacement starts with the European practice of collecting objects from the Americas into *Wunderkammern*, literally "cabinets of wonders." Stripped of all identifying contexts, these exuberant collections, including the famous Real Gabinete de Historia Natural de Madrid, upset European certainties, forcing a reorganization of knowledge that gave rise to scientific inquiry and to the epistemological shift we call modernity. In contrast, cults such as that of the Virgin of Guadalupe arose out of the reverse migration from Europe to the Americas. The ultimate marker of mestizo identity in Mexico, the Virgin of Guadalupe is now fast crossing the U.S.-Mexico border, and miracles are increasingly being reported. *Misplaced Objects* then concludes with the more intimate and familial collections and recollections of Cuban and Mexican American artists and writers that are contributing to the Latinization of the United States.

Beautifully illustrated and radically interdisciplinary, *Misplaced Objects* clearly demonstrates that it is not the awed viewer, but rather the misplaced object itself that unsettles our certainties, allowing new meanings to emerge.

Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture
2009, 288 pp., 141 b&w and color photos
ISBN 978-0-292-71897-5, \$50.00
www.utexas.edu/utpress/books/spimis.html

Viewpoints*Visual Anthropologists at Work*

Mary Strong, Text Editor

Laena Wilder, Visual Editor

"The authors in this volume include some of the best current researchers in the anthropological study of visual means of signification, communication, and representation."

— Thomas D. Blakely, Pennsylvania State University, Past President of the Society for Visual Anthropology and Organizer and Chair of the annual Visual

Research Conference

Early in its history, anthropology was a visual as well as verbal discipline. But as time passed, visually oriented professionals became a minority among their colleagues, and most anthropologists used written words rather than audiovisual modes as their professional means of communication. Today, however, contemporary electronic and interactive media once more place visual anthropologists and anthropologically oriented artists within the mainstream. Digital media, small-sized and easy-to-use equipment, and the Internet, with its interactive and public forum websites, democratize roles once relegated to highly trained professionals alone.

However, having access to a good set of tools does not guarantee accurate and reliable work. Visual anthropology involves much more than media alone.

This book presents visual anthropology as a work-in-progress, open to the myriad innovations that the new audiovisual communications technologies bring to the field. It is intended to aid in contextualizing, explaining, and humanizing the storehouse of visual knowledge that university students and general readers now encounter, and to help inform them about how these new media tools can be used for intellectually and socially beneficial purposes.

Concentrating on documentary photography and ethnographic film, as well as lesser-known areas of study and presentation including dance, painting, architecture, archaeology, and primate research, the book's fifteen contributors feature populations living on all of the world's continents as well as within the United States. The final chapter gives readers practical advice about how to use the most current digital and interactive technologies to present research findings.

2009, 384 pp., 166 color and b&w figures, 3 tables, 1 diagram, 1 box
ISBN 978-0-292-70671-2, \$90.00
www.utexas.edu/utpress/books/strvie.html

Morning Star*surrealism, marxism, anarchism, situationism, utopia*

By Michael Löwy

Introduction by Donald LaCoss

An expanded edition of revered theorist Michael Löwy's *Morning Star: Marxism and Surrealism* (previously published in French, Portuguese, Spanish, Italian, and Greek), this masterwork collects the author's essays on the ways in which surrealism intersected with a variety of revolutionary political approaches, ranging from utopian ideals to Marxism and situationism. Taking its title from André Breton's essay "Arcane 17," which casts the star as the searing firebrand of rebellion, Löwy's provocative work spans many perspectives. These include surrealist artists who were deeply interested in Marxism and anarchism (Breton among them), as well as Marxists who were deeply interested in surrealism (Walter Benjamin in particular).

Probing the dialectics of innovation, diversity, continuity, and unity throughout surrealism's international presence, *Morning Star* also incorporates analyses of Claude Cahun, Guy Debord, Pierre Naville, José Carlos Mariátegui and others, accompanied by numerous reproductions of surrealist art. An extraordinarily rich collection, *Morning Star* promises to ignite new dialogues regarding the very nature of dissent.

MICHAEL LÖWY is Research Director in Sociology at France's National Center for Scientific Research and the author of several books translated into twenty-eight languages, including *The Theory of Revolution in the Young Marx* and *Fire Alarm: Reading Walter Benjamin's "On the Concept of History."* He has been a member of the Surrealist Movement since the 1970s. Born in Brazil, he now lives in Paris.

The Surrealist Revolution Series

Franklin Rosemont, series editor

2009, 168 pp., 44 line drawings

ISBN 978-0-292-71894-4, \$55.00

www.utexas.edu/utpress/books/lowmor.html

Not for sale in British Commonwealth (except Canada)

or Europe

Surrealist Women*An International Anthology*

Edited by Penelope Rosemont

Beginning in Paris in the 1920s, women poets, essayists, painters, and artists in other media have actively collaborated in defining and refining surrealism's basic project—achieving a higher, open, and dynamic consciousness, from which no aspect of the real or the imaginary is rejected. Indeed, few artistic or social movements can boast as many women forebears, founders, and participants—perhaps only feminism itself. Yet outside the movement, women's contributions to surrealism have been largely ignored or simply unknown. This anthology, the first of its kind in any language, displays the range and significance of women's contributions to surrealism.

Surrealist Revolution

Franklin Rosemont, editor

1998, 576 pp., 44 b&w illus.

ISBN 978-0-292-77088-1, \$39.95, paperback

www.utexas.edu/utpress/books/rossur.html**Think Like an Architect**

By Hal Box

The design of cities and buildings affects the quality of our lives. Making the built environment useful, safe, comfortable, efficient, and as beautiful as possible is a universal quest. We dream about how we might live, work, and play. From these dreams come some 95 percent of all private and public buildings; professional architects design only about 5 percent of the built environment. While much of what non-architects build is beautiful and useful, the ugliness and inconveniences that blight many urban areas demonstrate that an understanding of good architectural design is vital for creating livable buildings and public spaces. To help promote this understanding among non-architects, as well as among those considering architecture as a profession, award-winning architect and professor Hal Box explains the process of making architecture from concept to completed building, using real-life examples to illustrate the principles involved in designing buildings that enhance the quality of life for those who live with them.

To cause what we build to become architecture, we have three choices: hire an architect, become an architect, or learn to think like an architect. Box believes that everyone should be involved in making architecture and has organized this book as a series of letters to friends and students about the process of creating architecture. He describes what architecture should be and do; how to look at and appreciate good buildings; and how to understand the design process, work with an architect, or become an architect. He also provides an overview of architectural history, with lists of books to read and buildings to see. For those involved in building projects, Box offers practical guidance about what goes into constructing a building, from the first view of the site to the finished building. For students thinking of becoming architects, he describes an architect's typical training and career path. And for the wide public audience interested in architecture and the built environment, Box addresses how architecture relates to the city, where the art of architecture is headed, and why good architecture matters.

Roger Fullington Series in Architecture

2007, 272 pp., 112 b&w illus.

ISBN 978-0-292-71635-3, \$45.00

ISBN 978-0-292-71636-0, \$26.95, paperback

www.utexas.edu/utpress/books/boxthi.html**The Writer's Reference Guide to Spanish**

By David William Foster, Daniel

Altamiranda, and Carmen de Urioste

Writers and editors of Spanish have long needed an authoritative guide to written language usage, similar to *The MLA Style Manual* and *The Chicago Manual of Style*. And here it is! This reference guide provides comprehensive information on how the Spanish language is copyedited for publication. 2000, 284 pp.

ISBN 978-0-292-72512-6, \$16.95, paperback

www.utexas.edu/utpress/books/foswri.html

Israeli and Palestinian Postcards*Presentations of National Self*

By Tim Jon Semmerling

Searing images of suicide bombings and retaliatory strikes now define the Israeli-Palestinian conflict for many Westerners, but television and print media are not the only visual realms in which the conflict is playing out. Even tourist postcards and greeting cards have been pressed into service as vehicles through which Israelis and Palestinians present competing visions of national selfhood and conflicting claims to their common homeland.

In this book, Tim Jon Semmerling explores how Israelis and Palestinians have recently used postcards and greeting cards to present images of the national self, to build national awareness and reinforce nationalist ideologies, and to gain international acceptance. He discusses and displays the works of numerous postcard/greeting card manufacturers, artists, and photographers and identifies the symbolic choices in their postcards, how the choices are arranged into messages, what the messages convey and to whom, and who benefits and loses in these presentations of national self. Semmerling convincingly demonstrates that, far from being ephemeral, Israeli and Palestinian postcards constitute an important arena of struggle over visual signs and the power to produce reality.

2004, 255 pp., 15 color and 68 b&w illus.
ISBN 978-0-292-70215-8, \$24.95, paperback
www.utexas.edu/utpress/books/semisr.html

"Make It New"*The Rise of Modernism*

Kurt Heinzelman, general editor

Foreword by Thomas F. Staley

What was Modernism, and why does it still matter? The term itself first gained currency in the 1930s, describing a kind of art that already may have peaked, some would say as early as 1922. Whatever its ups and downs in its own time, as the novelist Julian Barnes claims in one of the twenty essays commissioned for the present volume, Modernism never vanished. It remains our immovable feast.

This book is a response to the exhibition of the same name that opened at the Harry Ransom Center in October 2003. It includes original essays by such noted writers and artists as Russell Banks, Anita Desai, David Douglas Duncan, Elizabeth Hardwick, and Penelope Lively, which offer fresh perspectives on important Modernist figures, including William Gaddis, Ezra Pound, William Faulkner, E. M. Forster, Paul Robeson, Virginia Woolf, Henry James, Joseph Conrad, Frank Lloyd Wright, and Le Corbusier. In addition, essays by leading scholars in literature and art history focus on specific artifacts included in the exhibit. As the Center's Director, Thomas F. Staley, puts it in the Foreword, "Ours is an attempt not of definition but of discovery and re-discovery." Book and exhibition permit both reader and viewer to experience the textures, structures, and resonances which made the first part of the twentieth century so innovative that its art is still virtually synonymous with what "newness" means.

Distributed for Harry Ransom Humanities Research Center, University of Texas at Austin
2004, 156 pp., 60 color and 40 b&w illus.
ISBN 978-0-292-70284-4, \$29.95, paperback
www.utexas.edu/utpress/books/heimap.html

Max Ernst and Alchemy*A Magician in Search of Myth*

By M. E. Warlick

Foreword by Franklin Rosemont

Surrealist artist Max Ernst defined collage as the "alchemy of the visual image." Students of his work have often dismissed this comment as simply a metaphor for the transformative power of using found images in a new context. Taking a wholly different perspective on Ernst and alchemy, however, M. E. Warlick persuasively demonstrates that the artist had a profound and abiding interest in alchemical philosophy and often used alchemical symbolism in works created throughout his career.

A revival of interest in alchemy swept the artistic, psychoanalytic, historical, and scientific circles of the late nineteenth and early twentieth centuries, and Warlick sets Ernst's work squarely within this movement. Looking at both his art (many of the works she discusses are reproduced in the book) and his writings, she reveals how thoroughly alchemical philosophy and symbolism pervade his early Dadaist experiments, his foundational work in surrealism, and his many collages and paintings of women and landscapes, whose images exemplify the alchemical fusing of opposites. This pioneering research adds an essential key to understanding the multilayered complexity of Ernst's works, as it affirms his standing as one of Germany's most significant artists of the twentieth century.

Surrealist Revolution

Franklin Rosemont, editor

2001, 335 pp., 73 b&w illus.
ISBN 978-0-292-79136-7, \$24.95, paperback
www.utexas.edu/utpress/books/warmax.html

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