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THE UNIVERSITY OF ARIZONA PRESS



AL CHIA GODT HO HO HO

A full-page background image showing a sunset over a dark horizon. The sky is a mix of teal, green, and yellow, with wispy clouds. The sun is a bright yellow orb on the right side, partially obscured by the horizon. The horizon itself is a dark silhouette of mountains and a city skyline.

The University of Arizona Press is the premier publisher of academic, regional, and literary works in the state of Arizona. We disseminate ideas and knowledge of lasting value that enrich understanding, inspire curiosity, and enlighten readers. We advance the University of Arizona's mission by connecting scholarship and creative expression to readers worldwide.



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CATALOG DESIGN BY LEIGH MCDONALD
COVER ILLUSTRATION BY MICHAEL CHIAGO SR.
INSIDE COVER PHOTO BY IVAN CALDERON / UNSPLASH





ARIZONA & THE SOUTHWEST
NATIVE AMERICAN &
INDIGENOUS STUDIES
ANTHROPOLOGY

August

192 pp.

8.5 x 10

95 color illustrations

Paperback

978-0-8165-4475-2 / \$24.95 T

Electronic edition available

Southwest Center Series

MICHAEL CHIAGO

O'ODHAM LIFEWAYS THROUGH ART

**PAINTINGS BY MICHAEL CHIAGO SR.
TEXT BY AMADEO M. REA**

Colorfully preserving O'odham heritage and cultures

This book offers an artistic depiction of O'odham lifeways through the paintings of internationally acclaimed O'odham artist Michael Chiago Sr. Ethnobiologist Amadeo M. Rea collaborated with the artist to describe the paintings in accompanying text, making this unique book a vital resource for cultural understanding and preservation. A joint effort in seeing, this work explores how the artist sees and interprets his culture through his art.

A wide array of Chiago's paintings are represented in this book, illustrating past and present Akimel O'odham and Tohono O'odham culture. The paintings show the lives and traditions of O'odham people from both the artist's parents' and grandparents' generations and today. The paintings demonstrate the colonial Spanish, Mexican, and Anglo-American influences on O'odham culture throughout the decades, and the text explains how wells and windmills, schools, border walls, and nonnative crops have brought about significant change in O'odham life. The paintings and text in this book beautifully depict a variety of O'odham lifeways, including the striking Sonoran Desert environment of O'odham country, gathering local foods and cooking meals, shrines, ceremonies, dances, and more.

By combining Chiago's paintings of his lived experiences with Rea's ethnographic work, this book offers a full, colorful, and powerful picture of O'odham heritage, culture, and language, creating an important record for future generations.

MICHAEL CHIAGO SR. is an internationally recognized Tohono O'odham artist and illustrator whose paintings focus on culture and heritage. He is the recipient of the Arizona Indian Living Treasures Award for his cultural and artistic achievements.

AMADEO M. REA is an ethnobiologist and ornithologist who has conducted research on the Gila River Indian Reservation for many years, as well as among the Northern Pimans and other tribes in this region. Rea has written four books, including *Wings in the Desert: A Folk Ornithology of the Northern Pimans*.

"This book is a remarkable collaboration between a painter and an ethnographer. Michael Chiago Sr., well-known Southwest artist, uses his bright pallet to enliven and at the same time document the daily lives of his O'odham people. Under Chiago's skilled brush, the rich heritage of the Oodham and their beautiful Sonoran Desert homeland become real to us in this delightful collection. Co-author Amadeo M. Rea's text explains the cultural content of the paintings in a highly readable style, thus enhancing our enjoyment and deepening our understanding of O'odham lifeways seen in these valuable works."

—Catherine S. Fowler, University of Nevada, Reno

"Michael Chiago Sr.'s paintings provide a window into the lifeways of the O'odham based on his recollections of growing up on the reservation and the stories told by the tribal elders. At a time when reservation life is rapidly changing, this book visually preserves some of the O'odham past and present for future generations."

—Shelby J. Tisdale, editor of *Federico: One Man's Remarkable Journey from Tututepec to L.A.*

“This is a significant update from the third edition. The chapters on fluorescence, mineral districts, and the geology and formation of ore deposits and the resulting mineral species and specimens are interesting and very informative. This sets *Mineralogy of Arizona, 4th Edition*, apart from all other mineralogy texts. This should be required reading for all geology and mineralogy students.”

—Les Presmyk, chairman of Flagg Mineral Foundation

PRAISE FOR PREVIOUS EDITIONS

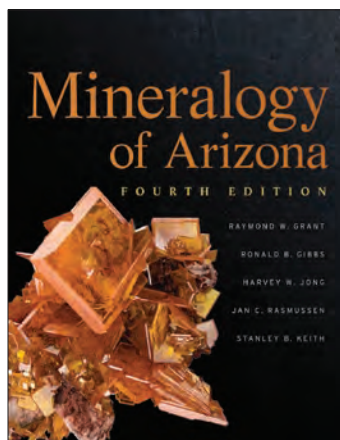
“This book is among the best of the various U.S. state and regional guides to minerals and their localities. Arizona minerals are of popular interest, and Arizona mineral specimens are especially apparent in collections and museums throughout the world. The authors, respected academic mineralogists, have directed this expanded update of two widely used earlier editions to the needs of the professional geologist and the serious mineral collector.”

—*Choice*

“This handsome edition, like its predecessors, is the definitive source of information on Arizona minerals. The size of this exceptional work is more than double that of the first and second editions. . . . Essential for anyone interested in Arizona’s minerals, from the novice to the professional geologist.”

—*Arizona Mineral Resources*





MINERALOGY OF ARIZONA

FOURTH EDITION

**RAYMOND W. GRANT, RONALD B. GIBBS,
HARVEY W. JONG, JAN C. RASMUSSEN, AND
STANLEY B. KEITH**

Completely revised and expanded

ARIZONA & THE SOUTHWEST ENVIRONMENT

June

816 pp.

7 x 10

323 color photos, 11 b&w photos,

12 figures, 32 maps, 12 tables

Paperback

978-0-8165-4357-1 / \$49.95 T

Printed Case

978-0-8165-4358-8 / \$75.00 S

Electronic edition available

This fourth edition covers the 986 minerals found in Arizona, showcased with breathtaking new color photographs throughout the book. The new edition includes more than 200 new species not reported in the third edition and previously unknown in Arizona.

Chapters in this fourth edition of *Mineralogy of Arizona* cover gemstones and lapidary materials, fluorescent minerals, and an impressive catalog of mineral species. The authors also discuss mineral districts, including information about the geology, mineralogy, and age of mineral occurrences throughout the state. The book includes detailed maps of each county, showing the boundaries and characteristics of the mineral districts present in the state.

Arizona's rich mineral history is well illustrated by the more than 300 color photographs of minerals, gemstones, and fluorescent minerals that help the reader identify and understand the rich and diverse mineralogy of Arizona. Anyone interested in the mineralogy and geology of the state will find this the most up-to-date compilation of the minerals known to occur in Arizona.

RAYMOND W. GRANT, co-author of the *Mineralogy of Arizona, 3rd Edition*, has a PhD in geology and has retired after teaching geology at Mesa Community College in Mesa, Arizona, for thirty-one years.

RONALD B. GIBBS has bachelor's degrees in geology and mining engineering and has retired after a career in the copper mining industry.

HARVEY W. JONG received a bachelor's degree from MIT and a master's degree from the University of California, Santa Barbara; both degrees are in electrical engineering. After working in the microprocessor industry for fifteen years, he decided to pursue his passion for photography and started a digital media studio.

JAN C. RASMUSSEN holds a PhD in economic geology from the University of Arizona and has served as the associate curator of the University of Arizona Mineral Museum and later as the curator of the Arizona Mining and Mineral Museum in Phoenix.

STANLEY B. KEITH has a master's degree in geology from the University of Arizona and has worked for the Arizona Geological Survey before co-founding MagmaChem Exploration.





“The Emery County Public Lands Management Act of 2019 must seem like a miracle to anyone familiar with the bitter and contentious history of public land management in Utah and the West. Traditional adversaries, rural residents, environmentalists, miners, Democrats, and Republicans somehow came together and began talking—and listening—to their traditional adversaries. The result is a new map of Emery County, bringing together a mosaic of wilderness designations, state parks, and lands opened for development to assure a future for rural communities. Stephen Strom and Jonathan Bailey’s careful telling of this story will surely become the essential guide for spreading this example throughout the West.”

—Bruce Babbitt, former Secretary of the Interior and Arizona Governor

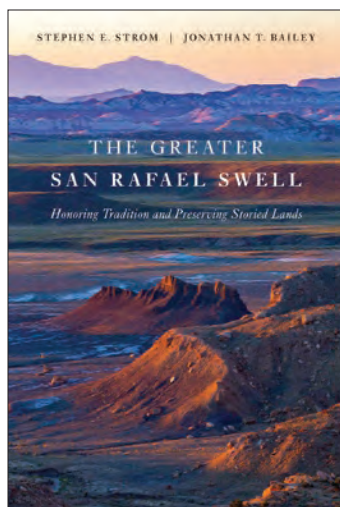
“This book presents a pictorial and narrative history of the San Rafael Swell that dazzles and makes you believe that great advances in protecting sensitive landscapes are possible if people are willing to work together!”

—Henri R Bisson, former Bureau of Land Management’s Deputy Director for Operations and Secretary of the Interior’s Senior Advisor for Alaska Affairs

“In addition to its stunning illustrations, the book makes an extraordinarily valuable contribution to the literature on the collaborative conservation movement in the West by focusing on successful examples that originated at—and remained focused on—the county level. At a time when our national discourse is tearing us apart, these efforts demonstrate that ranchers and environmentalists, Republicans and Democrats, recreationists and conservationists can find common ground—and save that common ground—if they walk that common ground together and are willing to compromise. And spend years doing so. Compromise is often considered a dirty word. At a time when we’re so busy demonizing one another that we can’t get much done, however, these examples prove the old adage that perfection truly is the enemy of the good. As long as environmental politics is viewed as a zero-sum game, nothing tangible will be achieved on the ground.”

—Thomas E. Sheridan, co-editor of *Moquis and Kastilam: Hopis, Spaniards, and the Trauma of History*





ARIZONA & THE SOUTHWEST
ENVIRONMENT

April

376 pp.

6 x 9

206 color illustrations

Paperback

978-0-8165-4392-2 / \$24.95 T

Electronic edition available

THE GREATER SAN RAFAEL SWELL

HONORING TRADITION AND PRESERVING
STORIED LANDS

STEPHEN E. STROM AND JONATHAN T. BAILEY

A story of shared vision and collaborative conservation in the West

A landscape of great natural beauty, Utah's red rock country is a place where the passage from deep time to the present is revealed in stunningly sculpted and colorful geological strata that span 350 million years of Earth's history. At the heart of this dramatic landscape is the Greater San Rafael Swell—a land of both geologic and human tumult.

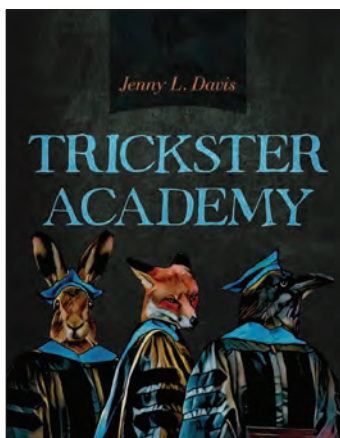
Natural and human history come together in *The Greater San Rafael Swell*, which spans much of Emery County in Utah. Authors Stephen E. Strom and Jonathan T. Bailey paint a multifaceted picture of a singular place through photographs alongside descriptions of geology, paleontology, archaeology, and history, as well as dozens of interviews with individuals who have devoted more than two decades to developing a shared vision of the future of both the swell and the county. At its core, the book relates the important story of how a coalition of ranchers, miners, off-road enthusiasts, conservationists, recreationists, and Native American tribal nations worked together for nearly twenty-five years to forge and pass the Emery County Public Lands Management Act in 2019.

This book chronicles hopeful stories for our times: how citizens of Emery and three other counties in the rural West worked together to resolve perhaps the most volatile issue in the region: the future of public lands. Both their successes and the processes by which they found common ground serve as beacons in today's uncertain landscape—beacons that can illuminate paths toward rebuilding our shared democracy from the ground up.

STEPHEN E. STROM has published eleven books in which his landscape photography complements poems and essays that speak to current cultural or environmental issues. His photography has been exhibited widely throughout the United States.

JONATHAN T. BAILEY is a photographer and conservationist specializing in rock art. He is most recently the author of *When I Was Red Clay*. He lives in Tucson with his partner, Aaron.





POETRY
NATIVE AMERICAN &
INDIGENOUS STUDIES

February

80 pp.

7 x 9

Paperback

978-0-8165-4265-9 / \$16.95 T

Electronic edition available

Sun Tracks

TRICKSTER ACADEMY

JENNY L. DAVIS

Illuminating Indigenous experiences in academia through tricksters and poetry

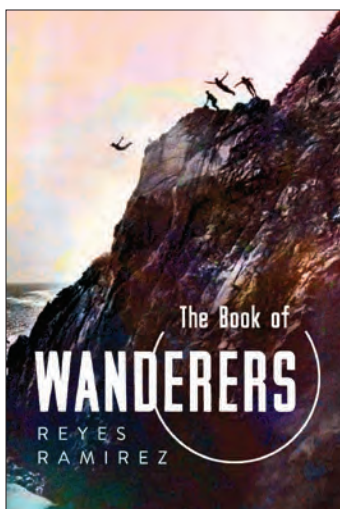
Trickster Academy is a collection of poems that explores being Native in academia—from land acknowledgment statements, to mascots, to the histories of using Native American remains in anthropology. Jenny L. Davis's collection brings humor and uncomfortable realities together in order to challenge the academy and discuss the experience of being Indigenous in university classrooms and campuses. Organized around the premise of the Trickster Academy—a university space run by, and meant for training, tricksters—this collection moves between the personal dynamics of a two-spirit/queer Indigenous woman in spaces where there are few, if any, others and a trickster's critique of those same spaces.

Trickster Academy is playful at times, yet more complicated and salient issues are at the heart of these poems. Davis's collection deeply challenges both the institutions that still hold Indigenous remains in their archives and storage rooms, and the insincerities of the academy when it comes to acknowledging Indigenous peoples. The realities that *Trickster Academy* addresses are not only relevant to people in academic positions: from leaving home, to being the only Indian in the room, to having to deal with the constant pressures of being a “real Indian,” these poems illuminate the shared experiences of Indigenous peoples across many regions, and all of us who live among tricksters.

JENNY L. DAVIS is a citizen of the Chickasaw Nation and an associate professor of anthropology and American Indian studies at the University of Illinois at Urbana-Champaign, where she is the director of the American Indian Studies Program.

“The poems in Davis’s collection lean into the creative ironies only a slipper operator like Trickster could unearth, stemming from Chickasaw oral traditions and storied experiences. Distinctive about Trickster Academy is Davis’s teasing of language, which complicates the reductive impulses of Western institutionalization, anthropological canonization, and social ostracization. This twenty-first-century two-spirit, Indigenous poetic narrative continually jabs at destructive assumptions about Native life as it carves beautiful, yet deeply complicated, connections to homelands. All readers will love how the collection builds upon foundational Native writers who turn to the generative nature of trickster-as-poet, rendering carefully the unburdened imaginings of Indigenous realities and futures.”

—Molly McGlennen, author of *Our Bearings*



THE BOOK OF WANDERERS

REYES RAMIREZ

Stories of wandering, hope, and renewal that push the boundaries of reality

What do a family of luchadores, a teen on the run, a rideshare driver, a lucid dreamer, a migrant worker in space, a mecha soldier, and a zombie-and-neo-Nazi fighter have in common?

Reyes Ramirez's dynamic short story collection follows new lineages of Mexican and Salvadoran diasporas traversing life in Houston, across borders, and even on Mars. Themes of wandering weave throughout each story, bringing feelings of unease and liberation as characters navigate cultural, physical, and psychological separation and loss from one generation to the next in a tumultuous nation.

The Book of Wanderers deeply explores Houston, a Gulf Coast metropolis that incorporates Southern, Western, and Southwestern identities near the borderlands with a connection to the cosmos. As such, each story becomes increasingly further removed from our lived reality, engaging numerous genres from emotionally touching realist fiction to action-packed speculative fiction, as well as hallucinatory realism, magical realism, noir, and science fiction.

Fascinating characters and unexpected plots unpack what it means to be Latinx in contemporary—and perhaps future—America. The characters work, love, struggle, and never stop trying to control their reality. They dream of building communities and finding peace. How can they succeed if they must constantly leave one place for another? In a nation that demands assimilation, how can they define themselves when they have to start anew with each generation? The characters in *The Book of Wanderers* create their own lineages, philosophies for life, and markers for their humanity at the cost of home. So they remain wanderers . . . for now.

REYES RAMIREZ, a Houstonian of Mexican and Salvadoran descent, is a 2020 CantoMundo Fellow and has received grants from YES Contemporary, the Houston Arts Alliance, and the Warhol Foundation's Idea Fund. Read more of his work at reyesvramirez.com.

"Reyes Ramirez dares to go where many writers cannot."

—Daniel Chacón, author of *Kafka in a Skirt*

"Ramirez's expert blending of observational humor, hard truths, and situational ennui makes for a reading experience that has you laughing one moment and crestfallen the next."

—Daniel Peña, author of *Bang*

"Wildly inventive, sometimes melancholy, and possessed of an abiding sense of compassion and justice, Reyes Ramirez's collection is inhabited by a group of unforgettable wanderers."

—ire'ne lara silva, author of *Cuicacalli / House of Song*

LATINX LITERATURE

February

192 pp.

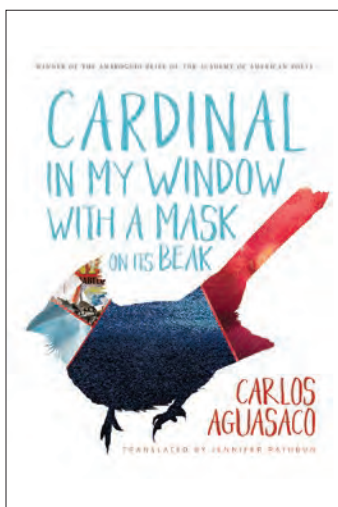
5.5 x 8.5

Paperback

978-0-8165-4327-4 / \$16.95 T

Electronic edition available

Camino del Sol



CARDINAL IN MY WINDOW WITH A MASK ON ITS BEAK

CARLOS AGUASACO, TRANSLATED BY
JENNIFER RATHBUN

Winner of the 2021 Ambroggio Prize of the Academy of American Poets

Cardinal in My Window with a Mask on Its Beak takes readers on a journey through poetic portraits, exploring the lives of passionate social justice advocates and historical migrants such as Ota Benga, Sarah Baartman, Isidro Marcelino Orbés, César Vallejo, and Gertrude Stein, among others. Raw and unapologetic, the poems in this bilingual collection ask readers to question their role in today's society. The verses press the reader to examine what it means to have social justice in our globalized world, as Aguasaco confronts how society treats the Other—be that the immigrant, the Indigenous person, or anyone who embodies Otherness.

A first-generation immigrant to the United States, Aguasaco embraces his transborder/transnational/intercultural identity by building a bridge across time and distance to unite the great voices of the Renaissance with his lyrical poems. The collection offers bold and fascinating dialogue with Spanish authors such as Juan Boscán, Francisco de Quevedo, Garcilaso de la Vega, and Sor Juana Inés de la Cruz. The poems examine the fundamental liberties inherent to humanity through stunning verse. In a quest for freedom, the poems openly criticize the treatment of immigrants in the United States, drawing poignant parallels with human rights abuses throughout history.

Cardinal in My Window with a Mask on Its Beak brings potent voices of the past to life in poems that critically examine the present and future of the human experience.

CARLOS AGUASACO is a professor of Latin American cultural studies and chair of the Department of Interdisciplinary Arts and Sciences at the City College of New York (CUNY). His most recent poetry book is *The New York City Subway Poems*.

JENNIFER RATHBUN, a professor of Spanish and chair of the Department of Modern Languages and Classics at Ball State University, has published sixteen books of poetry in translation; two anthologies of poetry; and the poetry collection *The Book of Betrayals*. Rathbun completed her PhD at the University of Arizona.

"Each poem in this exquisite collection brings a startling (and necessary) revelation about our aches, follies, and mortality to light."

—Rigoberto González, from the 2021 Ambroggio Prize citation

POETRY
LATINX LITERATURE

March

120 pp.

7 x 9

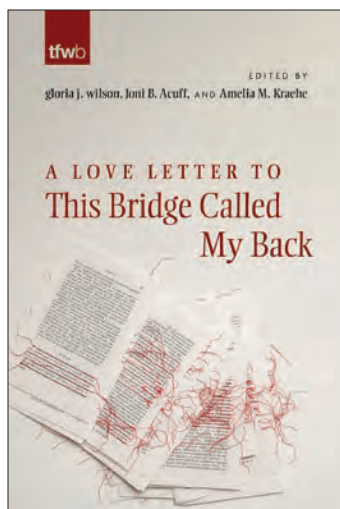
Paperback

978-0-8165-4515-5 / \$16.95 T

Electronic edition available

Ambroggio Prize

The University of Arizona Press is pleased to publish the winner of the Academy of American Poets' Ambroggio Prize. Established in 2017, the Ambroggio Prize is the only annual award of its kind in the United States that honors American poets whose first language is Spanish.



A LOVE LETTER TO THIS BRIDGE CALLED MY BACK

EDITED BY GLORIA J. WILSON, JONI B. ACUFF, AND AMELIA M. KRAEHE

Women of color respond to twenty-first-century challenges

In 1981, Chicana feminist intellectuals Cherrie Moraga and Gloria Anzaldúa published what would become a touchstone work for generations of feminist women of color—the seminal *This Bridge Called My Back: Writings by Radical Women of Color*. To celebrate and honor this important work, editors gloria j. wilson, Joni B. Acuff, and Amelia M. Kraehe offer new generations A *Love Letter to This Bridge Called My Back*.

In *A Love Letter*, creators illuminate, question, and respond to current politics, progressive struggles, transformations, acts of resistance, and solidarity, while also offering readers a space for renewal and healing. The central theme of the original *Bridge* is honored, exposing the lived realities of women of color at the intersections of race, class, gender, ethnicity, and sexuality, advancing those early conversations on what it means to be Third World feminist conscious.

A Love Letter recognizes the challenges faced by women of color in a twenty-first-century world of climate and economic crises, increasing gun violence, and ever-changing social media constructs for women of color. It also retains the clarion call *Bridge* set in motion, as Moraga wrote: “A theory in the flesh means one where the physical realities of our lives—our skin color, the land or concrete we grew up on, our sexual longing—all fuse to create a politic born of necessity.”

GLORIA J. WILSON is co-founder and co-director of Racial Justice Studio and an assistant professor in the School of Art at the University of Arizona. Her research centers cultural studies and Black studies engagements with theories of racial formations, anti-racism, and critical arts-based praxis.

JONI B. ACUFF is an associate professor in the Department of Arts Administration, Education, and Policy at The Ohio State University. Acuff utilizes frameworks such as critical race theory, critical multiculturalism, Black feminist theory, and Afrofuturism to develop and disseminate pedagogical and curriculum strategies that activate critical race knowledge in art education.

AMELIA M. KRAEHE is associate vice president for equity in the arts, co-founder and co-director of Racial Justice Studio, and an associate professor in the School of Art at the University of Arizona. She researches and teaches about intersectional anti-racism, the arts, and creative agency. She is co-author of *Race and Art Education* and co-editor of *Pedagogies in the Flesh: Case Studies on the Embodiment of Sociocultural Differences in Education* and *The Palgrave Handbook on Race and the Arts in Education*.

“Forty years since the publication of the influential book This Bridge Called My Back, the text continues to inspire so many women of color in the Western world. This collection of poetry, art, call-outs, and personal musings demonstrates why the text is still relevant today.”

—Emily S. Lee, editor of *Race as Phenomena: Between Phenomenology and Philosophy of Race*

GENDER & RACE

April

424 pp.

6 x 9

1 b&w illustration, 30 color

illustrations

Paperback

978-0-8165-4408-0 / \$24.95 S

Electronic edition available

The Feminist Wire Books

The Feminist Wire Books: Connecting Feminisms, Race, and Social Justice is a series from The Feminist Wire (TFW) and the University of Arizona Press that contributes to feminist scholarship, pedagogy, and praxis in the twenty-first century.



LATINX TV IN THE TWENTY-FIRST CENTURY

EDITED BY FREDERICK LUIS ALDAMA

A comprehensive look at Latinx representation in contemporary television

Latinx TV in the Twenty-First Century offers an expansive and critical look at contemporary television by and about U.S. Latinx communities. This volume is comprehensive in its coverage while diving into detailed and specific examples as it navigates the complex and ever-changing world of Latinx representation and creation in television.

In this volume, editor Frederick Luis Aldama brings together leading experts who show how Latinx TV is shaped by historical, social, cultural, regional, and global contexts. Contributors address head on harmful stereotypes in Latinx representation while giving key insights to a positive path forward. TV narratives by and about Latinx people exist across all genres. In this century, we see Latinx people in sitcoms, sci-fi, noir, soap operas, rom-coms, food shows, dramas, action-adventure, and more. Latinx people appear in television across all formats, from quick webisodes, to serialized big-arc narratives, to animation and everything in between. The diverse array of contributors to this volume delve into this rich landscape of Latinx TV from 2000 to today, spanning the ever-widening range of genres and platforms.

Latinx TV in the Twenty-First Century argues that Latinx TV is not just television—it's an entire movement. Digital spaces and streaming platforms today have allowed for Latinx representation on TV that speaks to Latinx people and non-Latinx people alike, bringing rich and varied Latinx cultures into mainstream television and addressing urbanization, immigration, family life, language, politics, gender, sexuality, class, race, and ethnicity.

Once heavily underrepresented and harmfully stereotypical, Latinx representation on TV is beginning to give careful nuance to regional, communal, and familial experiences among U.S. Latinx people. This volume unpacks the negative implications of older representation and celebrates the progress of new representation, recognizing that television has come a long way, but there is still a lot of important work to do for truly diverse and inclusive representation.

FREDERICK LUIS ALDAMA is the Jacob & Frances Sanger Mossiker Chair in the Humanities and Affiliate Faculty in the Department of Radio-Television-Film at the University of Texas at Austin, as well as Adjunct Professor and Distinguished University Professor at The Ohio State University. He is the award-winning author of more than forty-eight books and founder and director of UT Austin's Latinx Pop Lab.

LATINX STUDIES

April

480 pp.

6 x 9

53 color illustrations, 2 tables

Paperback

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Electronic edition available

Latinx Pop Culture

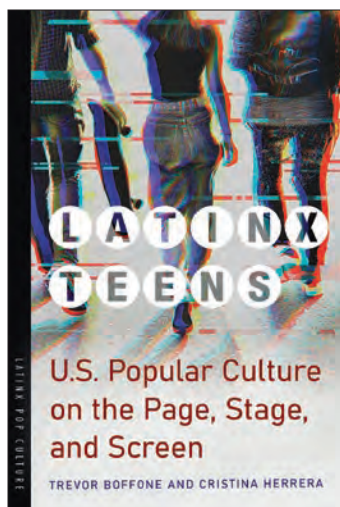
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LATINX TEENS

U.S. POPULAR CULTURE ON THE PAGE, STAGE,
AND SCREEN

TREVOR BOFFONE AND CRISTINA HERRERA

How teens are shaping the present and future of U.S. popular culture

What can Latinx youth contribute to critical conversations on culture, politics, identity, and representation? *Latinx Teens* answers this question and more by offering an energetic, in-depth look at how Latinx teenagers influence twenty-first-century U.S. popular culture.

In this exciting new book, Trevor Boffone and Cristina Herrera explore the diverse ways that contemporary mainstream film, television, theater, and young adult literature invokes, constructs, and interprets adolescent Latinidad. *Latinx Teens* shows how coming-of-age Latinx representation is performed in mainstream media, and how U.S. audiences consume Latinx characters and stories. Despite the challenges that the Latinx community face in both real and fictional settings, Latinx teens in pop culture forge spaces that institutionalize Latinidad. Teen characters make Latinx adolescence mainstream and situate teen characters as both in and outside their Latinx communities and U.S. mainstream culture, conveying the complexities of “fitting in,” and refusing to fit in all at the same time.

Fictional teens such as *Spider-Man*’s Miles Morales, *I Am Not Your Perfect Mexican Daughter*’s Julia Reyes, *Party of Five*’s Acosta siblings, and *In the Heights*’s Nina Rosario comprise a growing body of pop culture media that portray young Latinxs as three-dimensional individuals who have agency, authenticity, and serious charisma. Teenagers and young adults have always had the power to manifest social change, and this book acknowledges, celebrates, and investigates how Latinx teens in popular culture take on important current issues.

With a dynamic interdisciplinary approach, *Latinx Teens* explores how Latinxs on the cusp of adulthood challenge, transform, expand, and reimagine Latinx identities and their relationships to mainstream U.S. popular culture in the twenty-first century.

TREVOR BOFFONE is a lecturer in the Women’s, Gender & Sexuality Studies Program at the University of Houston. He is the author of *Renegades: Digital Dance Cultures from Dubsmash to TikTok*.

CRISTINA HERRERA is director of Chicano and Latino Studies at Portland State University, where she is a professor. She is the author of *ChicaNerds in Chicana Young Adult Literature: Brown and Nerdy*.

“Boffone and Herrera have written a compelling, witty, and entertaining book that places Latinx teens at the center of a critical conversation about representation, power, and popular culture.”

—Eliza Rodriguez y Gibson, co-editor of *The Un/making of Latina/o Citizenship: Culture, Politics, and Aesthetics*

LATINX STUDIES

April

160 pp.

5.5 x 8.5

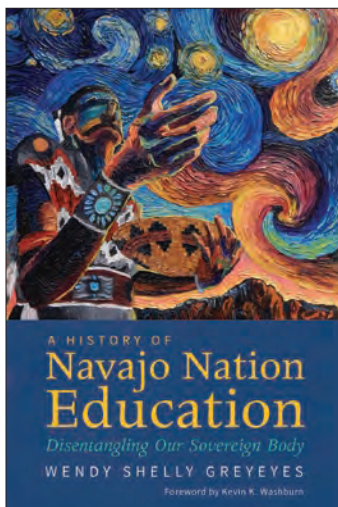
Paperback

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Latinx Pop Culture

Latinx Pop Culture sheds light on all aspects of Latinx cultural production and consumption in the late twentieth and early twenty-first centuries.



NATIVE AMERICAN & INDIGENOUS STUDIES

March

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tables

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A HISTORY OF NAVAJO NATION EDUCATION

DISENTANGLING OUR SOVEREIGN BODY

WENDY SHELLEY GREYEVES

FOREWORD BY KEVIN K. WASHBURN

Uncovering the path toward educational sovereignty

A History of Navajo Nation Education: Disentangling Our Sovereign Body unravels the tangle of federal and state education programs that have been imposed on Navajo people and illuminates the ongoing efforts by tribal communities to transfer state authority over Diné education to the Navajo Nation.

On the heels of the fiftieth anniversary of the founding of the Department of Diné Education, this important education history explains how the current Navajo educational system is a complex terrain of power relationships, competing agendas, and jurisdictional battles influenced by colonial pressures and tribal resistance. An iron grip of colonial domination over Navajo education remains, thus inhibiting a unified path toward educational sovereignty. In providing the historical roots to today's challenges, Wendy Shelly Greyeyes clears the path and provides a go-to reference to move discussions forward.

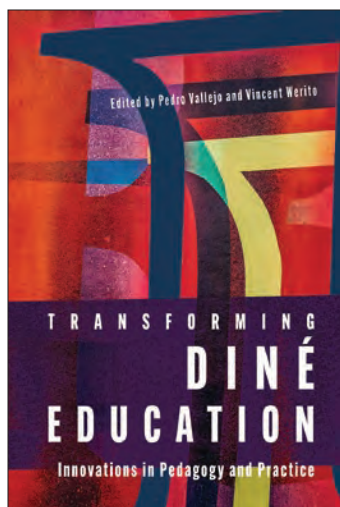
WENDY SHELLEY GREYEVES (Diné) is an assistant professor of Native American studies at the University of New Mexico and a research consultant with the Department of Diné Education.

"A History of Navajo Nation Education is essential reading for policymakers and advocates for self-determination in the education of Indigenous people."

—Harvey Rude, Director of the Colorado Center for Rural Education

"Well written and well thought out, this book illustrates what is happening within the Navajo Nation School System. I would strongly recommend this book be added to your personal or professional library."

—Geraldine Garrity, Provost of Diné College



NATIVE AMERICAN & INDIGENOUS STUDIES

March

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3 b&w illustrations

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TRANSFORMING DINÉ EDUCATION

INNOVATIONS IN PEDAGOGY AND PRACTICE

EDITED BY PEDRO VALLEJO AND VINCENT WERITO

Advancing teaching practices and student resilience

Transforming Diné Education: Innovations in Pedagogy and Practice gathers the voices of Diné scholars, educators, and administrators to offer critical insights into contemporary programs that place Diné-centered pedagogy into practice.

Bringing together decades of teaching experience, contributors offer perspectives from school- and community-based programs, as well as the tribal, district, and university level. They address special education, language revitalization, wellness, self-determination and sovereignty, and university-tribal-community partnerships. These contributions foreground Diné ways of knowing both as an educational philosophy and as an active practice applied in the innovative programs the book highlights. The contributors deepen our understanding of the state of Navajo education by sharing their perspectives about effective teaching practices and the development of programs that advance educational opportunities for Navajo youth.

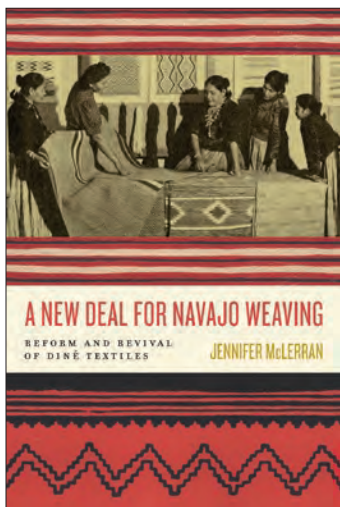
This work provides stories of Diné resilience, resistance, and survival. It articulates a Diné-centered pedagogy that will benefit educators and learners for generations to come. *Transforming Diné Education* fills a need in the larger literature of curricular and programmatic development and provides tools for academic success for all American Indian students.

PEDRO "PETE" VALLEJO is of Diné (Chíshí Diné clan) and Mexican American descent. He holds a EdD in educational leadership from the University of New Mexico and is a high school principal in Pecos, New Mexico.

VINCENT WERITO (Diné) is an associate professor in the College of Education and Health Sciences at the University of New Mexico in the Department of Language, Literacy, and Sociocultural Studies.

"Transforming Diné Education is a valuable addition to Navajo educational literature. It presents the ideas and experiences of Navajo educators working with Navajo students who believe traditional Navajo values and beliefs have central role to play in improving the lives of Navajo students and decolonizing Navajo education."

—Jon Reyhner, co-author of *American Indian Education: A History, Second Edition*



HISTORY
ARIZONA & THE SOUTHWEST
NATIVE AMERICAN &
INDIGENOUS STUDIES

May

312 pp.

6 x 9

27 b&w illustrations, 8 color
illustrations

Jacketed Hardcover

978-0-8165-4324-3 / \$50.00 S

Electronic edition available

A NEW DEAL FOR NAVAJO WEAVING

REFORM AND REVIVAL OF DINÉ TEXTILES

JENNIFER MCLERRAN

Critically examines non-Indians' attempts to intervene in Diné weaving

A New Deal for Navajo Weaving provides a detailed history of early to mid-twentieth-century Diné weaving projects by non-Natives who sought to improve the quality and marketability of Navajo weaving but in so doing failed to understand the cultural significance of weaving and its role in the lives of Diné women.

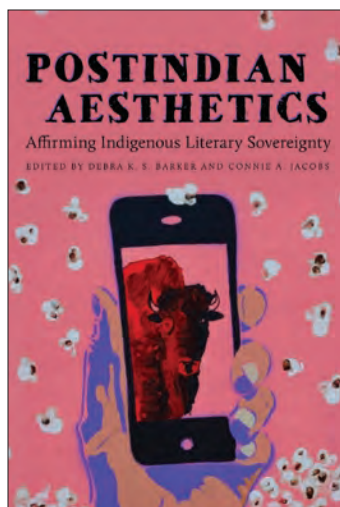
By the 1920s the durability and market value of Diné weavings had declined dramatically. Indian welfare advocates established projects aimed at improving the materials and techniques. Private efforts served as models for federal programs instituted by New Deal administrators. Historian Jennifer McLerran details how federal officials developed programs such as the Southwest Range and Sheep Breeding Laboratory at Fort Wingate in New Mexico and the Navajo Arts and Crafts Guild. Other federal efforts included the publication of Native natural dye recipes; the publication of portfolios of weaving designs to guide artisans; and the education of consumers through the exhibition of weavings, aiding them in their purchases and cultivating an upscale market. McLerran details how government officials sought to use these programs to bring the Diné into the national economy; instead, these federal tactics were ineffective because they marginalized Navajo women and ignored the important role weaving plays in the resilience and endurance of wider Diné culture.

JENNIFER MCLERRAN is the author of *A New Deal for Native Art: Indian Arts and Federal Policy, 1933–1943*. She recently retired from Northern Arizona University, where she taught art history and museum studies.

“The book meticulously details the ways in which various interests in Navajo weaving came together in the early twentieth century both to revitalize the art form and to create new markets for the artists. In so doing, it provides a critical lens through which to see the challenges and limitations of federal policy on artistic practice.”

—Mindy J. Morgan, author of *The Bearer of This Letter: Language Ideologies, Literacy Practices, and the Fort Belknap Indian Community*





NATIVE AMERICAN &
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POSTINDIAN AESTHETICS

AFFIRMING INDIGENOUS LITERARY SOVEREIGNTY

**EDITED BY DEBRA K. S. BARKER AND
CONNIE A. JACOBS**

Writing an Indigenous literary aesthetic

Postindian Aesthetics is a collection of critical, cutting-edge essays on Indigenous writers who are creatively and powerfully contributing to a thriving Indigenous literary aesthetic. This book argues for a literary canon that includes Indigenous literature that resists colonizing stereotypes of what has been and often still is expected in art produced by American Indians.

The works featured are inventive and current, and the writers covered are visionaries who are boldly redefining Indigenous literary aesthetics. The artists covered include Orlando White, LeAnne Howe, Stephen Graham Jones, Deborah Miranda, Heid E. Erdrich, Sherwin Bitsui, and many others.

Postindian Aesthetics is expansive and comprehensive with essays by many of today's leading Indigenous studies scholars. Organized thematically into four sections, the topics in this book include working-class and labor politics, queer embodiment, national and tribal narratives, and new directions in Indigenous literatures. By urging readers to think beyond the more popularized Indigenous literary canon, the essays in this book open up a new world of possibilities for understanding the contemporary Indigenous experience.

The volume showcases thought-provoking scholarship about literature written by important contemporary Indigenous authors who are inspiring critical acclaim and offers new ways to think about the Indigenous literary canon and encourages instructors to broaden the scope of works taught in literature courses more broadly.

DEBRA K. S. BARKER (Rosebud Sioux / Sicangu Lakota Nation) serves as director of the American Indian Studies Program and is a professor of English at the University of Wisconsin–Eau Claire.

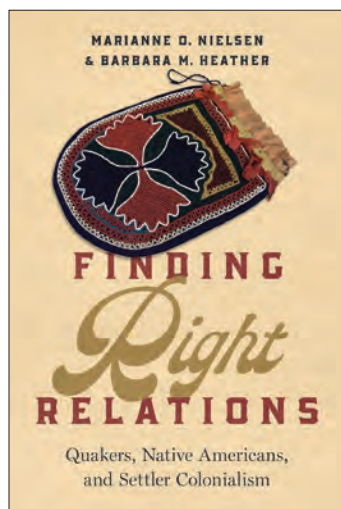
CONNIE A. JACOBS is a professor emerita at San Juan College. Her recent co-edited books include *The Dine Reader: An Anthology of Navajo Literature* and Louise Erdrich's *Justice Trilogy: Cultural and Critical Contexts*.

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NATIVE AMERICAN &
INDIGENOUS STUDIES

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FINDING RIGHT RELATIONS

QUAKERS, NATIVE AMERICANS, AND SETTLER
COLONIALISM

**MARIANNE O. NIELSEN AND
BARBARA M. HEATHER**

Rethinking Quaker settler colonist relations with Indigenous peoples

Quakers were one of the early settler colonist groups to invade northeastern North America. William Penn set out to develop a “Holy Experiment,” or utopian colony, in what is now Pennsylvania. Here, he thought, his settler colonists would live in harmony with the Indigenous Lenape and other settler colonists.

Centering on the relationship between Quaker colonists and the Lenape people, *Finding Right Relations* explores the contradictory position of the Quakers as both egalitarian, pacifist people, and as settler colonists. This book explores major challenges to Quaker beliefs and resulting relations with American Indians from the mid-seventeenth century to the late nineteenth century. It shows how the Quakers not only failed to prevent settler colonial violence against American Indians but also perpetuated it. It provides historical examples such as the French and Indian War, the massacre of the Conestoga Indians, and the American Indian boarding schools to explore the power of colonialism to corrupt even those colonists with a belief system rooted in social justice.

While this truth rubs against Quaker identity as pacifists and socially conscious, justice-minded people, the authors address how facing these truths provide ways forward for achieving restitution for the harms of the past. This book offers a path to truth-telling that is essential to the healing process.

MARIANNE O. NIELSEN is a professor of criminology and criminal justice at Northern Arizona University. Her most recent book is *International, National, and Traditional Law and Indigenous Communities*, edited with Karen Jarratt-Snider.

BARBARA M. HEATHER is a retired sociologist whose research, publishing, and teaching focused on social inequality and injustice. She is a member of the Society of Friends.

“Nielsen and Heather provide a nuanced and comprehensive exploration of Quaker entanglement with settler colonialism, and point toward ways in which truth telling, restitution, reparation, and reconciliation might be advanced by building on the commonalities between contemporary Quaker peacemaking and that of the Lenape Nation.”

—Polly O. Walker, Director of the Baker Institute for Peace and Conflict Studies at Juniata College



NATIVE AMERICAN & INDIGENOUS STUDIES

March

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15 b&w illustrations, 1 table

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OUR FIGHT HAS JUST BEGUN

HATE CRIMES AND JUSTICE IN NATIVE AMERICA

CHERYL REDHORSE BENNETT

Exposing racial injustices in the Four Corners area

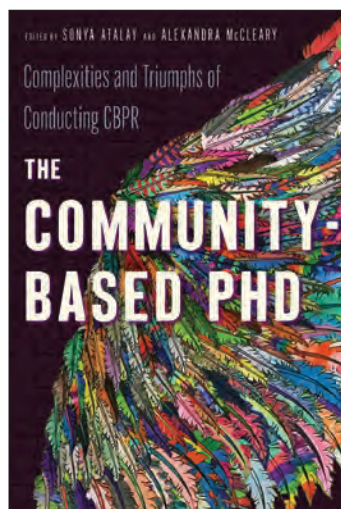
Our Fight Has Just Begun is a timely and urgent work. The result of more than a decade of research, it revises history, documents anti-Indianism, and gives voice to victims of racial violence. Navajo scholar Cheryl Redhorse Bennett reveals a lesser-known story of Navajo activism and the courageous organizers that confronted racial injustice and inspired generations.

Illuminating largely untold stories of hate crimes committed against Native Americans in the Four Corners region of the United States, this work places these stories within a larger history, connecting historical violence in the United States to present-day hate crimes. Bennett contends that hate crimes committed against Native Americans have persisted as an extension of an “Indian hating” ideology that has existed since colonization, exposing how the justice system has failed Native American victims and families.

While this book looks deeply at multiple generations of unnecessary and ongoing pain and violence, it also recognizes that this is a time of uncertainty and hope. The movement to abolish racial injustice and racially motivated violence has gained fierce momentum. *Our Fight Has Just Begun* shows that racism, hate speech, and hate crimes are ever present and offers recommendations for racial justice.

CHERYL REDHORSE BENNETT is an enrolled citizen of the Navajo Nation and also descends from the Comanche Nation. She is an assistant professor at Montana State University.





ANTHROPOLOGY
NATIVE AMERICAN &
INDIGENOUS STUDIES

March

376 pp.

6 x 9

18 b&w illustrations, 19 color
illustrations, 2 tables

Paperback

978-0-8165-4325-0 / \$35.00 S

Electronic edition available

THE COMMUNITY-BASED PHD

COMPLEXITIES AND TRIUMPHS OF CONDUCTING CBPR

**EDITED BY SONYA ATALAY AND
ALEXANDRA MCCLEARY**

*An indispensable resource for conducting community-based
participatory research*

Community-based participatory research (CBPR) presents unique ethical and practical challenges, particularly for graduate students. This volume explores the nuanced experience of conducting CBPR as a PhD student. It explains the essential roles of developing trust and community relationships, the uncertainty in timing and direction of CBPR projects that give decision-making authority to communities, and the politics and ethical quandaries when deploying CBPR approaches—both for communities and for graduate students.

The Community-Based PhD brings together the experiences of PhD students from a range of disciplines to discuss conducting CBPR in the arts, humanities, social sciences, public health, and STEM fields. They write honestly about what worked, what didn't, and what they learned. Essays address the impacts of extended research time frames, why specialized skill sets may be needed to develop community-driven research priorities, the value of effective relationship building with community partners, and how to understand and navigate inter- and intra-community politics.

This volume provides frameworks for approaching dilemmas that graduate student CBPR researchers face. They discuss their mistakes, document their successes, and also share painful failures and missteps, viewing them as valuable opportunities for learning and pushing the field forward. Several chapters are co-authored by community partners and provide insights from diverse community perspectives. *The Community-Based PhD* is essential reading for graduate students, scholars, and the faculty who mentor them in a way that truly crosses disciplinary boundaries.

SONYA ATALAY is a professor of anthropology at University of Massachusetts Amherst. She has two decades of experience using community-based participatory methods to conduct research in partnership with Indigenous communities. She is the author of *Community-Based Archaeology: Research with, by, and for Indigenous and Local Communities*.

ALEXANDRA MCCLEARY is the tribal archaeologist for the San Manuel Band of Mission Indians in Highland, California. She received her PhD from University of California, Berkeley, and her BA at Barnard College, Columbia University.

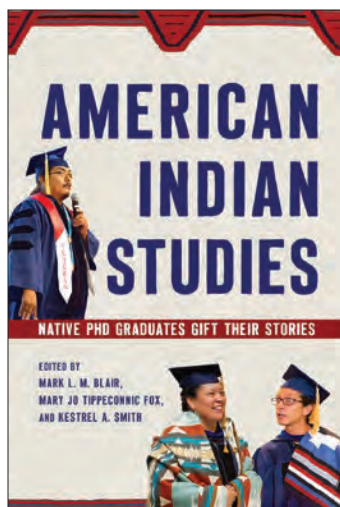
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NATIVE AMERICAN & INDIGENOUS STUDIES

March

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AMERICAN INDIAN STUDIES

NATIVE PHD GRADUATES GIFT THEIR STORIES

EDITED BY MARK L. M. BLAIR,
MARY JO TIPPECONNIC FOX, AND
KESTREL A. SMITH

Inspiring the next generation of Native scholars

In *American Indian Studies*, Native PhD graduates share their personal stories about their educational experiences and how doctoral education has shaped their identities, lives, relationships, and careers.

This collection of personal narratives from Native graduates of the University of Arizona's American Indian Studies (AIS) doctoral program, the first such program of its kind, gifts stories of endurance and resiliency, hardship and struggle, and accomplishment and success. It provides insight into the diverse and dynamic experiences of Native graduate students. The narratives address family and kinship, mentorship, and service and giving back. Essayists share the benefits of having an AIS program at a mainstream academic institution—not just for the students enrolled but also for their communities.

This book offers Native students aspiring to a PhD a realistic picture of what it takes. While each student has their own path to walk, these stories provide the gift of encouragement and serve to empower Native students to reach their educational goals, whether it be in an AIS program or other fields of study.

MARK L. M. BLAIR, PhD, JD (Anishinaabe), is a professor of practice and associate director of the Master of Legal Studies and the BA Law programs at the James E. Rogers College of Law at the University of Arizona.

MARY JO TIPPECONNIC FOX, PhD (Comanche/Cherokee), is an enrolled citizen of the Comanche Nation of Oklahoma, research professor of American Indian Studies, and an affiliated faculty in Gender and Women Studies at the University of Arizona.

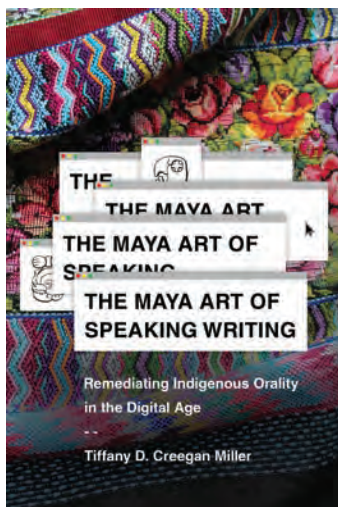
KESTREL A. SMITH, PhD, is the department chair of the American Indian Indigenous Studies (AIIS) program at Wenatchee Valley College at Omak. She holds an MA and PhD in American Indian studies, both from the University of Arizona.

"This collection of autobiographical essays by former Native American doctoral students offers a compelling and poignant portrait of the challenges that Native peoples face on the road to, through, and beyond graduate education."

—N. Bruce Duthu, author of *Shadow Nations: Tribal Sovereignty and the Limits of Legal Pluralism*

"Culture, community, family, and academics intertwine in first-person narratives of persistence and success."

—Shelly C. Lowe, co-editor of *Beyond Access: Indigenizing Programs for Native American Student Success*



NATIVE AMERICAN &
INDIGENOUS STUDIES
LATIN AMERICAN STUDIES

May

288 pp.

6 x 9

15 b&w illustrations

Printed Case

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Electronic edition available

THE MAYA ART OF SPEAKING WRITING

REMIEDIATING INDIGENOUS ORALITY IN THE DIGITAL AGE

TIFFANY D. CREEGAN MILLER

A twenty-first-century understanding of Maya cultural production

Challenging the distinctions between “old” and “new” media and narratives about the deprecation of orality in favor of inscribed forms, *The Maya Art of Speaking Writing* draws from Maya concepts of *tz’ib’* (recorded knowledge) and *tzij*, *choloj*, and *ch’owen* (orality) to look at expressive work across media and languages.

Based on nearly a decade of fieldwork in the Guatemalan highlands, Tiffany D. Creegan Miller discusses images that are sonic, pictorial, gestural, and alphabetic. She reveals various forms of creativity and agency that are woven through a rich media landscape in Indigenous Guatemala, as well as Maya diasporas in Mexico and the United States. Miller discusses how technologies of inscription and their mediations are shaped by human editors, translators, communities, and audiences, as well as by voices from the natural world.

These texts push back not just on linear and compartmentalized Western notions of media but also on the idea of the singular author, creator, scholar, or artist removed from their environment. The persistence of orality and the interweaving of media forms combine to offer a challenge to audiences to participate in decolonial actions through language preservation.

The Maya Art of Speaking Writing calls for centering Indigenous epistemologies by doing research in and through Indigenous languages as we engage in debates surrounding Indigenous literatures, anthropology, decoloniality, media studies, orality, and the digital humanities.

TIFFANY D. CREEGAN MILLER is an assistant professor of Spanish at Colby College.

“An important examination into how Maya peoples use a variety of technologies—from painting to Facebook and YouTube—to reproduce Maya language and culture in the twenty-first century.”

—Paul M. Worley, co-author of *Unwriting Maya Literature: Ts’ib as Recorded Knowledge*



ANTHROPOLOGY
LATIN AMERICAN STUDIES
NATIVE AMERICAN &
INDIGENOUS STUDIES

May

272 pp.

6 x 9

20 b&w illustrations, 1 map

Printed Case

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Electronic edition available

PACHAMAMA POLITICS

CAMPESINO WATER DEFENDERS AND THE ANTI-MINING MOVEMENT IN ANDEAN ECUADOR

TERESA A. VELÁSQUEZ

Broadening conversations about social movements, indigeneity, and environmental protection

Ecuador became the first country in the world to grant the Pachamama, or Mother Earth, constitutional rights in 2008. This landmark achievement represented a shift to incorporate Indigenous philosophies of Sumak Kawsay or Buen Vivir (to live well) as a framework for social and political change. The extraordinary move coincided with the rise of neoextractivism, where the self-described socialist President Rafael Correa contended that Buen Vivir could be achieved through controversial mining projects on Indigenous and campesino territories, including their watersheds.

Pachamama Politics provides a rich ethnographic account of the tensions that follow from neoextractivism in the southern Ecuadorean Andes, where campesinos mobilized to defend their community-managed watershed from a proposed gold mine. Positioned as an activist-scholar, Teresa A. Velásquez takes the reader inside the movement—alongside marches, road blockades, and river and high-altitude wetlands—to expose the rifts between social movements and the “pink tide” government. When the promise of social change turns to state criminalization of water defenders, Velásquez argues that the contradictions of neoextractivism created the political conditions for campesinos to reconsider their relationship to indigeneity.

The book takes an intersectional approach to the study of anti-mining struggles and explains how campesino communities and their allies identified with and redeployed Indigenous cosmologies to defend their water as a life-sustaining entity. *Pachamama Politics* shows why progressive change requires a shift away from the extractive model of national development to a plurinational defense of community water systems and Indigenous peoples and their autonomy.

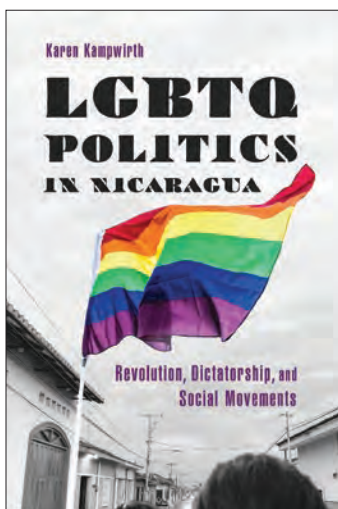
TERESA A. VELÁSQUEZ is an associate professor of anthropology at California State University, San Bernardino

“This is a brilliant ethnography of Indigenous anti-mining movements in Ecuador from an activist-scholar who has spent decades working with social movements and learning from them.”

—Nicole Fabricant, author of *Mobilizing Bolivia’s Displaced: Indigenous Politics and the Struggle over Land*

“The book sheds new light on intersections of gender, race, and class and the new Andean cosmopolitics that has shaped struggles against mining in Correa’s Ecuador.”

—Bret Gustafson, author of *New Languages of the State: Indigenous Resurgence and the Politics of Knowledge in Bolivia*



HISTORY
LATIN AMERICAN STUDIES
GENDER & RACE

June

352 pp.

6 x 9

10 b&w illustrations

Printed Case

978-0-8165-4279-6 / \$50.00 S

Electronic edition available

LGBTQ POLITICS IN NICARAGUA

REVOLUTION, DICTATORSHIP, AND SOCIAL
MOVEMENTS

KAREN KAMPWIRTH

An important lens for understanding politics in Nicaragua

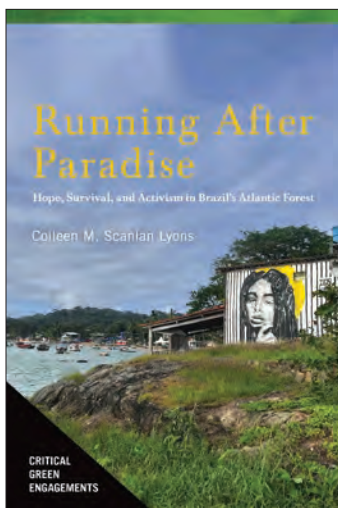
The modern political tumult of Nicaragua includes revolution, dictatorship, and social movements. *LGBTQ Politics in Nicaragua* explores the untold stories of the LGBTQ community of Nicaragua and its role in the recent political history of the country.

Karen Kampwirth is a renowned scholar of the Nicaraguan Revolution, who has been writing at the intersection of gender and politics for decades. In this chronological telling of the last fifty years of political history in Nicaragua, Kampwirth deploys a critical new lens: understanding politics from the perspective of the country's LGBTQ community. Kampwirth details the gay and lesbian guerrillas in the 1960s and 1970s, Nicaragua's first openly gay television wizard in the 1980s, and the attempts by LGBTQ revolutionaries to create a civil rights movement and the subsequent squashing of that movement by the ruling Sandinista party. She analyzes the shifting political alliances, the rise of strong feminist and LGBTQ movements in Nicaragua, and the attempts by the administration of Daniel Ortega to co-opt and control these movements.

Ultimately, this is a story of struggle and defeat, progress and joy. This timely book provides a well-documented review of LGBTQ politics in modern Nicaragua, helping us to see the Sandinista Revolution and its ongoing aftermath in a new light.

KAREN KAMPWIRTH is the Robert W. Murphy Professor of Political Science at Knox College. She is the author or editor of five books on Latin American politics.





RUNNING AFTER PARADISE

HOPE, SURVIVAL, AND ACTIVISM IN BRAZIL'S ATLANTIC FOREST

COLLEEN M. SCANLAN LYONS

Documenting the lives of the people living in one of the most important and threatened tropical forests on the planet

ANTHROPOLOGY
LATIN AMERICAN STUDIES

June

304 pp.

6 x 9

30 b&w illustrations, 2 maps

Printed Case

978-0-8165-4013-6 / \$60.00 S

Electronic edition available

Critical Green Engagements:
Investigating the Green Economy and
Its Alternatives

Brazil's Atlantic Forest is a paradise to many. In Southern Bahia, surfers, billionaires, travelers, and hippies mingle with environmentalists, family farmers, *quilombolas* (descendants of former fugitive slaves), and *nativos*, or "locals." Each of these groups has connections to the unique environment, culture, and character of this region as their home, their source of a livelihood, or perhaps their vacation escape. And while sometimes these connections converge—other times they clash.

The pressures on this tropical forest are palpable. So are people's responses to these pressures. What was once the state's economic mainstay, cacao production, is only now beginning to make a comeback after a disease decimated the crops of large and small farmers alike. Tourism, another economic hope, is susceptible to economic crises and pandemics. And the threat of a massive state-led infrastructure project involving mining, a railroad, and an international port has loomed over the region for well over a decade.

Southern Bahia is at a crossroads: develop a sustainable, forest-based economy or run the risk of losing the identity and soul of this place forevermore. Through the lives of environmentalists, farmers, *quilombolas*, and *nativos*—people who are in and of this place—this book brings alive the people who are grappling with this dilemma.

Anthropologist Colleen M. Scanlan Lyons brings the eye of a storyteller to present this complex struggle, weaving in her own challenges of balancing family and fieldwork alongside the stories of the people who live in this dynamic region. Intertwined tales, friendships, and hope emerge as people both struggle to sustain their lives in a biodiversity hotspot and strive to create their paradise.

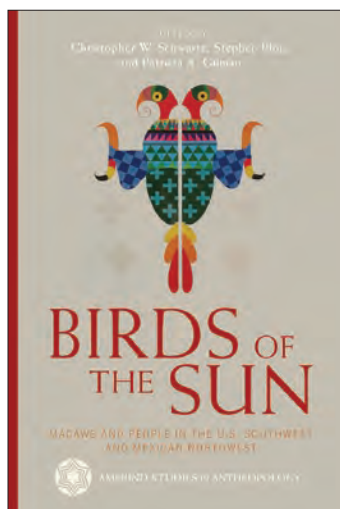
COLLEEN M. SCANLAN LYONS is an associate research professor in the Environmental Studies Program at the University of Colorado Boulder, and the director of the Governors' Climate and Forests Task Force.

"Scanlan Lyons vividly draws into sharp focus the local ecologies, livelihoods, and meanings that drive life in Southern Bahia, Brazil. With humor, tenacity, and unrivaled honesty, Running After Paradise charts seemingly disparate agrarian reform and environmental social movements in the region to show how their networked power lies in their diversity rather than homogeneity. This is a must-read for anyone interested in new approaches to sustainability and environmentalisms in Latin America."

—Laura Zanotti, author of *Ontological Entanglements*, *Agency and Ethics in International Relations* and *Radical Territories in the Brazilian Amazon*

"This refreshing look at conservation and development in Southern Bahia highlights the lives, experiences, and efforts of the local activists and organizers who have been struggling to protect the amazing biodiversity, promote social justice, and support local livelihoods. Learning about their lives gives us valuable insights into the complexity of conservation and sustainable development in a global biodiversity hotspot."

—Christian Palmer, Windward Community College, Hawai'i



BIRDS OF THE SUN

MACAWS AND PEOPLE IN THE U.S. SOUTHWEST AND MEXICAN NORTHWEST

**EDITED BY CHRISTOPHER W. SCHWARTZ,
STEPHEN PLOG, AND PATRICIA A. GILMAN**

The story of parrots and humans in southwestern North America

Scarlet macaws are native to tropical forests ranging from the Gulf Coast and southern regions of Mexico to Bolivia, but they are present at numerous archaeological sites in the U.S. Southwest and Mexican Northwest. Although these birds have been noted and marveled at through the decades, new syntheses of early excavations, new analytical methods, and new approaches to understanding the past now allow us to explore the significance and distribution of scarlet macaws to a degree that was previously impossible.

Birds of the Sun explores the many aspects of macaws, especially scarlet macaws, that have made them important to Native peoples living in this region for thousands of years. Leading experts discuss the significance of these birds, including perspectives from a Zuni author, a cultural anthropologist specializing in historic Pueblo societies, and archaeologists who have studied pre-Hispanic societies in Mesoamerica and the U.S. Southwest and Mexican Northwest. Chapters examine the highly variable distribution and frequency of macaws in the past, their presence on rock art and kiva murals, the human experience of living with and transporting macaws, macaw biology and life history, and what skeletal remains suggest about the health of macaws in the past. Experts provide an extensive, region-by-region analysis, from early to late periods, of what we know about the presence, health, and depositional contexts of macaws and parrots, with specific case studies from the Hohokam, Chaco, Mimbres, Mogollon Highlands, Northern Sinagua, and Casas Grandes regions, where these birds are most abundant.

The expertise offered in this stunning new volume, which includes eight full color pages, will lay the groundwork for future research for years to come.

CHRISTOPHER W. SCHWARTZ is a lecturer in the Department of Anthropology at Northern Arizona University.

STEPHEN PLOG is David Harrison Professor of Archaeology Emeritus in the Department of Anthropology at the University of Virginia.

PATRICIA A. GILMAN is retired from the Department of Anthropology at the University of Oklahoma.

"This volume offers the definitive statement on psittacine birds (macaws and parrots) across the U.S. Southwest/Mexican Northwest and throughout time. Any researcher interested in religion, interregional interaction, exchange, or the roles of animals in human societies will find great value in its thorough presentation of data and breadth of interpretations."

—Matthew Pailes, co-editor of *Borderlands Histories: Ethnographic Observations and Archaeological Interpretations*

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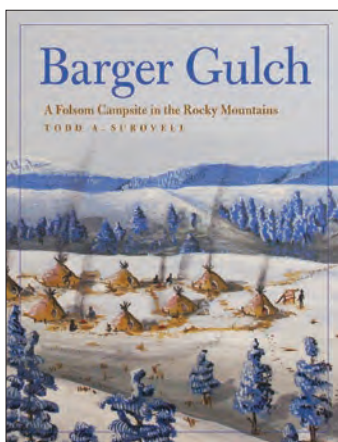
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BARGER GULCH

A FOLSOM CAMPSITE IN THE ROCKY MOUNTAINS

TODD A. SUROVELL

Key findings from one of the oldest and most iconic Folsom sites in North America

At the end of the last Ice Age in a valley bottom in the Rocky Mountains, a group of bison hunters overwintered. Through the analysis of more than 75,000 pieces of chipped stone, archaeologist Todd A. Surovell is able to provide one of the most detailed looks yet at the lifeways of hunter-gatherers from 12,800 years ago.

The best archaeological sites are those that present problems and inspire research, writes Surovell. From the start, the Folsom site called Barger Gulch Locality B was one of those sites; it was a problem-rich environment. Many Folsom sites are sparse scatters of stone and bone, a reflection of a mobile lifestyle that leaves little archaeological materials. The people at Barger Gulch left behind tens of thousands of pieces of chipped stone; they appeared to have spent quite a bit of time there in comparison to other places they inhabited.

Summarizing findings from nine seasons of excavations, Surovell explains that the site represents a congregation of mobile hunter-gatherers who spent winter along Barger Gulch, a tributary of the Colorado River. Surovell uses spatial patterns in chipped stone to infer the locations of hearths and house features. He examines the organization of household interiors and discusses differential use of interior and exterior spaces. Data allow inference about the people who lived at the site, including aspects of the identity of flintknappers and household versus group mobility. The site shows evidence of a Paleoindian camp circle, child flintknapping, household production of weaponry, and the fission/fusion dynamics of group composition that is typical of nomadic peoples.

Barger Gulch provides key findings on Paleoindian technological variation and spatial and social organization.

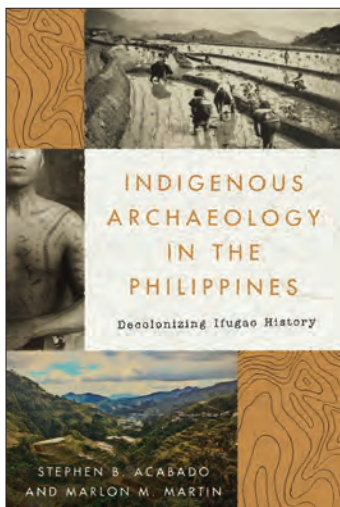
TODD A. SUROVELL is an archaeologist and a professor of anthropology at the University of Wyoming. He has worked primarily in the Rocky Mountain West and specializes in Paleoindian archaeology, lithic technology, geoarchaeology, Pleistocene extinctions, and ethnoarchaeology.

"This is a must-own volume on hunter-gatherer site structure and Paleoindian technological organization and will likely generate similar studies for years to come."

—Jason M. LaBelle, co-editor of *The Lithic Caches of Colorado*

"This work provides a novel analytical framework for identifying residential structures using the spatial patterning of artifacts. Since all humans build shelters of some sort, these methods will be useful for all archaeologists."

—Brian Andrews, co-author of *The Mountaineer Site: A Folsom Winter Camp in the Rockies*



INDIGENOUS ARCHAEOLOGY IN THE PHILIPPINES

DECOLONIZING IFUGAO HISTORY

STEPHEN B. ACABADO AND MARLON M. MARTIN

Illustrating the importance of collaborative archaeology

ARCHAEOLOGY

April

248 pp.

6 x 9

23 b&w illustrations, 14 tables

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Dominant historical narratives among cultures with long and enduring colonial experiences often ignore Indigenous histories. This erasure is a response to the colonial experiences. With diverse cultures like those in the Philippines, dominant groups may become assimilationists themselves. Collaborative archaeology is an important tool in correcting the historical record. In the northern Philippines, archaeological investigations in Ifugao have established more recent origins of the Cordillera Rice Terraces, which were once understood to be at least two thousand years old. This new research not only sheds light on this UNESCO World Heritage site but also illuminates how collaboration with Indigenous communities is critical to understanding their history and heritage.

Indigenous Archaeology in the Philippines highlights how collaborative archaeology and knowledge co-production among the Ifugao, an Indigenous group in the Philippines, contested (and continue to contest) enduring colonial tropes. Stephen B. Acabado and Marlon M. Martin explain how the Ifugao made decisions that benefited them, including formulating strategies by which they took part in the colonial enterprise, exploiting the colonial economic opportunities to strengthen their sociopolitical organization, and co-opting the new economic system. The archaeological record shows that the Ifugao successfully resisted the Spanish conquest and later accommodated American empire building.

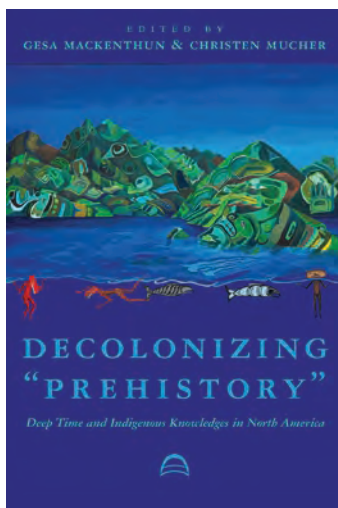
This book illustrates how descendant communities can take control of their history and heritage through active collaboration with archaeologists. Drawing on the Philippine Cordilleran experiences, the authors demonstrate how changing historical narratives help empower peoples who are traditionally ignored in national histories.

STEPHEN B. ACABADO is an associate professor of anthropology at University of California, Los Angeles. He directs the Bicol and Ifugao Archaeological Projects and co-directs the Taiwan Indigenous Landscape and History Project.

MARLON M. MARTIN is an Ifugao who heads the nonprofit heritage conservation organization Save the Ifugao Terraces Movement, Inc., a grassroots NGO. Along with Acabado, he established the first community-led Ifugao Indigenous Peoples Education Center.

“This book advances knowledge about the Ifugao landscape and Ifugao responses to European colonialism in the Philippines, and it is a groundbreaking contribution in its blend of research and community engagement through a participatory archaeology that involves Ifugao people and perspectives.”

—Christopher B. Rodning, co-editor of *Fort San Juan and the Limits of Empire: Colonialism and Household Practice at the Berry Site*



ARCHAEOLOGY
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Archaeology of Indigenous-Colonial
Interactions in the Americas

DECOLONIZING “PREHISTORY”

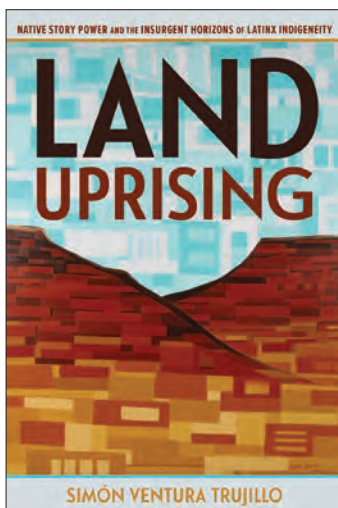
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EDITED BY GESA MACKENTHUN AND
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Decolonizing “Prehistory” critically examines and challenges the paradoxical role that modern historical-archaeological scholarship plays in adding legitimacy to, but also delegitimizing, contemporary colonialist practices. Using an interdisciplinary approach, this volume empowers Indigenous voices and offers a nuanced understanding of the American deep past.

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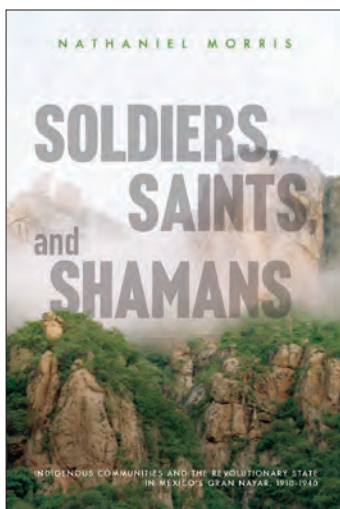
“Trujillo explores the ongoing process of insurgent history making by examining an ever-widening array of relevant texts that in their origin and topic spiral out from the New Mexican heartland of the Alianza to encompass kindred Indigenous insurgencies as far afield as the Zapatistas of Chiapas in southern Mexico. This is an insightful, complex, and sometimes whimsical musing on land, race, indigeneity, and storytelling.”

—P. R. Sullivan, *Choice*

“Trujillo provides an insightful analysis of the importance of land in Chicano movement politics and decolonial activism.”

—Yvette J. Saavedra, author of *Pasadena Before the Roses*

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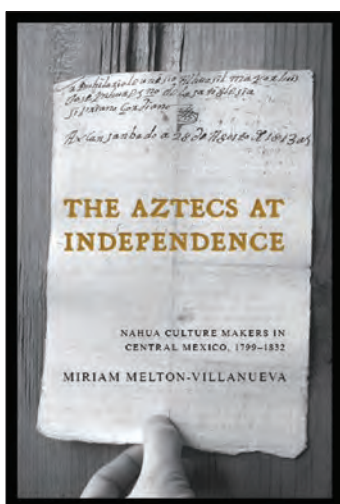
“Nathaniel Morris’s Soldiers, Saints, and Shamans is an important new book that brings into focus both a long-neglected region and the active participation of Indigenous peoples in the Mexican Revolution.”

—Julie Gibbings, *H-LatAm*

“This monumental work shows the resilience of the Indigenous communities of the Gran Nayar during the armed phase of the revolution and the first and second Cristero wars. It stands as a significant contribution to the ethnohistory of modern Mexico.”

—Ben Fallaw, co-editor of *State Formation in the Liberal Era*

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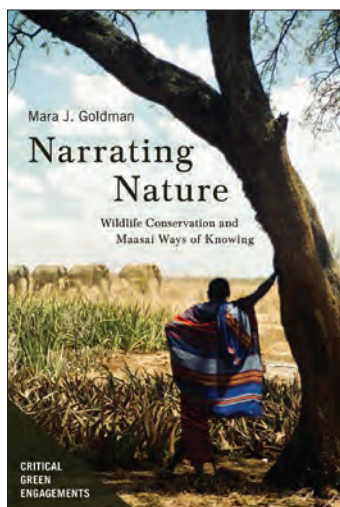
“Melton-Villanueva conveys her narrative in an engaging, no-nonsense, and at times conversational style that makes the book accessible to scholars and students of all levels.”

—American Historical Review

“An innovative study that not only illuminates the transition from the colonial to postcolonial periods, but also offers several unique contributions to Colonial Mexican history.”

—Bulletin of Latin American Research

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MARA J. GOLDMAN

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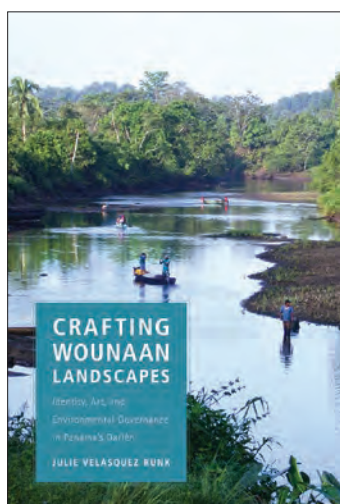
"Narrating Nature is a colorful and groundbreaking analysis of the hidden tensions inside the science underlying environmental conservation in Africa. Mara J. Goldman skillfully draws together scientific expertise and local discussions of environmental priorities to show how wildlife conservation in Africa can exclude local practices and how understanding the Maasai can enhance environmental policy and show alternative outcomes."

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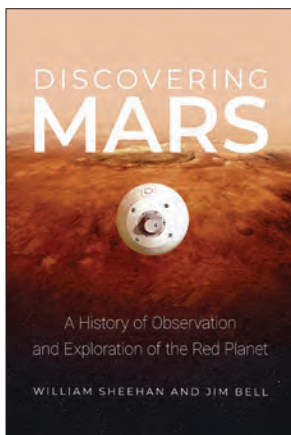
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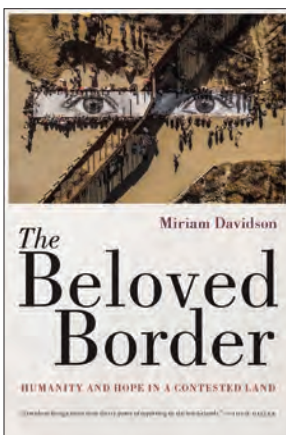
—Norman E. Whitten Jr., co-author of *Histories of the Present*

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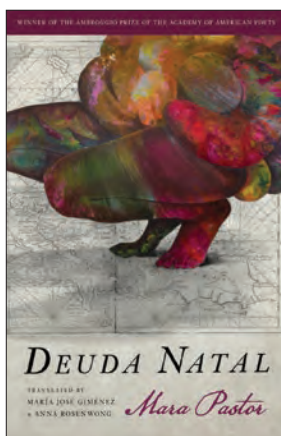
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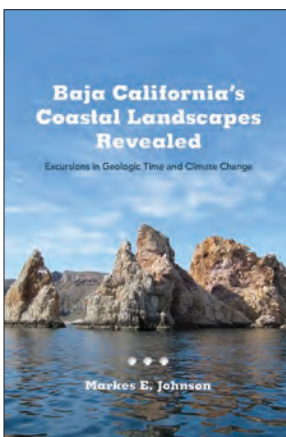
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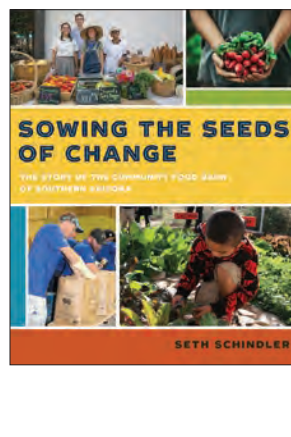
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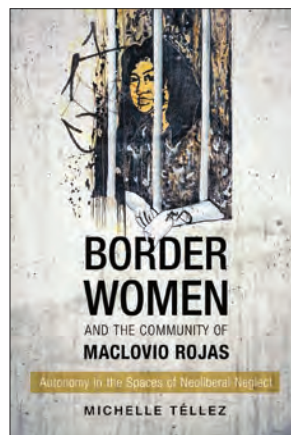
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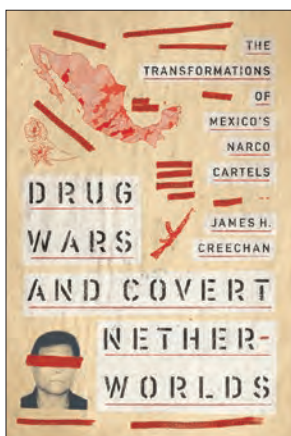
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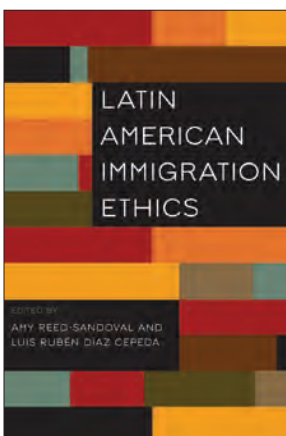
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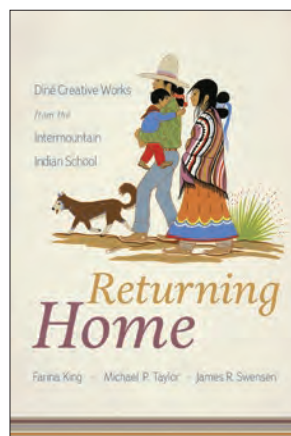
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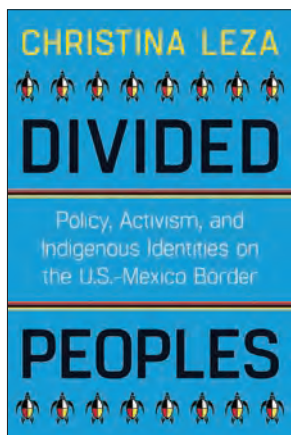
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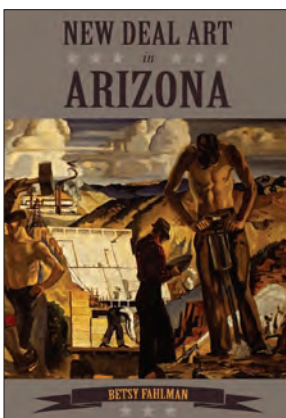
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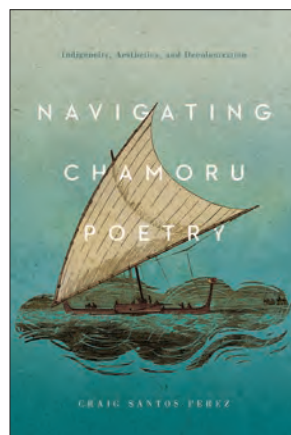
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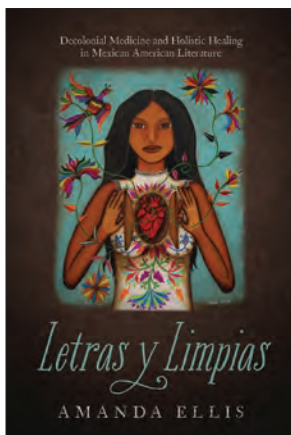


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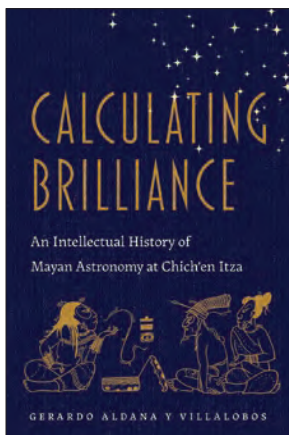
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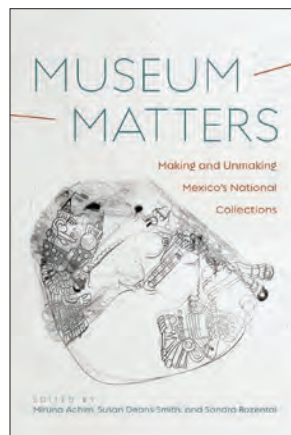
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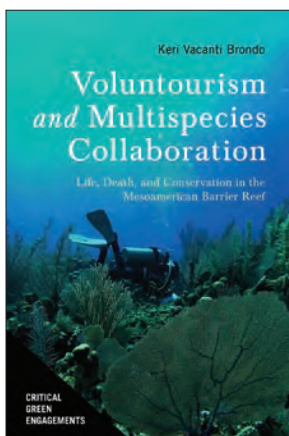
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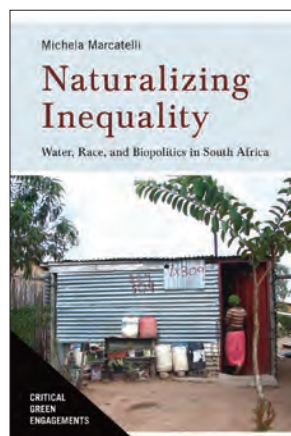
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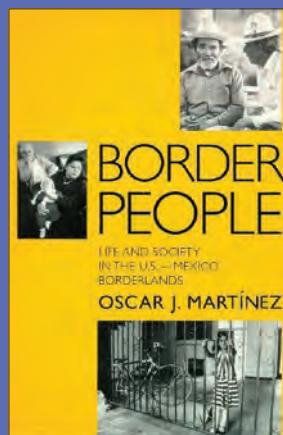
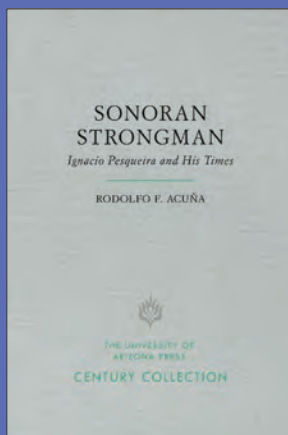
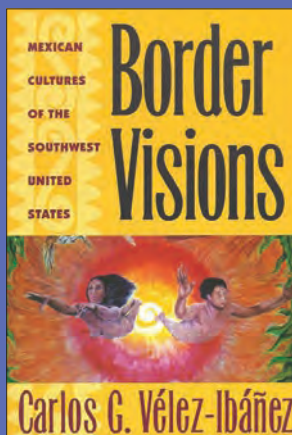


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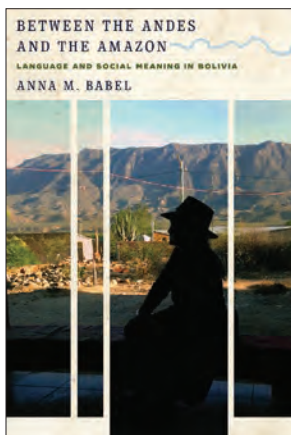
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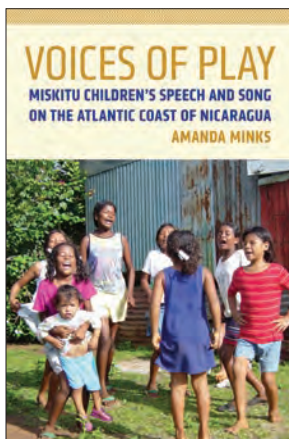
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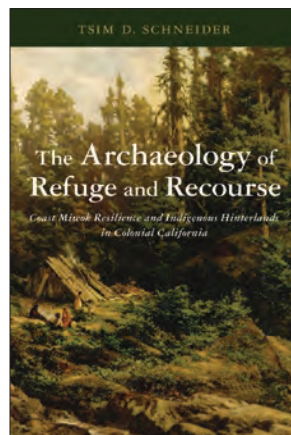
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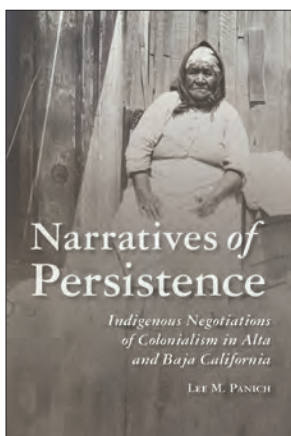
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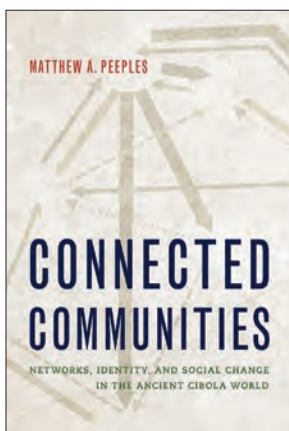
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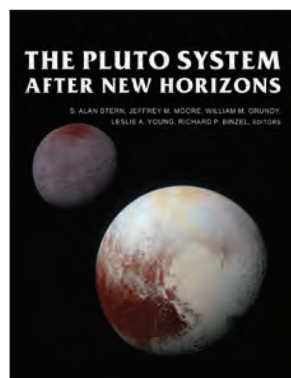
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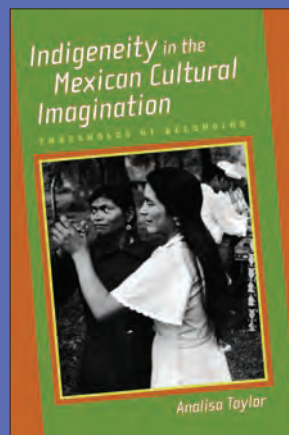
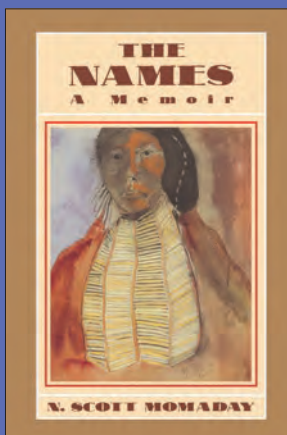
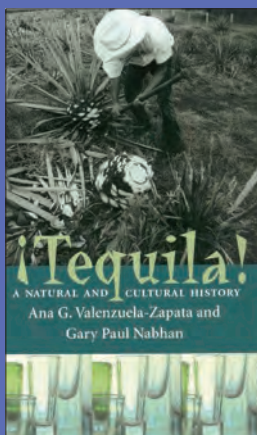


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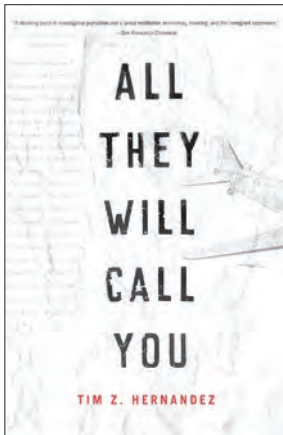
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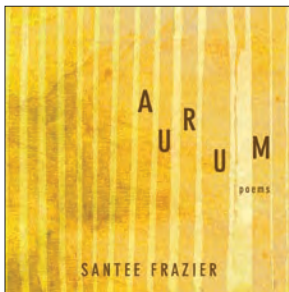
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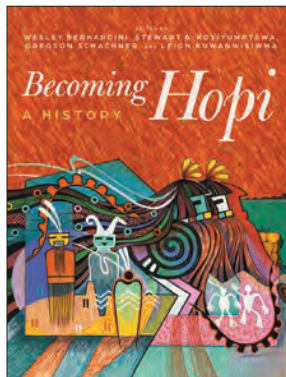
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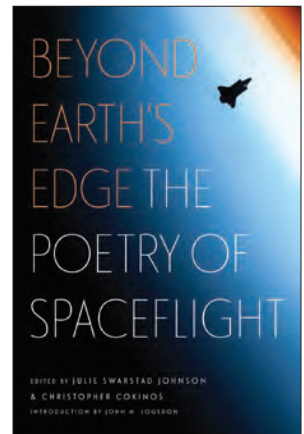
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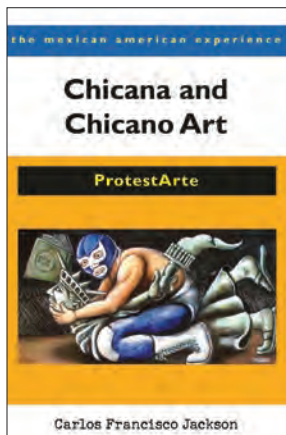
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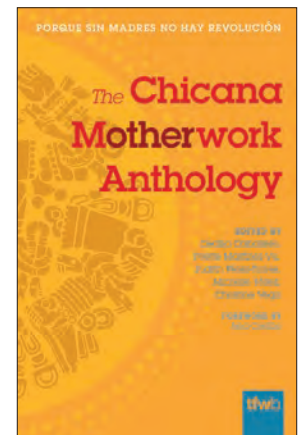
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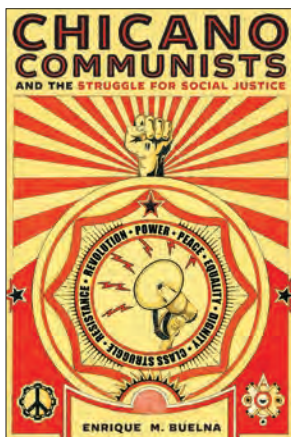


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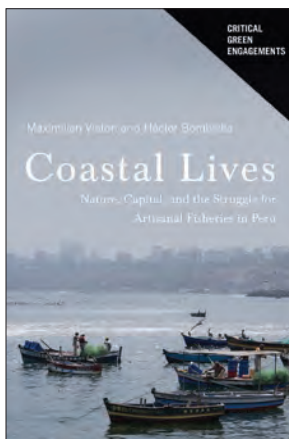
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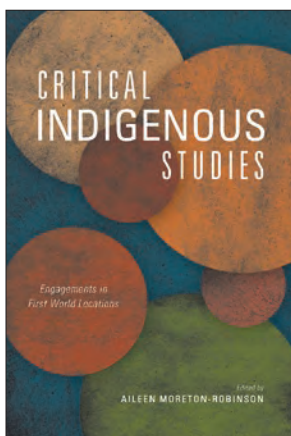
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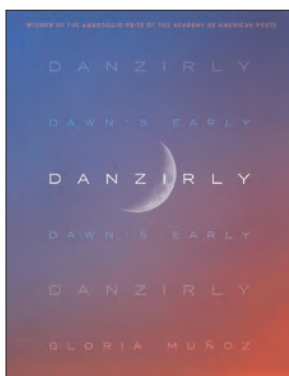
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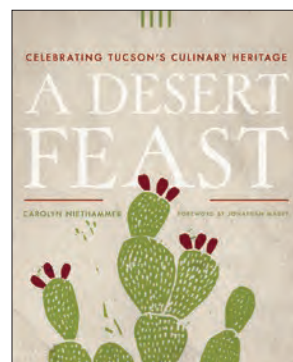
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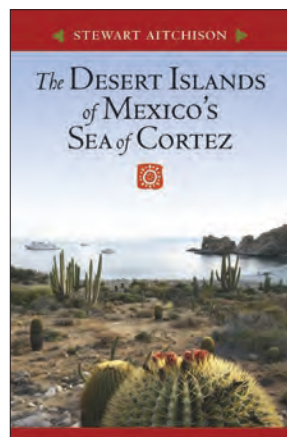
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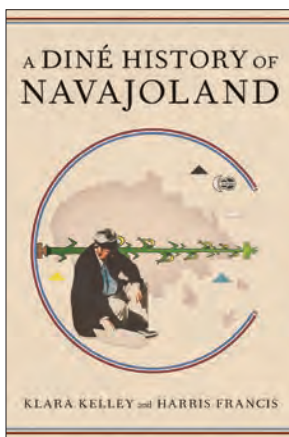
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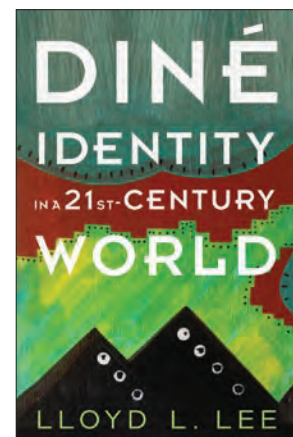
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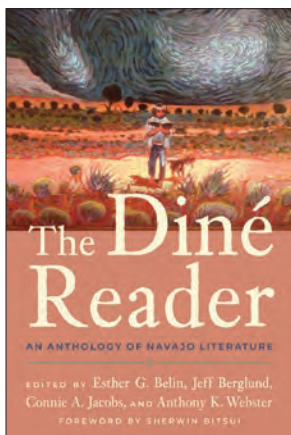


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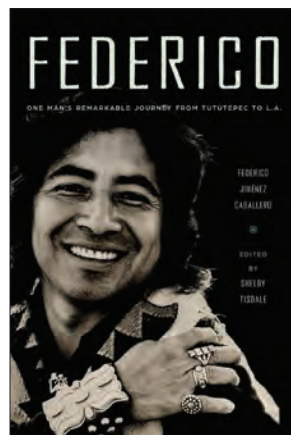
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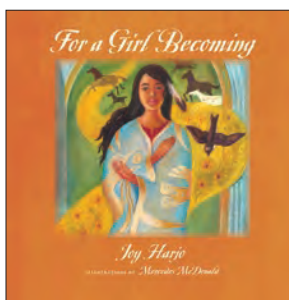
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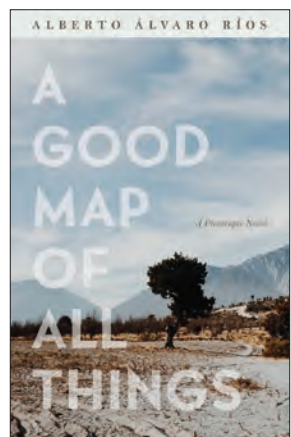
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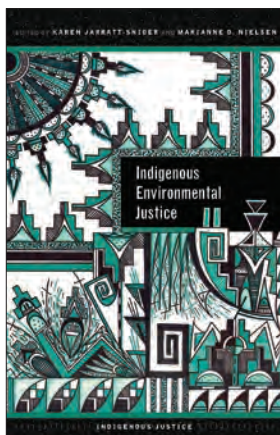
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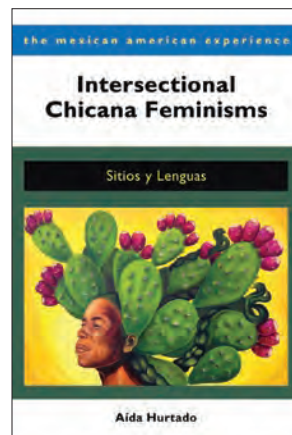
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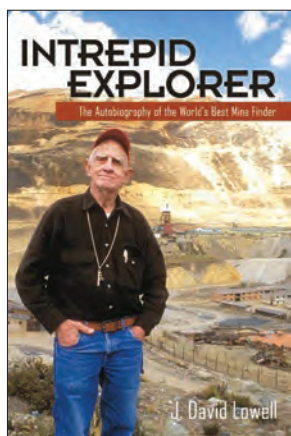
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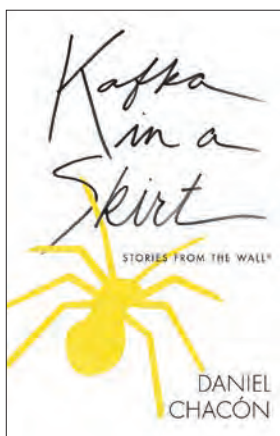
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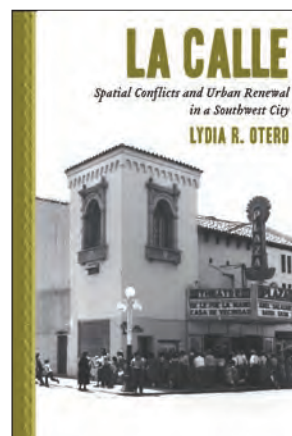
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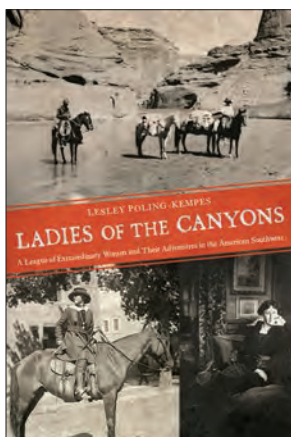
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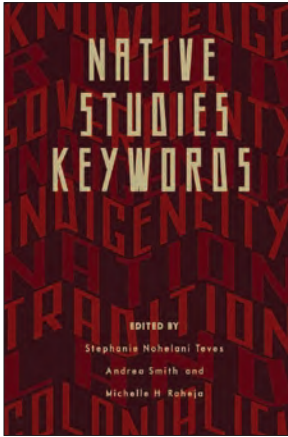


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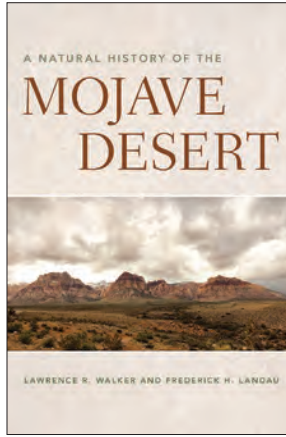
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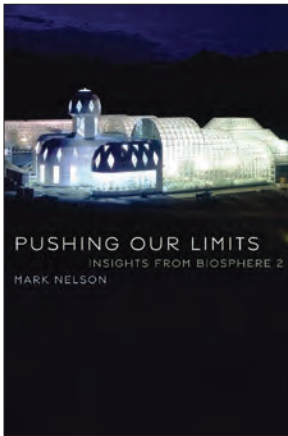
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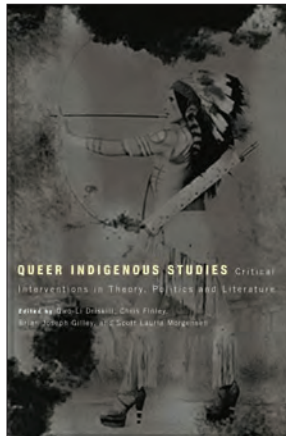
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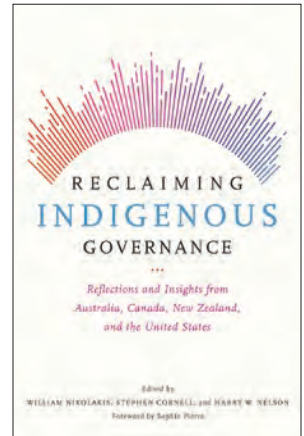
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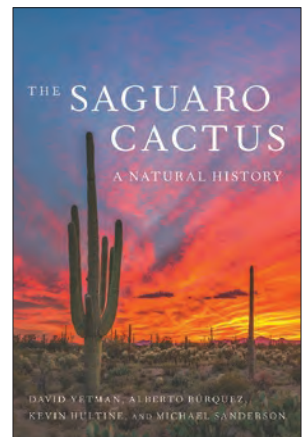
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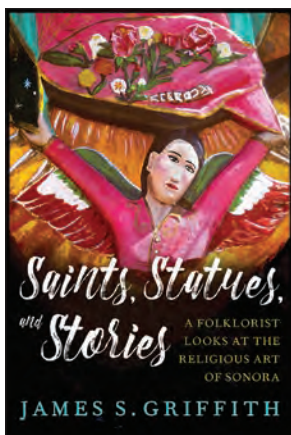


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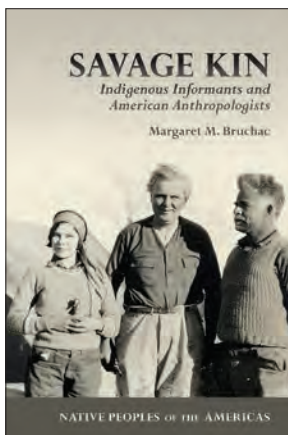


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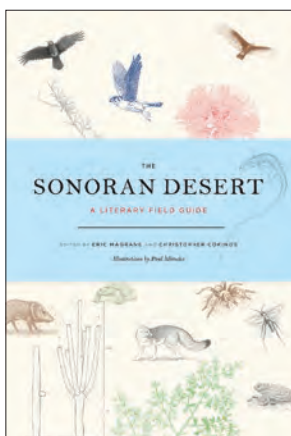
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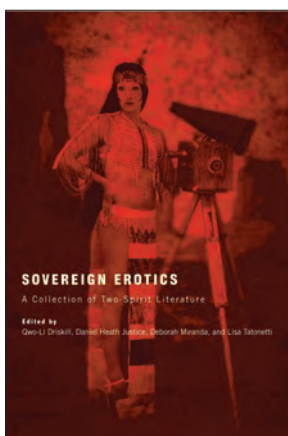
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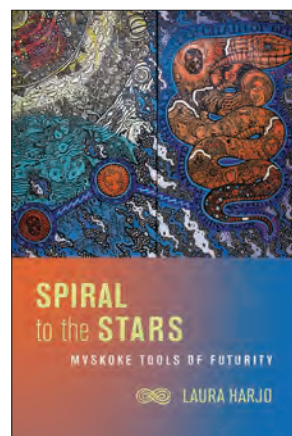
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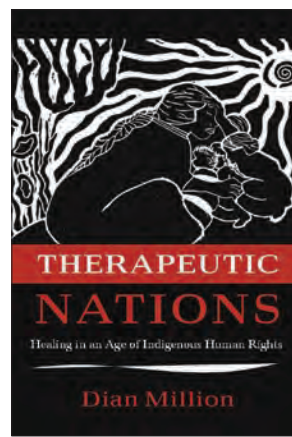
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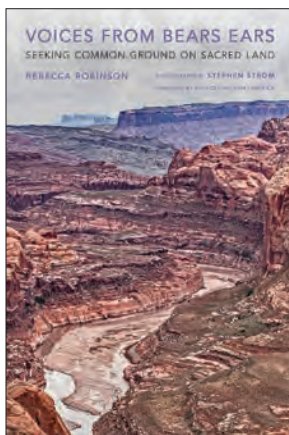
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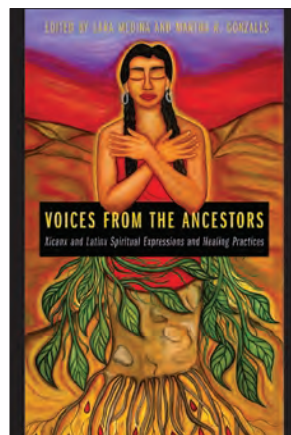
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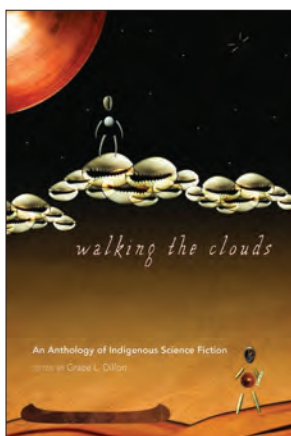
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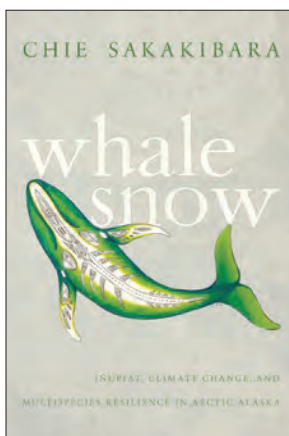
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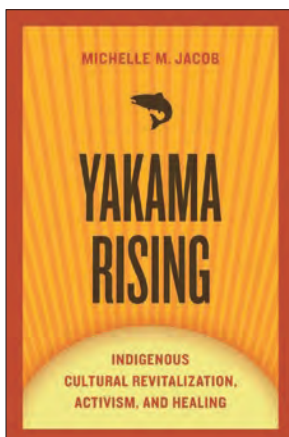
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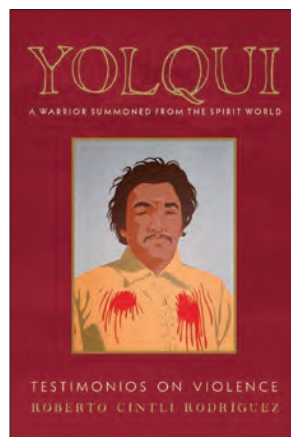
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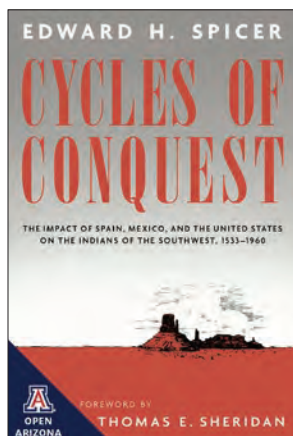
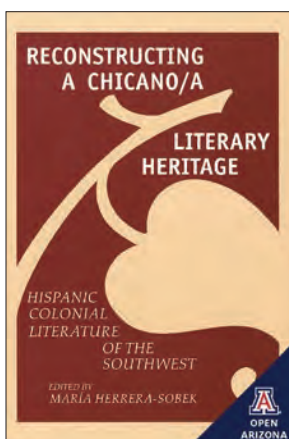
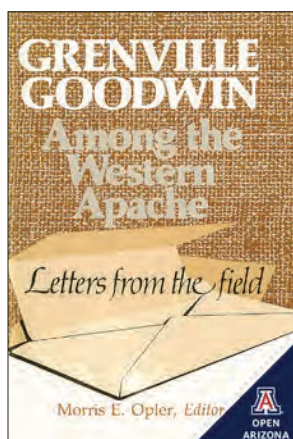
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