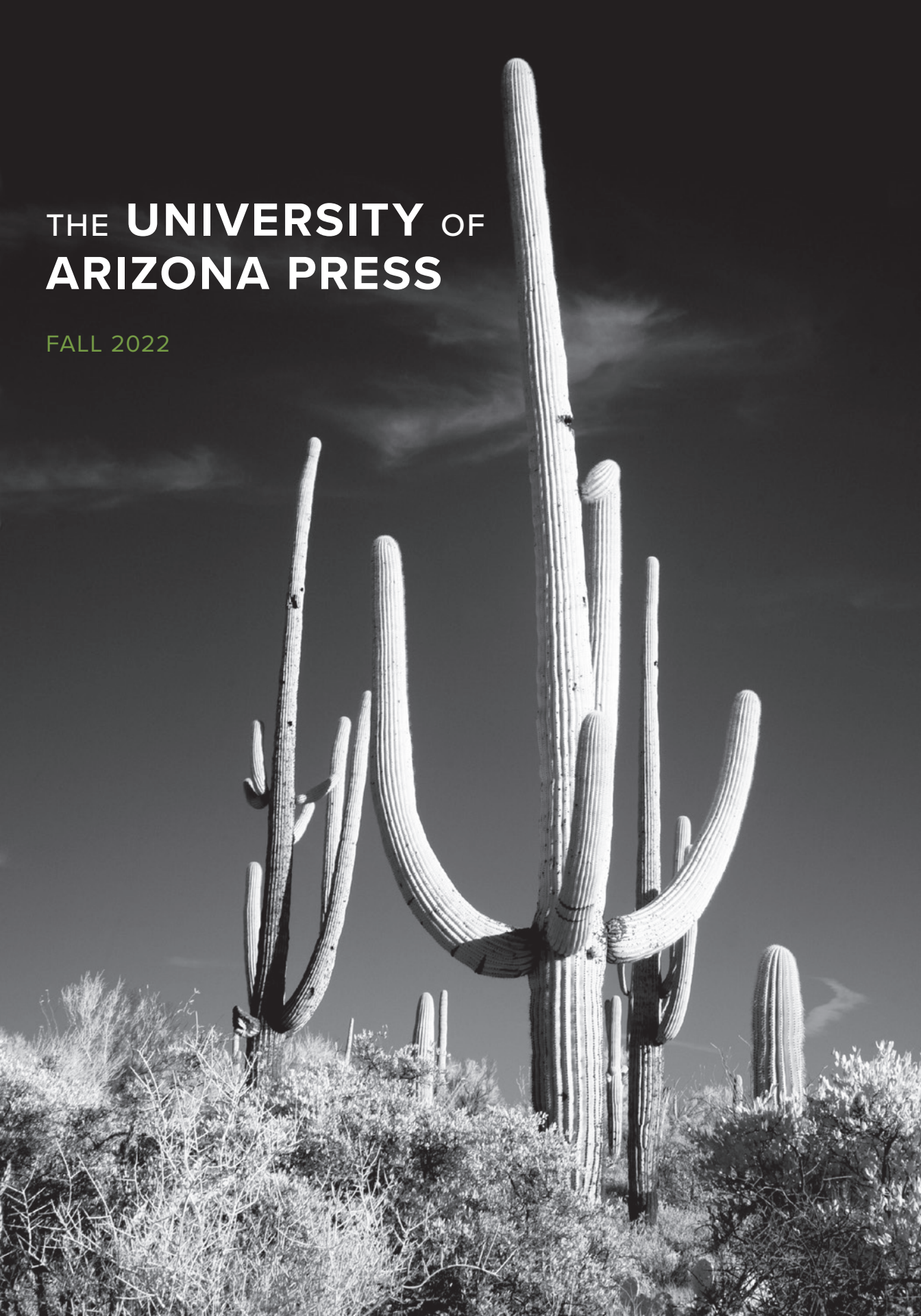


# THE UNIVERSITY OF ARIZONA PRESS

FALL 2022



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THE UNIVERSITY OF  
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COVER PHOTO: SAGUARO CACTUS NEAR TUCSON, ARIZONA. ORIGINAL IMAGE FROM CAROL M. HIGHSMITH'S AMERICA, LIBRARY OF CONGRESS COLLECTION. DIGITALLY ENHANCED BY RAWPIXEL. [FRONT] AND SUMMER STORMS OVER THE GRAND CANYON BY RAWPIXEL [INSIDE]

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PRESSES

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Launched in 1971, Sun Tracks was one of the first publishing programs to focus exclusively on the creative works of Native American and Indigenous writers. The series has included more than eighty volumes of poetry and prose by such distinguished artists as Heid E. Erdrich, dg nanouk okpik, Esther G. Belin, Jennifer Elise Foerester, Laura Da', and Santee Frazier.

## Praise for *Dance of the Returned*

---

"You've got to love Detective Monique Blue Hawk. This time we follow her on a trip through space and time as we wonder if this will be her last case, or is it a new beginning? Mihesuah seamlessly weaves her knowledge of Native history throughout the story. Recommended!" —BILL MCCLOUD, author of *The Smell of the Light*



"Mihesuah's novel draws us in with a series of mysteries that keep you guessing. The stakes quickly become personal, weaving in elements of the mystical and blending genres: historical fiction meets sci-fi and alternative history caged inside the expectations of a good mystery—all from the perspective of Choctaw Detective Monique Blue Hawk. You're in for a surprising ride." —NATHAN NIIGAN NOODIN ADLER, author of *Ghost Lake*



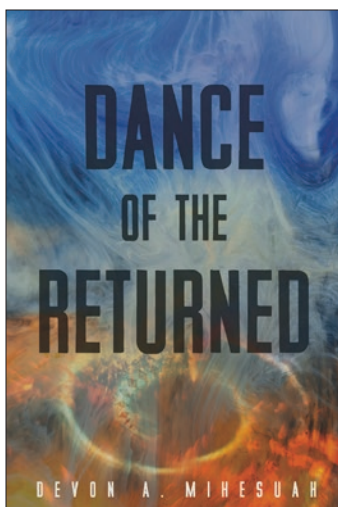
"This novel is a fascinating and thrilling ride into Choctaw cosmology and the supernatural. [It] explores themes of the sacred, tribal belief, and existing between two worlds." —TIFFANY MIDGE, author of *Bury My Heart at Chuck E. Cheese's*



"Mihesuah offers readers a deep dive into the mythos of past and present Indigenous consciousness. She delights with impenetrable questions that spiral us into the mysteries of the human psyche. Submersing readers into an other-world enigma, Mihesuah mingles deep research of her Choctaw traditions and history with a compelling plot. I couldn't read fast enough. I raced toward the story's thought-provoking conclusion." —OSCAR HOKEAH, author of *Calling for a Blanket Dance*



"Devon A. Mihesuah's talent as a writer and vision as a storyteller is mind-blowing. *Dance of the Returned* is unforgettable. Consider me a fan for life! Mahsi cho!" —RICHARD VAN CAMP, author of *The Lesser Blessed* and *Moccasin Square Gardens*



NATIVE AMERICAN &  
INDIGENOUS LITERATURE

**September**

312 pp.

5.5 x 8.5

Paperback

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Electronic edition available

Sun Tracks

## DANCE OF THE RETURNED

DEVON A. MIHESUAH

*A stunning new expression of Indigenous futurism*

The disappearance of a young Choctaw leads Detective Monique Blue Hawk to investigate a little-known ceremonial dance. As she traces the steps of the missing man, she discovers that the seemingly innocuous Renewal Dance is not what it appears to be. After Monique embarks on a journey that she never thought possible, she learns that the past and future can converge to offer endless possibilities for the present. She must also accept her own destiny of violence and peacekeeping.



DEVON A. MIHESUAH, an enrolled citizen of the Choctaw Nation of Oklahoma, is the Cora Lee Beers Price Professor in the Humanities Program at the University of Kansas. A historian by training, Mihesuah is former editor of the *American Indian*

*Quarterly* and the author or editor of over a dozen award-winning books on Indigenous history and current issues, as well as novels, including *The Hatak Witches*; *Ned Christie*; *Choctaw Crime and Punishment*; *Recovering Our Ancestors' Gardens: Indigenous Recipes and Guide to Diet and Fitness*; and *Indigenous Food Sovereignty in the United States: Restoring Cultural Knowledge, Protecting Environments, and Regaining Health*.

### Also Available



*"As informative as it is gripping, this supernatural mystery from Mihesuah is rooted in Choctaw cosmology and contemporary Native American life. The author's ability to immerse the reader in the lives of her characters is prodigious. Readers looking for intelligent, diverse supernatural fiction will be captivated."*

—Publishers Weekly

# SIMON J. ORTIZ'S CLASSIC CREATIVE WORKS

## A Look at Me: An Overview of My Books Rereleased by University of Arizona Press in 2022

I have said language use came to me some time after birth just as it does for all human beings as far as I know. My language experience also comes from mind and body dynamics that I have had. And I have acquired language and knowledge use conceptually from the very act of reading and listening. And, most of all, I believe my work has benefited from the utilization of oral tradition from two languages, namely the Indigenous Keres language that the Aacq'meh hanoh speak and the English language from school and other sources.

Language is an essential and obvious part of the conscious and sub-conscious imprint of our humanity. And we, as human beings, organically and naturally know of language before physical birth I believe. Abiding awareness of communication is part of an implantation mechanism given to us by our creator faculty as an instinct. Or something like it. A remembrance instinct? Or intuition? Who knows? But it's there within our brain or nervous system or soul or heart, and it is also countered by a powerful and subjective stance spurred or urged mostly by Western academia, science, economy, and art. And language is there for our use to think with, to learn, to feel, to grow, to evolve with, and to be eventually aware of the creative evolution of our lives.

—Hihdruutsi, who is also known as Simon J. Ortiz

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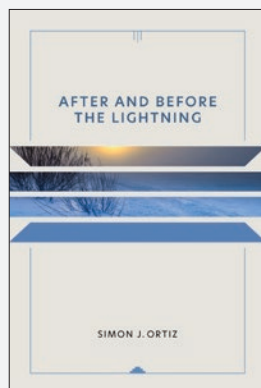


### WOVEN STONE

*"Simon Ortiz has given us indelible proof that the written word is indeed an effective weapon. And we are left with a sense of renewal and hope: 'to behold with passion and awe the wonders and bounty and beauty of creation and the world around us.'"—Western American Literature*

*"It is a relief to read poems as beautiful as these."—Booklist*

*"[A] wise and prophetic book. . . . The autobiography of the spirit of Simon J. Ortiz, who has advanced out of the mist of the reservation and into an affirmative and natural embracing of the world as it is."—El Palacio*



### AFTER AND BEFORE THE LIGHTNING

*"Ortiz is marvelously adept at capturing the moody stages of cabin fever, wonder for the endurance of the land, and the quiet humility of a semi-foreign culture."—Booklist*

*"The poetry of Simon Ortiz is wind, rain, light, and desert. He reminds us what we have lost, what we love, and what we must recover to see the world whole, even holy."—Terry Tempest Williams*

*"A masterpiece, a symphony composed of poems of celebration and prayers for survival in America's prairie winter of the soul."—Leslie Marmon Silko*



## *Rereleased in print and for the first time as ebooks—coming in Summer 2022*

Poet, fiction writer, essayist, and storyteller Simon J. Ortiz is a native of Acoma Pueblo and is the author of numerous books. “What I do as a writer, teacher, and storyteller is to demystify language,” says Simon Ortiz. Widely regarded as one of the country’s most important American poets, Ortiz has led a nearly fifty-year career marked by a fascination with language—and by a love of his people.

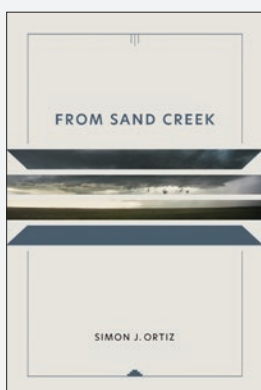


### **MEN ON THE MOON**

*“The language of these rich narratives reflect both Ortiz’s poetic gift and his intimate knowledge of oral storytelling”—Publishers Weekly*

*“Informed by a vision of Native American reclamation, Ortiz’s writing is always political, usually humorous, at times poignant. . . . These collected stories are ample evidence that Ortiz is not only an accomplished Acoma poet but also a skilled writer of short fiction.”—Western American Literature*

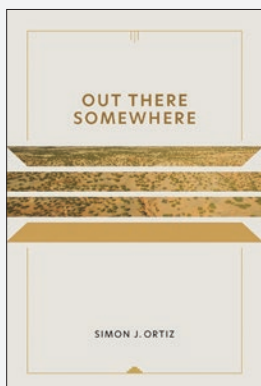
*“Powerfully tender stories weave the tragic with the transcendent.”  
—Donna Seaman, Booklist*



### **FROM SAND CREEK**

*“Ortiz’s ravishing and haunting tribute to the tragedy at Sand Creek has never been equaled.”—Bloomsbury Review*

*“A vision of damnation and resistance that is nevertheless understanding and even hopeful.”—Thomas McGrath*

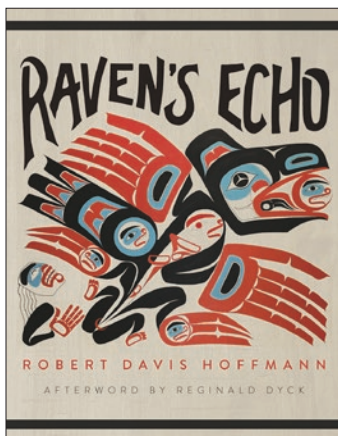


### **OUT THERE SOMEWHERE**

*“Personal and political in the very best sense.”—Sam Hamill*

*“Ortiz expresses anger and despair in poems that nonetheless are permeated by gentleness and in which silence is every bit as eloquent as words.”—Booklist*

*“Combining Native American history, personal confession and social critique in a clear, conversational style . . . insightful, no-nonsense political analysis and poetry rooted in Acoma culture . . . asks crucial questions as much as it argues for beauty.”—Publishers Weekly*



NATIVE AMERICAN &  
INDIGENOUS LITERATURE  
POETRY

October

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7 x 9

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Sun Tracks

## RAVEN'S ECHO

ROBERT DAVIS HOFFMANN

AFTERWORD BY REGINALD DYCK

*Poems that honor and explore traditional and contemporary Tlingit life*

In *Raven's Echo*, Tlingit artist and poet Robert Davis Hoffmann calls on readers to nurture material as well as spiritual life, asking beautiful and brutal questions about our individual positions within the universe and within history. The poems in this collection are brimming with an imaginative array of characters, including the playful yet sometimes disturbing trickster Raven, and offer insights into both traditional and contemporary Native life in southeast Alaska.

*Raven's Echo* is divided into two books, "SoulCatcher" and "Reconstruction." "SoulCatcher" artfully explores human alienation and spiritual longing through poems that describe the speaker's enduring struggle to find a place in Tlingit tribal history and contemporary experience. It takes up topics like colonialism, government subordination, painful acculturation, assimilation, and an array of other challenges, while it also addresses human loneliness in a world of spirits who often elude rather than nurture. The poems in "Reconstruction" present ways of integrating traditional Tlingit culture into contemporary life by honoring the significance of the land, subsistence fishing, warrior identity, and the role of elders. The two books are woven together by the constant thread of finding a way to live humanely in a world that is historically fractured yet spiritually inviting.

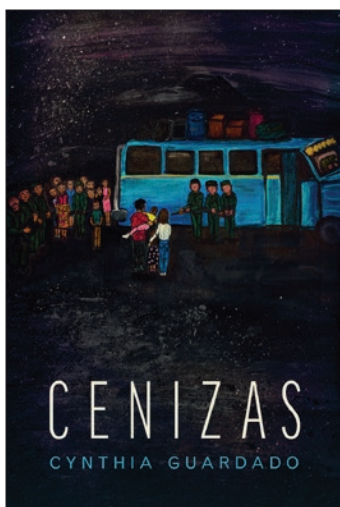
Hoffmann's poetry is acutely aware of economic, political, and social tensions, while still highlighting the joy of traditions and the beauty of Alaskan nature throughout the collection. The destructiveness of colonialism brings a profound darkness to some of the poems in *Raven's Echo*, but the collection also explores the possibility of finding spiritual healing in the face of historical and contemporary traumas. As Hoffman's poetry grapples with reconstructing a life within Tlingit tradition and history, the speaker urges that the importance of honoring and remembering traditions through art is ever present: "Listen, I'm trying to say something— / always our stories have lived through paintings, / always our stories stayed alive through retelling." *Raven's Echo* may tell stories about living in a world of guns and horsepower, global warming, cops, and drunks—but Raven always lurks in the background.

ROBERT DAVIS HOFFMANN lives in Sitka, Alaska, where he works as an artist and helps his wife, Kris, with her fantastical garden. His latest work is *Village Boy: Poems of Cultural Identity*.

*"[Hoffmann's] work is a beautiful tearing of Native spiritual bedrock by the riptide of government programs to help the Indian. A rendering (as in the melting of fat from bacon for lard) of 'no way forward, no way back.'"*

—Diane Glancy, author of *Primer of the Obsolete*





POETRY  
LATINX LITERATURE

**September**

80 pp.

6 x 9

Paperback

978-0-8165-4617-6 / \$16.95 T

Electronic edition available

Camino del Sol

# CENIZAS

POEMS

CYNTHIA GUARDADO

*Examining Salvadoran ancestry and exodus through unflinching poems*

*Cenizas* offers an arresting portrait of a Salvadoran family whose lives have been shaped by the upheavals of global politics. The speaker of these poems—the daughter of Salvadoran immigrants—questions the meaning of homeland as she navigates life in the United States while remaining tethered to El Salvador by the long shadows cast by personal and public history. Cynthia Guardado's poems give voice to the grief of family trauma, while capturing moments of beauty and tenderness. Maternal figures preside over the verses, guiding the speaker as she searches the ashes of history to tell her family's story. The spare, narrative style of the poems are filled with depth as the family's layers come to light.

Guardado crafted the poems in *Cenizas* over a ten-year period, often traveling to El Salvador for research and to conduct interviews. The Salvadoran Civil War haunts the pages of this collection as it unflinchingly explores war, its aftermath, and the bittersweet legacies that are passed down from one generation to the next. The poems mourn those who were lost and honor the strength of the speaker's ancestors. "All my people have been born from the ashes of volcanoes," she writes, invoking a family lineage that has endured the atrocities committed against them. Even so, El Salvador keeps pulling the speaker back—and despite warnings of danger, she still manages to find beauty among the ruins.

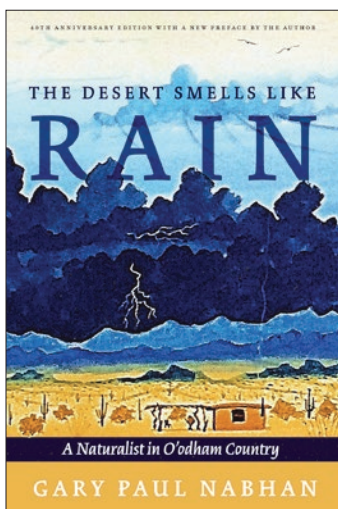
CYNTHIA GUARDADO (she/her/hers) is a Los Angeles-born Salvadoran poet and professor. She is the author of two collections of poetry, *Cenizas* and *ENDEAVOR*.

*"Cenizas is a collection of authentic and vulnerable poems that meditate on Latinx culture, family, violence, and history. Cynthia Guardado is an El Salvadoran American poet seeking to understand where she comes from and how that shapes her vision of herself and a country that haunts her. The poet is a witness to violence and loss, but also a survivor, a willing keeper of a difficult lineage, one she wants to carry closely despite the costs of doing so. At its core, Cenizas shows us that to love means to embrace the whole of a thing, to be flooded with its beauty but also with its suffering."*

—Emma Trelles, author of *Tropicalia*

*"In Cenizas, Guardado delves into loss and reconciliation, and how those experiences inform her identity and her family's unity. Diamond-hard and understated, Guardado's poems speak of protection, survival, and renewal."*

—Alexandra Lytton Regalado, author of *Matria*



ENVIRONMENT  
ETHNOBIOLOGY

**August**

184 pp.

6 x 9

12 b&w photos, 1 map

Paperback

978-0-8165-4689-3 / \$19.95 T

Electronic edition available

## THE DESERT SMELLS LIKE RAIN

A NATURALIST IN O'ODHAM COUNTRY

**GARY PAUL NABHAN**

*The 40th anniversary edition of a beloved classic*

Published more than forty years ago, *The Desert Smells Like Rain* remains a classic work about nature, how to respect it, and what transplants can learn from the longtime residents of the Sonoran Desert, the Tohono O'odham people.

In this work, Gary Paul Nabhan brings O'odham voices to the page at every turn. He writes elegantly of how they husband scant water supplies, grow crops, and utilize edible wild foods. Woven through his account are coyote tales, O'odham children's impressions of the desert, and observations of the political problems that come with living on both sides of an international border. Nabhan conveys the everyday life and extraordinary perseverance of these desert people.

This edition includes a new preface written by the author, in which he reflects on his gratitude for the O'odham people who shared their knowledge with him. He writes about his own heritage and connections to the desert, climate change, and the border. He shares his awe and gratitude for O'odham writers and storytellers who have been generous enough to share stories with those of us from other cultural traditions so that we may also respect and appreciate the smell of the desert after a rain.

GARY PAUL NABHAN is the Kellogg Endowed Chair at the University of Arizona's Southwest Center. He is author or editor of more than thirty books, including *Enduring Seeds*, *Gathering the Desert*, and *Food from the Radical Center*. Honored with a MacArthur "Genius" Award, a Lannan Literary Fellowship, the John Burroughs Medal for nature writing, and other awards, Nabhan has lived in the desert for more than forty years.

*"Nabhan's point is that we transplanted desert dwellers have a great deal to learn from longtime, environmentally conscious inhabitants if we are not to destroy our fragile home. . . . A remarkably humane essay on nature and respect for it."*

—*Bloomsbury Review*

*"The Desert Smells Like Rain offers a remarkable insight, sensitive but unsentimental, combining the sound perceptions of a scientist with ecological concerns, matching humor and a sense of human frailty with tentative hope for the future."*

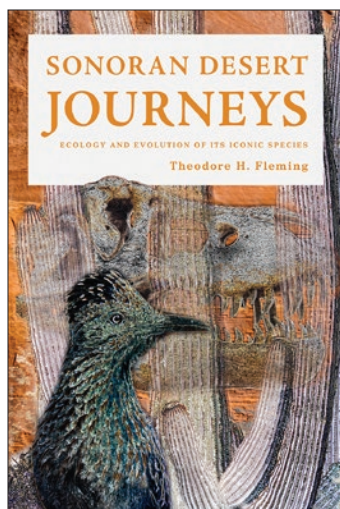
—*High Country News*

*"His eyes are those of a scientist, his prose and vision a poet's: spare, evocative, respectful of both facts and mysteries."*

—*Orion Nature Quarterly*

*"People often find science boring and ill written. Not in this book. Here the reader is lured into botany, ethnology, hydrology, and a couple of million acres by vivid writing, good pictures, and a beautifully produced book. . . . Anyone ignorant of the desert should begin their cure here."*

—*Tucson Citizen*



ARIZONA & THE SOUTHWEST  
ENVIRONMENT

#### December

392 pp.

6 x 9

24 b&w illustrations, 1 map, 4  
tables

Paperback

978-0-8165-4729-6 / \$27.95 T

Electronic edition available

## SONORAN DESERT JOURNEYS

### ECOLOGY AND EVOLUTION OF ITS ICONIC SPECIES

**THEODORE H. FLEMING**

*Exploring a unique desert with an expert biologist*

Lizards dashing rapidly between plants. Songbirds and woodpeckers flying to and from their nests. Hawks perched on saguaros. What kinds of journeys have these and many other animals and plants and their ancestors taken in space and time to arrive in the Sonoran Desert? How long have these species been living together here?

In *Sonoran Desert Journeys* ecologist Theodore H. Fleming discusses two remarkable journeys. First, Fleming offers a brief history of our intellectual and technical journey over the past three centuries to understand the evolution of life on Earth. Next, he applies those techniques on a journey of discovery about the evolution and natural history of some of the Sonoran Desert's most iconic animals and plants. Fleming details the daily lives of a variety of reptiles, birds, mammals, and plants, describing their basic natural and evolutionary histories and addressing intriguing issues associated with their lifestyles and how they cope with a changing climate. Finally, Fleming discusses the complexity of Sonoran Desert conservation.

This book explores the evolution and natural history of iconic animals and plants of the northern Sonoran Desert through the eyes of a curious naturalist and provides a model of how we can coexist with the unique species that call this area home.

**THEODORE H. FLEMING** is a professor emeritus of biology at the University of Miami. He has spent over five decades studying mammals and their food plants in Panama, Costa Rica, Australia, Mexico, and Arizona. He lives in Tucson.

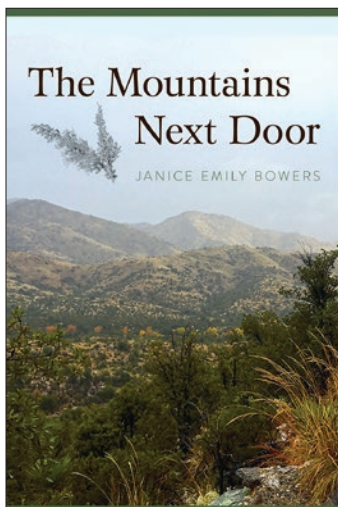
*"A delightful romp through the deep history of the Sonoran Desert by one of its top ecologists. The author's personal stories and experiences provide a unique entry point into understanding a place we all love."*

—Richard C. Brusca, executive director emeritus of the Arizona-Sonora Desert Museum, and author of *The Gulf of California: Biodiversity and Conservation*

*"Fleming takes us on immense journeys, discovering desert reptiles, birds, mammals, and plants, how they evolved and arrived to live together in the Sonoran Desert. Inspired by writings of Loren Eiseley, Aldo Leopold, and George Gaylord Simpson, Ted Fleming also details his path on becoming a biologist, researcher, and teacher."*

—Stephen Buchmann, author of *The Reason for Flowers: Their History, Culture, Biology, and How They Change Our Lives*





## THE MOUNTAINS NEXT DOOR

JANICE EMILY BOWERS

*Coming soon in paperback*

The Rincon Mountains east of Tucson are a small and seemingly undistinguished range; rounded and arid, they are more a site for foothill walks than serious exploring. Yet, upon close inspection, these unassuming mountains disclose many wonders and curiosities, as Janice Emily Bowers discovered while conducting a botanical study there. Over the course of two years, she made thirty-eight excursions into the Rincons—some for two or three days at a time—and garnered not only plant specimens but thoughts along the way. *The Mountains Next Door* is the first book to describe and celebrate the natural history of these mountains that even longtime Arizonans may often take for granted.

JANICE EMILY BOWERS is a retired botanist and writer. She worked for the U.S. Geological Survey in Tucson.

### ENVIRONMENT

#### August

160 pp.

5.5 x 8.5

Paperback

978-0-8165-4699-2 / \$16.95 T

Electronic edition available

*"Gives a taste of history, natural science, and personal philosophy—nature writing intended to reach the heart as well as the mind."*

—Library Journal

*"[A] wonderful book. . . . Bowers, while insisting on describing herself as a scientist, will doubtless appear to her readers as a woman of letters. Her book is filled with literary allusions and analysis; she writes metaphorically and with great exactitude and flair; she is unafraid to think deeply about the matters that concern her—and us."*

—Wilderness

*"Bowers demonstrates how, through careful observation, we can discover significance in aspects of the natural world that seem at first glance unremarkable."*

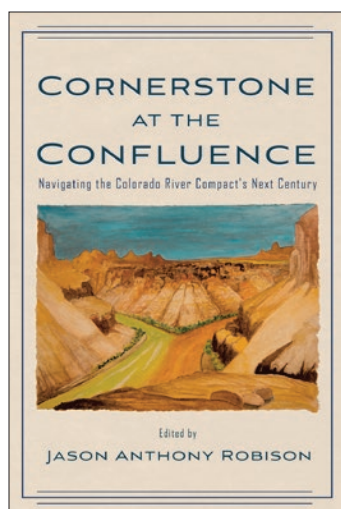
—Publishers Weekly

*"It takes us through new territory with a chatty, well-read botanist as our guide. . . . A thousand details of a certain place to keep us fascinated."*

—Western American Literature

*"Put simply, it is a beautiful book, reverberating throughout with the conspicuous joy with which Bowers pursues her chosen trade."*

—Journal of Arizona History



## ARIZONA & THE SOUTHWEST ENVIRONMENT

### November

296 pp.

6 x 9

19 b&w illustrations, 11 color images

Paperback

978-0-8165-4763-0 / \$35.00 S

Printed Case

978-0-8165-4764-7 / \$85.00 S

Electronic edition available

# CORNERSTONE AT THE CONFLUENCE

## NAVIGATING THE COLORADO RIVER COMPACT'S NEXT CENTURY

**EDITED BY JASON ANTHONY ROBISON**

*Promoting new dialogue about a critical river system*

Signed on November 24, 1922, the Colorado River Compact is the cornerstone of a proverbial pyramid—an elaborate body of laws colloquially called the “Law of the River” that governs how human beings use water from the river system dubbed the “American Nile.”

No fewer than forty million people have come to rely on the Colorado River system in modern times—a river system immersed in an unprecedented, unrelenting megadrought for more than two decades. Attempting to navigate this “new normal,” policymakers are in the midst of negotiating new management rules for the river system, a process coinciding with the compact’s centennial that must be completed by 2026.

Animated by this remarkable confluence of events, *Cornerstone at the Confluence* leverages the centennial year to reflect on the compact and the broader “Law of the River” to envision the future. It is a volume inviting dialogue about how the Colorado River system’s flows should be apportioned given climate change, what should be done about environmental issues such as ecosystem restoration and biodiversity protection, and how long-standing issues of water justice facing Native American communities should be addressed.

In one form or another, all these topics touch on the concept of “equity” embedded within the compact—a concept that tees up what is perhaps the foundational question confronted by *Cornerstone at the Confluence*: Who should have a seat at the table of Colorado River governance?

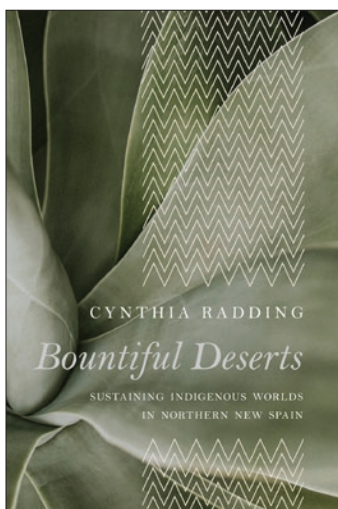
JASON ANTHONY ROBISON is a professor of law at the University of Wyoming. His most recent book is *Vision and Place: John Wesley Powell and Reimagining the Colorado River Basin*.

### CONTRIBUTORS

Robert W. Adler	Doug Kenney	John C. Schmidt
John Berggren	Eric Kuhn	Brad Udall
Lindsey A. Bruckerhoff	Lawrence J. MacDonnell	Daryl Vigil
Anne J. Castle	Daniel C. McCool	Jian Wang
John Fleck	Matthew McKinney	Jay Weiner
Osvel Hinojosa-Huerta	Jennifer Pitt	Charles B. Yackulic
Katharine L. Jacobs	Mariana Rivera-Torres	

*“This book collects an impressive, interdisciplinary group of Colorado River experts who provide thoughtful, original contributions on how we can reconsider our collective vision of the most important river system in the United States. Cornerstone at the Confluence returns repeatedly to the Colorado River Compact’s founding principle—equity—and finds hope that we can reform the river system’s management away from zero-sum allocation and toward more comprehensive, ethical governance.”*

—Burke W. Griggs, co-author of *Water Resource Management: A Casebook in Law and Public Policy*



**HISTORY**  
**BORDER STUDIES**  
**LATIN AMERICAN STUDIES**  
**ENVIRONMENT**

#### October

368 pp.

6 x 9

5 b&w illustrations, 7 color  
 illustrations, 15 tables, 8 maps

Paperback

978-0-8165-2989-6 / \$35.00 S

Printed Case

978-0-8165-4692-3 / \$100.00 S

Electronic edition available

Latin American Landscapes

## BOUNTIFUL DESERTS

SUSTAINING INDIGENOUS WORLDS IN NORTHERN NEW SPAIN

**CYNTHIA RADDING**

*Weaving together strands of knowledge to reconstruct a vision of Indigenous lives*

Common understandings drawn from biblical references, literature, and art portray deserts as barren places that are far from God and spiritual sustenance. In our own time, attention focuses on the rigors of climate change in arid lands and the perils of the desert in the northern Mexican borderlands for migrants seeking shelter and a new life.

*Bountiful Deserts* foregrounds the knowledge of Indigenous peoples in the arid lands of northwestern Mexico, for whom the desert was anything but barren or empty. Instead, they nurtured and harvested the desert as a bountiful and sacred space. Drawing together historical texts and oral testimonies, archaeology, and natural history, author Cynthia Radding develops the relationships between people and plants and the ways that Indigenous people sustained their worlds before European contact through the changes set in motion by Spanish encounters, highlighting the long process of colonial conflicts and adaptations over more than two centuries. This work reveals the spiritual power of deserts by weaving together the cultural practices of historical peoples and contemporary living communities, centered especially on the Yaqui/Yoeme and Mayo/Yoreme.

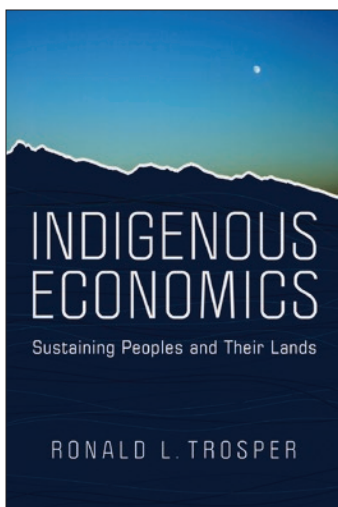
Radding uses the tools of history, anthropology, geography, and ecology to paint an expansive picture of Indigenous worlds before and during colonial encounters. She re-creates the Indigenous worlds in both their spiritual and material realms, bringing together the analytical dimension of scientific research and the wisdom of oral traditions in its exploration of different kinds of knowledge about the natural world.

CYNTHIA RADDING, Gussenhoven Distinguished Professor of History at the University of North Carolina at Chapel Hill, is the author of *Landscapes of Power and Identity: Comparative Histories in the Sonoran Desert and the Forests of Amazonia from Colony to Republic* and numerous edited volumes, chapters, and articles.

*"Radding's impressive research and masterful ability to synthesize scholarship from diverse disciplines presents a comprehensive and compelling new understanding that places arid landscapes among the contested cultural spaces of the early modern world. She interprets the past with an explicit 'poetics of history' that embraces the contradiction of a bountiful desert to understand and explain the overlapping human ecologies of plant biomes in unexpected times and places."*

—Emily Wakild, author of *Revolutionary Parks: Conservation, Social Justice, and Mexico's National Parks, 1910–1940*





NATIVE AMERICAN &  
INDIGENOUS STUDIES

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# INDIGENOUS ECONOMICS

SUSTAINING PEOPLES AND THEIR LANDS

**RONALD L. TROSPER**

*An Indigenous-centered path for development*

What does “development” mean for Indigenous peoples? *Indigenous Economics* lays out an alternative path showing that conscious attention to relationships among humans and the natural world creates flourishing social-ecological economies.

Economist Ronald L. Trosper draws on examples from North and South America, Aotearoa/New Zealand, and Australia to argue that Indigenous worldviews centering care and good relationships provide critical and sustainable economic models in a world under increasing pressure from biodiversity loss and climate change. He explains the structure of relational Indigenous economic theory, providing principles based on his own and others’ work with tribal nations and Indigenous communities. Trosper explains how sustainability is created at every level when relational Indigenous economic theory is applied—micro, meso, and macro.

Good relationships support personal and community autonomy, replacing the individualism/collectivism dichotomy with relational leadership and entrepreneurship. Basing economies on relationships requires changing governance from the top-down approaches of nation-states and international corporations; instead, each community creates its own territorial relationships, creating plurinational relational states. This book offers an important alternative to classic economic theory. In *Indigenous Economics*, support for Indigenous communities’ development and Indigenous peoples’ well-being go hand-in-hand.

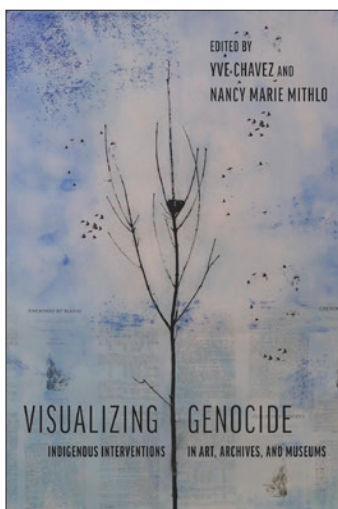
RONALD L. TROSPER, professor at the University of Arizona, is also the author of *Resilience, Reciprocity and Ecological Economics: Northwest Coast Sustainability*. He is a member of the Confederated Salish and Kootenai Tribes of the Flathead Indian Reservation, Montana.

*“By showing how Indigenous worldviews give rise to an Indigenous economics that is different from the neoclassical standard, Indigenous Economics points to an important alternative path forward for Indigenous peoples’ well-being.”*

—Miriam Jorgensen, co-editor of *Creating Private Sector Economies in Native America: Sustainable Development through Entrepreneurship*

*“It is becoming clearer and clearer that we need a new economics for the twenty-first century, an economics that transcends the dominant economics built on the cultural presuppositions of the modern West—individualism, hyperrationality, the absence of limits, and the nation-state model of Europe and European settlers in various parts of the world. Ron Trosper steps up to the challenge. What is noteworthy about Indigenous Economics is that it goes beyond theoretical abstraction.”*

—Stephen A. Marglin, author of *Raising Keynes: A Twenty-First Century General Theory*



## NATIVE AMERICAN & INDIGENOUS STUDIES

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### CONTRIBUTORS

T. Christopher Aplin  
Emily Arthur  
Marwin Begaye  
Charlene Villaseñor Black  
Yve Chavez  
Iris Colburn  
Ellen Fernandez-Sacco  
Stephen Gilchrist  
John Hitchcock  
Michelle J. Lanteri  
Jérémie McGowan  
Nancy Marie Mithlo  
Anne May Olli  
Emily Voelker  
Richard Ray Whitman

## VISUALIZING GENOCIDE

INDIGENOUS INTERVENTIONS IN ART, ARCHIVES, AND MUSEUMS

EDITED BY YVE CHAVEZ AND  
NANCY MARIE MITHLO

FOREWORD BY CHARLENE VILLASEÑOR BLACK

*Bringing Indigenous perspectives to the forefront*

*Visualizing Genocide* examines how creative arts and memory institutions selectively commemorate or often outright ignore stark histories of colonialism. The essays confront outdated narratives and institutional methods by investigating contemporary artistic and scholarly interventions documenting settler colonialisms including land theft, incarceration, intergenerational trauma, and genocide. Interdisciplinary approaches, including oral histories, exhibition practices, artistic critiques, archival investigations, and public arts, are among the many decolonizing methods incorporated in contemporary curatorial practices.

Rather than dwelling simply in celebratory appraisals of Indigenous survival, this unprecedented volume tracks how massacres, disease, removals, abrogated treaties, religious intolerance, theft of land, and relocation are conceived by contemporary academics and artists. Contributors address indigeneity in the United States, Norway, Canada, Australia, and the Caribbean in scholarly essays, poems, and artist narratives. Missions, cemeteries, archives, exhibitions, photography, printmaking, painting, installations, performance, music, and museums are documented by fourteen authors from a variety of disciplines and illustrated with forty-three original artworks.

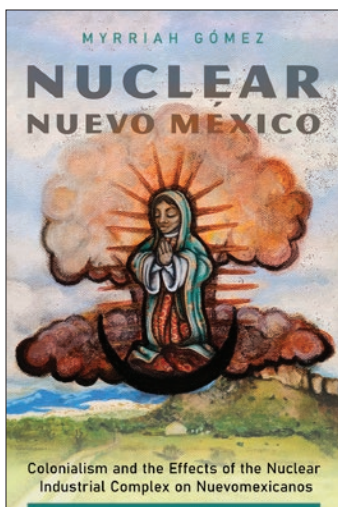
The authors offer honest critique, but in so doing they give hopeful and concrete strategies for the future. This powerful collection of voices employs Indigenous epistemologies and decolonial strategies, providing essential perspectives on art and visual culture.

YVE CHAVEZ (Gabrieleno Tongva San Gabriel Band of Mission Indians) is an assistant professor in the History of Art and Visual Culture Department at the University of California, Santa Cruz.

NANCY MARIE MITHLO (Fort Sill Chiricahua Warm Springs Apache) is a professor of gender studies and core faculty with the American Indian Studies Interdepartmental Program at the University of California, Los Angeles. She is the author of *Knowing Native Arts*.

*"This powerful and rich volume offers deep examinations of history and contemporary practice among Indigenous artists working across multiple genres, confronting the legacies of settler colonialism and genocide."*

—Virginia Scharff, author of *The Women Jefferson Loved*



LATINX STUDIES  
ENVIRONMENT  
ARIZONA & THE SOUTHWEST

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## NUCLEAR NUEVO MÉXICO

COLONIALISM AND THE EFFECTS OF THE NUCLEAR INDUSTRIAL COMPLEX ON NUEVOMEXICANOS

MYRRIAH GÓMEZ

*An on-the-ground look at the history of nuclear development in New Mexico*

In the 1940s military and scientific personnel chose the Pajarito Plateau to site Project Y of the secret Manhattan Project, where scientists developed the atomic bomb. Nuevomexicanas/os and Tewa people were forcibly dispossessed from their ranches and sacred land in north-central New Mexico with inequitable or no compensation.

Contrary to previous works that suppress Nuevomexicana/o presence throughout U.S. nuclear history, *Nuclear Nuevo México* focuses on recovering the voices and stories that have been lost or ignored in the telling of this history. By recuperating these narratives, Myrriah Gómez tells a new story of New Mexico, one in which the nuclear history is not separate from the collective colonial history of Nuevo México but instead demonstrates how earlier eras of settler colonialism laid the foundation for nuclear colonialism in New Mexico.

Gómez examines the experiences of Nuevomexicanas/os who have been impacted by the nuclear industrial complex, both the weapons industry and the commercial industry. Gómez argues that Los Alamos was created as a racist project that targeted poor and working-class Nuevomexicana/o farming families, along with their Pueblo neighbors, to create a nuclear empire. The resulting imperialism has left a legacy of disease and distress throughout New Mexico that continues today.

MYRRIAH GÓMEZ is a Nuevomexicana from the Pojoaque Valley of northern New Mexico. She is an assistant professor in the Honors College at the University of New Mexico, an advisory board member for the Concerned Citizens for Nuclear Safety, and a steering committee member for the Tularosa Basin Downwinders Consortium.

*“Nuclear Nuevo México foregrounds the people most impacted by the development of the nuclear industry in New Mexico—the local communities whose lives and livelihoods were forever changed by the Manhattan Project and the nuclear era it initiated.”*

—Anita Huizar-Hernández, author of *Forging Arizona: A History of the Peralta Land Grant and Racial Identity in the West*

*“Gómez offers a much-needed history based on the voices of the people whose lives and lands were stolen in the name of nuclear research. You have heard about Oppenheimer and Fermi and other scientists, but what about the farmers and the laborers whose worlds were changed by the lab? What about their descendants and the ongoing illnesses and contamination of the land? Learn about it in this book written from the heart of the community.”*

—Priscilla Solis Ybarra, author of *Writing the Goodlife: Mexican American Literature and the Environment*





## WORLD OF OUR MOTHERS

### MEXICAN REVOLUTION-ERA IMMIGRANTS AND THEIR STORIES

**MIGUEL MONTIEL AND  
YVONNE DE LA TORRE MONTIEL**

*First-person accounts from women who immigrated to the United States during the era of the 1910 Mexican Revolution*

*World of Our Mothers* captures the largely forgotten history of courage and heartbreak of forty-five women who immigrated to the United States during the era of the 1910 Mexican Revolution. The book reveals how these women in the early twentieth century reconciled their lives with circumstances—enduring the violence of the Revolution, experiencing forced labor and lost childhoods, encountering *enganchadores* (labor contractors), and living in barrios, mining towns, and industrial areas of the Midwest, and what they saw as their primary task: caring for their families.

While the women share a historic immigration journey, each story provides unique details and circumstances that testify to the diversity of the immigrant experience. The oral histories, a project more than forty years in the making, let these women speak for themselves, while historical information is added to support and illuminate the women's voices.

The book, which includes a foreword by Irasema Coronado, director of the School of Transborder Studies, and Chris Marin, professor emeritus, both at Arizona State University, is divided into four parts. Part 1 highlights the salient events of the Revolution; part 2 presents an overview of what immigrants inherited upon their arrival to the United States; part 3 identifies challenges faced by immigrant families; and part 4 focuses on stories by location—Arizona mining towns, Phoenix barrios, and Midwestern *colonias*—all communities that immigrant women helped create. The book concludes with ideas on how readers can examine their own family histories. Readers are invited to engage with one another to uncover alternative interpretations of the immigrant experience and through the process connect one generation with another.

**MIGUEL MONTIEL**, Motorola Presidential Professor Emeritus at Arizona State University, retired in 2008. His doctorate is from the University of California, Berkeley. At Arizona State University, Montiel held several academic and administrative posts. His most recent book is *Resolana: Emerging Dialogues on Community and Globalization*.

**YVONNE DE LA TORRE MONTIEL**, PhD, is faculty emerita at South Mountain Community College, Phoenix, Arizona, where she co-founded the Dynamic Learning Teacher Education Transfer Program. Her PhD is from Arizona State University, and she served as Education Coordinator at Valle del Sol, a community-based organization in Phoenix. De la Torre Montiel is a fourth-generation Arizonan.

**BORDER STUDIES**  
**LATINX STUDIES**  
**GENDER & RACE**

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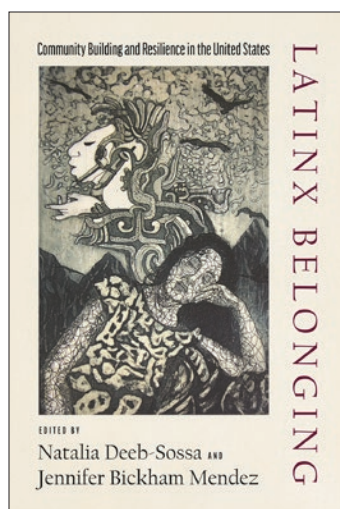
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Electronic edition available

*“World of Our Mothers: Mexican Revolution-Era Immigrants and Their Stories is an important and unique contribution to the study of the human drive and struggle for survival as reflected in the lives of Mexican women who witnessed and survived a painful revolution in Mexico that drove them to seek safety and life in the United States. Written in their own words, these interviews give voice to poor and marginalized women who overcame a difficult historical situation and survived to create new lives in a foreign land.”*

—David Maldonado, author of *Crossing Guadalupe Street*



**LATINX STUDIES  
BORDER STUDIES**

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**CONTRIBUTORS**

Andrés Acosta  
Jack "Trey" Allen  
Jennifer Bickham Mendez  
Stephanie L. Canizales  
Christopher Cuevas  
Natalia Deeb-Sossa  
Yvette G. Flores  
Melanie Jones Gast  
Monika Gosin  
Pierrette Hondagneu-Sotelo  
Nolan Kline  
Verónica Montes  
Yvonne Montoya  
Michael De Anda Muñoz  
Suzanne Oboler  
Gilda L. Ochoa  
Dina G. Okamoto  
Marco Antonio Quiroga  
Michelle Téllez

# **LATINX BELONGING**

COMMUNITY BUILDING AND RESILIENCE IN THE  
UNITED STATES

**EDITED BY NATALIA DEEB-SOSSA AND  
JENNIFER BICKHAM MENDEZ**

*A rich and textured picture of the diversity of the Latinx experience in the United States*

What does it mean to be Latinx? This pressing question forms the core of *Latinx Belonging*, which brings together cutting-edge research to discuss the multilayered ways this might be answered.

*Latinx Belonging* is anchored in the claim that Latinx people are not defined by their marginalization but should instead be understood as active participants in their communities and contributors to U.S. society. The volume's overarching analytical approach recognizes the differences, identities, and divisions among people of Latin American origin in the United States, while also attending to the power of mainstream institutions to shape their lives and identities. Contributors to this volume view "belonging" as actively produced through struggle, survival, agency, resilience, and engagement.

This work positions Latinxs' struggles for recognition and inclusion as squarely located within intersecting power structures of gender, race, sexuality, and class and as shaped by state-level and transnational forces such as U.S. immigration policies and histories of colonialism. From the case of Latinxs' struggles for recognition in the arts, to queer Latinx community resilience during COVID-19 and in the wake of mass shootings, to Indigenous youth's endurance and survival as unaccompanied minors in Los Angeles, the case studies featured in this collection present a rich and textured picture of the diversity of the U.S. Latinx experience in the twenty-first century.

NATALIA DEEB-SOSSA is professor of Chicana/o studies at the University of California, Davis. Her research focuses on Mexican immigrant farmworker families in California. She is author of *Doing Good: Racial Tensions and Workplace Inequalities at a Community Clinic in El Nuevo South*.

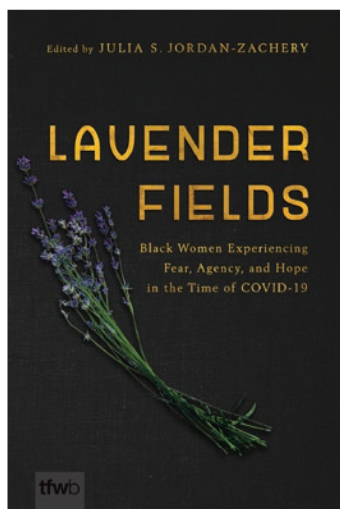
JENNIFER BICKHAM MENDEZ is professor of sociology at the College of William & Mary. She is the author of *From the Revolution to the Maquiladoras: Gender, Labor, and Globalization in Nicaragua*.

*"Latinx Belonging shines a light on Latinx strategies for community building, belonging, and joy in the face of anti-Latinx, nativist, and white supremacist violence and exclusion."*

—Maurice Magaña, University of Arizona

*"The chapters in this extraordinary and timely collection offer important insights into the materiality of [Latinx] experiences as well as abundant hope in considering the resistance and creativity present in the processes of community building."*

—Francisco Villegas, co-editor of *Critical Schooling: Transformative Theory and Practice*



## LAVENDER FIELDS

BLACK WOMEN EXPERIENCING FEAR, AGENCY, AND HOPE IN THE TIME OF COVID-19

EDITED BY JULIA S. JORDAN-ZACHERY

*Black women's and girls' lived experiences during a time of crisis*

*Lavender Fields* uses autoethnography to explore how Black girls and women are living with and through COVID-19. It centers their pain, joys, and imaginations for a more just future as we confront all the inequalities that COVID-19 exposes.

Black women and girls in the United States are among the hardest hit by the pandemic in terms of illnesses, deaths, evictions, and increasing economic inequality. Riffing off Alice Walker's telling of her search for Zora Neal Hurston, the authors of these essays and reflections offer raw tellings of Black girls' and women's experiences written in real time, as some of the contributors battled COVID-19 themselves.

The essays center Black girls and women and their testimonies in hopes of moving them from the margin to the center. With a diversity of voices and ages, this volume taps into the Black feminine interior, that place where Audre Lorde tells us that feelings lie, to access knowledge—generational, past, and contemporary—to explore how Black women navigate COVID-19. Using womanism and spirituality, among other modalities, the authors explore deep feelings, advancing Black feminist theorizing on Black feminist praxis and methodology.

In centering the stories of Black girls and women's experiences with COVID-19, this work brings much-needed justice and equity to conversations about the pandemic. Just as Walker worked diligently to find Hurston, *Lavender Fields* attempts to "find" Black women amid all we are experiencing, ensuring visibility and attention.

JULIA S. JORDAN-ZACHERY is professor and chair of Women's, Gender, and Sexuality Studies at Wake Forest University. She is the co-editor of *Black Girl Magic Beyond the Hashtag*, among other works.

### CONTRIBUTORS

Tamaya Bailey	Maryam O. Funmilayo	J. Mercy Okaalet
reelaviolette botts-ward	Brandie Green	Chizoba Uzoamaka Okoroma
Kyrah K. Brown	Courtney Jackson	Nimot Ogunfemi
Brianna Clark	Angela K. Lewis-Maddox	Peace Ossom-Williamson
Kenyatta Dawson	Annet Matebwe	Elizabeth (Lizzie) Peart
LeConté J. Dill	Mbali Mazibuko	
Sara Jean-Francois	Radscheda R. Nobles	

"*Lavender Fields: Black Women Experiencing Fear, Agency, and Hope in the Time of COVID-19 offers a human approach to understanding the COVID-19 pandemic that helps to balance the overwhelming statistics with faces and stories. Focusing specifically on Black women's and girls' experiences in the pandemic, the text not only functions as a narrative record but also an instructional, inspirational resource for collaboration and healing.*"

—Ashleigh Greene Wade, Pennsylvania State University

### GENDER & RACE

January 2023

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5.5 x 8.5

22 color illustrations

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The Feminist Wire Books

*The Feminist Wire Books: Connecting Feminisms, Race, and Social Justice* presents a cultural bridge between the digital and printing worlds. These timely, critical books will contribute to feminist scholarship, pedagogy, and praxis in the twenty-first century.





ANTHROPOLOGY  
LATINX STUDIES  
ENVIRONMENT

#### October

216 pp.

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15 b&w illustrations, 1 map

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## GARDENING AT THE MARGINS

CONVIVIAL LABOR, COMMUNITY, AND RESISTANCE

GABRIEL R. VALLE

*The path to resilient communities runs through the garden*

*Gardening at the Margins* tells the remarkable story of a diverse group of neighbors working together to grow food and community in the Santa Clara Valley in California. Based on four years of deeply engaged ethnographic field research via a Participatory Action Research project with the people and ecosystems of La Mesa Verde home garden program, Gabriel R. Valle develops a theory of convivial labor to describe how the acts of care among the diverse gardeners—through growing, preparing, and eating food in one of the most income unequal places in the country—are powerful, complex acts of resistance.

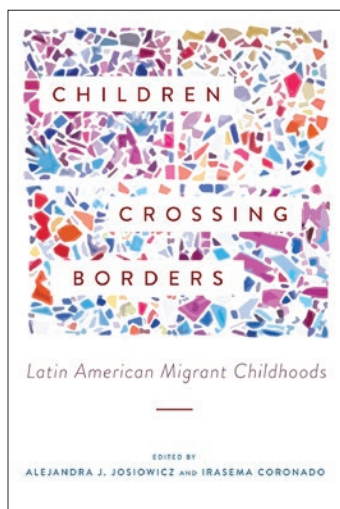
Participants in La Mesa Verde home garden program engage in the practices of growing and sharing food to envision and continuously work to enact alternative food systems that connect people to their food and communities. They are building on ancestral knowledge, as well as learning new forms of farming, gardening, and healing through convivial acts of sharing.

The individuals featured in the book are imagining and building alternative worlds and futures amid the very real challenges they embody and endure. Climate change, for example, is forcing thousands of migrants to urban areas, which means recent immigrants' traditional environmental, nutritional, and healing knowledge will continue to be threatened by the pervasiveness of modernity and the homogenization of global capitalism. Moreover, once rural people migrate to urban areas, their ability to retain traditional foodways will remain difficult without spaces of autonomy. The stories in this book reveal how people create the physical space to grow food and the political space to enact autonomy to revive and restore agroecological knowledge needed for an uncertain future.

GABRIEL R. VALLE is an associate professor of environmental studies at California State University, San Marcos. He received his PhD in anthropology from the University of Washington in 2016 and is co-editor of *Mexican-Origin Foods, Foodways, and Social Movements: Decolonial Perspectives*.

*"Beyond being a beautifully written ethnographic account of a culturally and biologically diverse community in the Santa Clara Valley growing food, embodying relationships with land and neighbors, and healing urban landscapes and bodies harmed by racial capitalism, Gardening at the Margins is also a survival guide. The stories of the gardeners provide a blueprint for surviving and resisting in impossible circumstances through multiple generations' worth of agroecological knowledge."*

—Dvera I. Saxton, author of *The Devil's Fruit: Farmworkers, Health, and Environmental Justice*



**BORDER STUDIES**  
**LATIN AMERICAN STUDIES**  
**LATINX STUDIES**

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#### CONTRIBUTORS

Marissa Bejarano-Fernbaugh  
 Nancie Bouchard  
 Lina M. Caswell  
 Irasema Coronado  
 Valentina Glockner  
 Alejandra J. Josiowicz  
 Patrícia Nabuco Martuscelli  
 María Inés Pacecca  
 Martha Rodríguez-Cruz  
 Emily Ruehs-Navarro  
 Kathleen Tacelosky  
 Élisabeth Vallet

## CHILDREN CROSSING BORDERS

LATIN AMERICAN MIGRANT CHILDHOODS

**EDITED BY ALEJANDRA J. JOSIOWICZ AND  
 IRASEMA CORONADO**

*Bringing critical attention to the human rights of migrant children*

The Americas are witnessing an era of unprecedented human mobility. With their families or unaccompanied, children are part of this immense movement of people. *Children Crossing Borders* explores the different meanings of the lives of borderland children in the Americas. It addresses migrant children's struggle to build a sense of belonging while they confront racism and estrangement on a daily basis.

Unified in their common interest in the well-being of children, the contributors bring an unrivaled breadth of experience and research to offer a transnational, multidimensional, and multilayered look at migrant childhoods in Latin America. Organized around three main themes—educational experiences; literature, art and culture, and media depictions; and the principle of the “best interest of the child”—this work offers both theoretical and practical approaches to the complexity of migrant childhood. The essays discuss family and school lives, children's experience as wage laborers, and the legislation and policies that affect migrants.

This volume draws much-needed attention to the plight of migrant children and their families, illuminating the human and emotional toll that children experience as they crisscross the Americas. Exploring the connections between education, policy, cultural studies, and anthropology, the essays in this volume navigate a space of transnational children's rights central to Latin American life in the twentieth and twenty-first centuries.

ALEJANDRA J. JOSIOWICZ is professora adjunta and Prociencia Fellow (2021–2024) at the Institute of Languages and Literatures of the Universidade Estadual do Rio de Janeiro (UERJ). She has published widely on the topics of childhood studies and Latin American cultural studies.

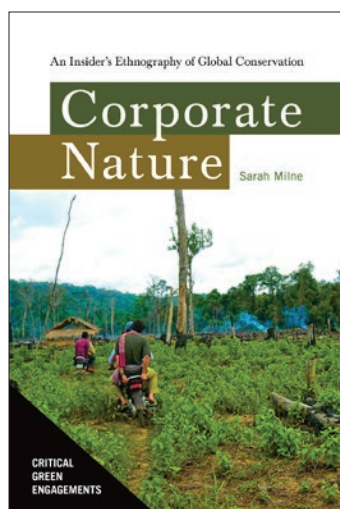
IRASEMA CORONADO is a professor and the director of the School of Transborder Studies at Arizona State University. She is co-author of *Fronteras No Mas: Toward Social Justice at the U.S.-Mexico Border* and *Políticas: Latina Public Officials in Texas*.

*“In a strikingly original and innovative approach to one of the most pressing issues confronting children globally, the authors bring an intersectional, global, and universalist perspective to understanding the experiences of child migrants.”*

—Mark Lusk, co-editor of *Social Justice in the U.S. Mexico Border Region*

*“The attentive, sensitive essays in this book invite reflection on the experiences of migrant children and young people in the multifaceted Latin American context, illuminating how these individuals negotiate, interpolate, resignify, and reinvent the border zones that constitute and penetrate their lives.”*

—Rosana Kohl Bines, Pontifical Catholic University of Rio de Janeiro



ANTHROPOLOGY  
ENVIRONMENT

**November**

256 pp.

6 x 9

2 b&w figures, 2 maps, 2 tables

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Critical Green Engagements

*Critical Green Engagements: Investigating the Green Economy and Its Alternatives* is a series that critically engages with the growing global advocacy of the “green economy” model for environmental stewardship and puts forth alternatives to discourses that dominate “green” practices.

## CORPORATE NATURE

AN INSIDER'S ETHNOGRAPHY OF GLOBAL  
CONSERVATION

**SARAH MILNE**

*A searing look at global conservation in practice*

In 2012, Cambodia's most prominent environmental activist was brutally murdered in a high-profile conservation area in the Cardamom Mountains. Tragic and terrible, this event magnifies a crisis in humanity's efforts to save nature: failure of the very tools and systems at hand for advancing global environmental action.

Sarah Milne spent more than a decade working for and observing global conservation projects in Cambodia. During this time, she saw how big environmental NGOs can operate rather like corporations. Their core practice involves rolling out appealing and deceptively simple policy ideas, like Payments for Ecosystem Services (PES). Yet, as policy ideas prove hard to implement, NGOs must also carefully curate evidence from the field to give the impression of success and effectiveness.

In *Corporate Nature*, Milne delves inside the black box of mainstream global conservation. She reveals how big international NGOs struggle in the face of complexity—especially in settings where corruption and political violence prevail. She uses the case of Conservation International's work in Cambodia to illustrate how apparently powerful NGOs can stumble in practice: policy ideas are transformed on the ground, while perverse side effects arise, like augmented authoritarian power, illegal logging, and Indigenous dispossession.

The real power of global conservation NGOs is therefore not in their capacity to control what happens in the field but in their capacity to ignore or conceal failings. Milne argues that this produces an undesirable form of socionature, called corporate nature, that values organizational success over diverse knowledges and ethical conduct.

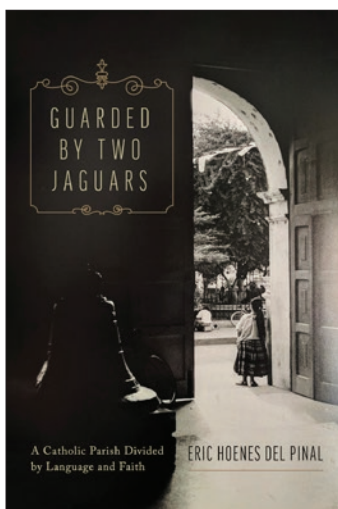
**SARAH MILNE** is a senior lecturer in environment and development at the Australian National University. She is co-author of *Conservation and Development in Cambodia: Exploring Frontiers of Change in Nature, State and Society*.

*“This brave and insightful book explores the challenges of nature conservation where corruption and violence are endemic. We must acknowledge these challenges if the ethics of global conservation are to be properly and honestly discussed.”*

—Robin Biddulph, University of Gothenburg

*“This is a unique and brilliantly detailed, passionate, and vital account of how international conservation operates and a troubling account of how it can fail. It is essential reading for anyone interested in biodiversity conservation or rural development.”*

—George Holmes, University of Leeds



ANTHROPOLOGY  
LATIN AMERICAN STUDIES  
NATIVE AMERICAN &  
INDIGENOUS STUDIES

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## GUARDED BY TWO JAGUARS

A CATHOLIC PARISH DIVIDED BY LANGUAGE AND FAITH

**ERIC HOENES DEL PINAL**

*An ethnography of religious expression in Guatemala*

In communities in and around Cobán, Guatemala, a small but steadily growing number of members of the Q'eqchi' Maya Roman Catholic parish of San Felipe began self-identifying as members of the Catholic Charismatic Renewal. Their communities dramatically split as mainstream and charismatic Catholic parishioners who had been co-congregants came to view each other as religiously distinct and problematic "others."

In *Guarded by Two Jaguars*, Eric Hoenes del Pinal tells the story of this dramatic split and in so doing addresses the role that language and gesture have played in the construction of religious identity. Drawing on a range of methods from linguistic and cultural anthropology, the author examines how the introduction of the Catholic Charismatic Renewal movement in the parish produced a series of debates between parishioners that illustrate the fundamentally polyvocal nature of Catholic Christianity. This work examines how intergroup differences are produced through dialogue, contestation, and critique. It shows how people's religious affiliations are articulated not in isolation but through interaction with each other.

Although members of these two congregations are otherwise socially similar, their distinct interpretations of how to be a "good Catholic" led them to adopt significantly different norms of verbal and nonverbal communication. These differences became the idiom through which the two groups contested the meaning of being Catholic and Indigenous in contemporary Guatemala, addressing larger questions about social and religious change.

ERIC HOENES DEL PINAL is an assistant professor of religious studies at the University of North Carolina at Charlotte. He is the co-editor of *Mediating Catholicism: Religion and Media in Global Catholic Imaginaries*.

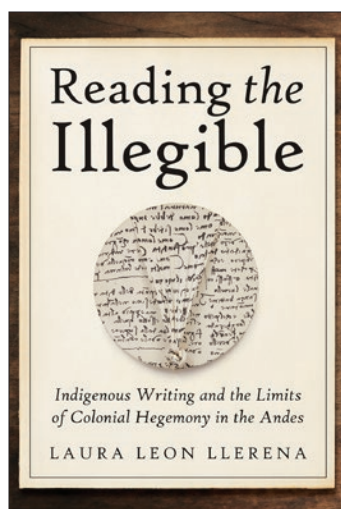
*"Hoenes del Pinal provides an insightful and most interesting study of religious tension, change, and negotiation among contemporary Maya Catholics in Guatemala."*

—Jakob Egeris Thorsen, author of *Charismatic Practice and Catholic Parish Life: The Incipient Pentecostalization of the Church in Guatemala and Latin America*

*"With Hoenes del Pinal, you will wonder what it means to be Catholic and Indigenous in Guatemala and find that the answer lies in the details of embodied practice and discursive interaction."*

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## READING THE ILLEGIBLE

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HEGEMONY IN THE ANDES

**LAURA LEON LLERENA**

*Shedding new light on a colonial-era Quechua manuscript*

*Reading the Illegible* examines the history of alphabetic writing in early colonial Peru, deconstructing the conventional notion of literacy as a weapon of the colonizer. This book develops the concept of legibility, which allows for an in-depth analysis of coexisting Andean and non-Native media. The book discusses the stories surrounding the creation of the Huarochirí Manuscript (c. 1598–1608), the only surviving book-length text written by Indigenous people in Quechua in the early colonial period. The manuscript has been deemed “untranslatable in all the usual senses,” but scholar Laura Leon Llerena argues that it offers an important window into the meaning of legibility.

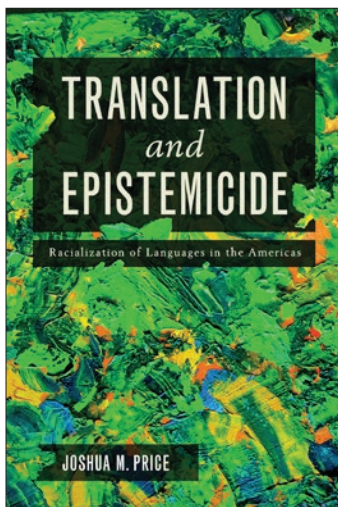
The concept of legibility allows us to reconsider this unique manuscript within the intertwined histories of literacy, knowledge, and colonialism. *Reading the Illegible* shows that the anonymous author(s) of the Huarochirí Manuscript, along with two contemporaneous Andean-authored texts by Joan de Santa Cruz Pachacuti and Felipe Guaman Poma de Ayala, rewrote the history of writing and the notion of Christianity by deploying the colonizers’ technology of alphabetic writing.

*Reading the Illegible* weaves together the story of the peoples, places, objects, and media that surrounded the creation of the anonymous Huarochirí Manuscript to demonstrate how Andean people endowed the European technology of writing with a new social role in the context of a multimedia society.

LAURA LEON LLERENA is an assistant professor at Durham University (UK). Her research concentrates on the circulation of knowledge produced by and about Indigenous peoples from the sixteenth to the eighteenth centuries.

*“Drawing our attention to the central question of ‘legibility’ as a means of understanding the complex processes of reading and writing across disparate record-keeping systems, this meticulously researched study of the production and reception of the Huarochirí Manuscript opens new paths for understanding how Native knowledge became inscribed in European letters. Grounded in careful archival research, Leon Llerena’s magnificent study of textual production is rigorously represented in its sociopolitical context.”*

—Amber Brian, author of *Alva Ixtlilxochitl’s Native Archive and the Circulation of Knowledge in Colonial Mexico*



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**JOSHUA M. PRICE**

*Showing how translation perpetuates colonialism*

Translation has facilitated colonialism from the fifteenth century to the present day. Epistemicide, which involves destroying, marginalizing, or banishing Indigenous, subaltern, and counter-hegemonic knowledges, is one result. In the Americas, it is a racializing process. But in the hands of subaltern translators and interpreters, translation has also been used as a decolonial method.

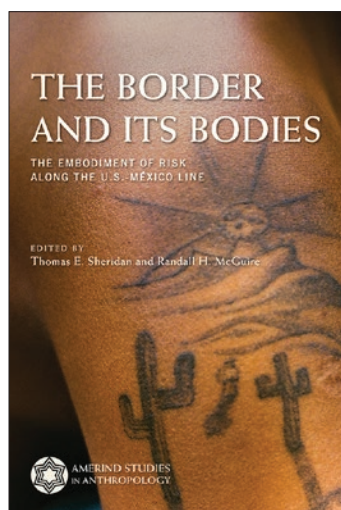
The book gives an account of translation-as-epistemicide in the Americas, drawing on a range of examples from the early colonial period to the War on Terror. The first chapters demonstrate four distinct operations of epistemicide: the commensuration of worlds, the epistemic marginalization of subaltern translators and the knowledge they produce, the criminalization of translators and interpreters, and translation as piracy or extractivism. The second part of the book outlines decolonial translation strategies, including an epistemic posture the author calls “bewilderment.”

*Translation and Epistemicide* tracks how through the centuries translation practices have enabled colonialism and resulted in epistemicide, or the destruction of Indigenous and subaltern knowledge.

JOSHUA M. PRICE is a university professor, translator, and socio-legal scholar in Toronto. He has translated Latin American philosophy and writes on race, gender, and state violence. His most recent book is *Prison and Social Death*.

*“This book draws on rich, vivid source material on the history of the Americas, particularly from the colonial era and the early to mid-twentieth century. Organized around case studies emerging from different contexts, sometimes separated by centuries, the chapters build on and speak to each other in compelling ways.”*

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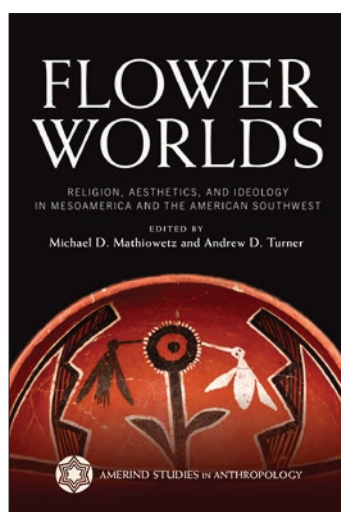
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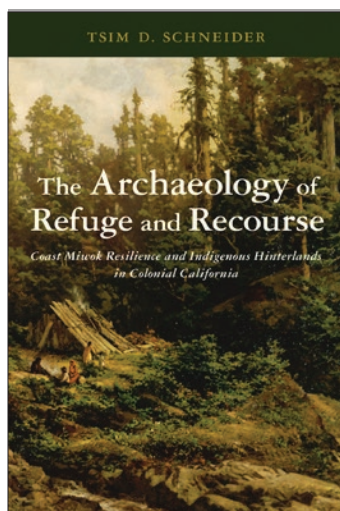
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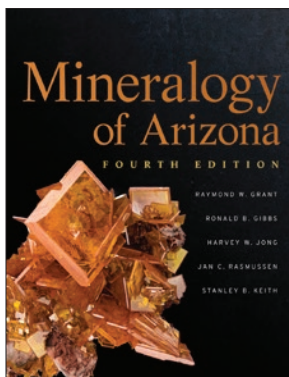
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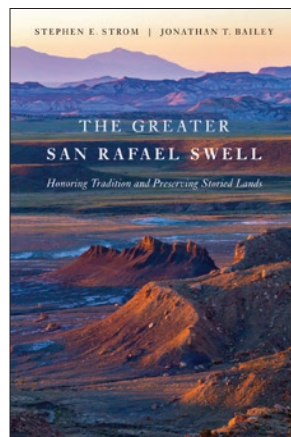
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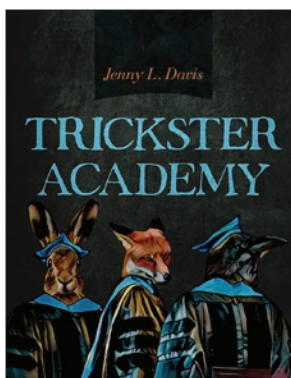
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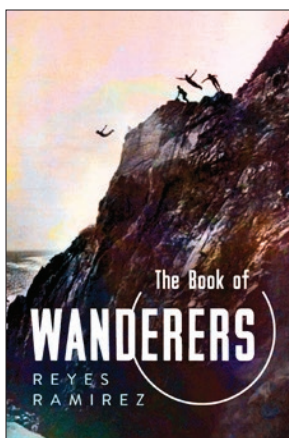
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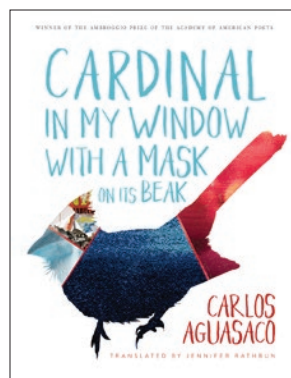
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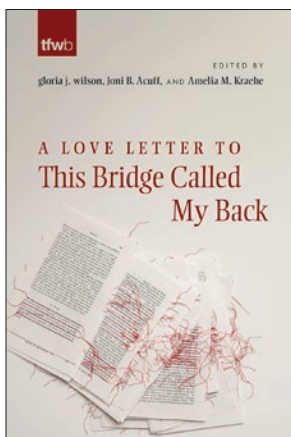
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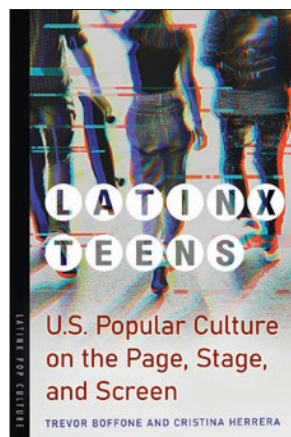
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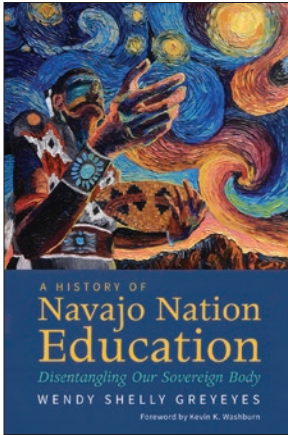


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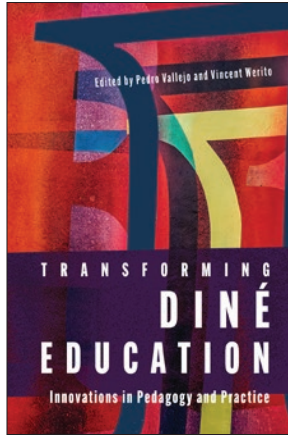


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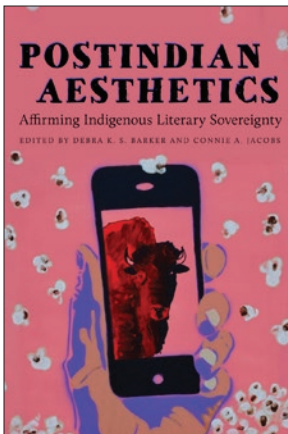
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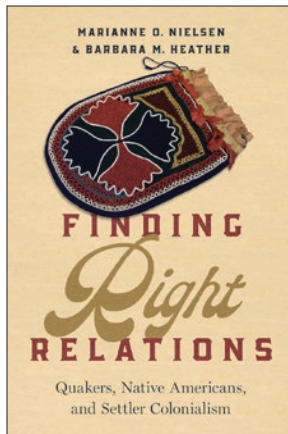
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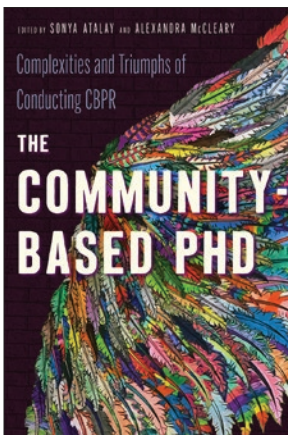
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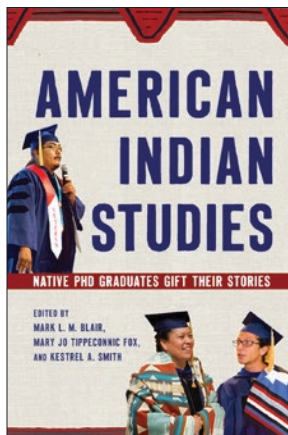
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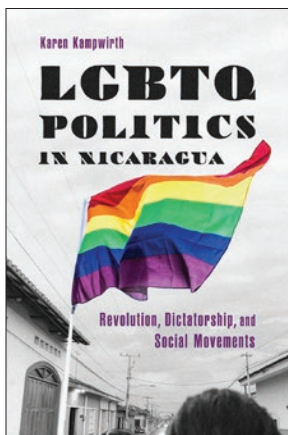
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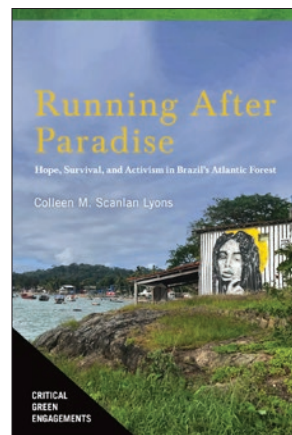
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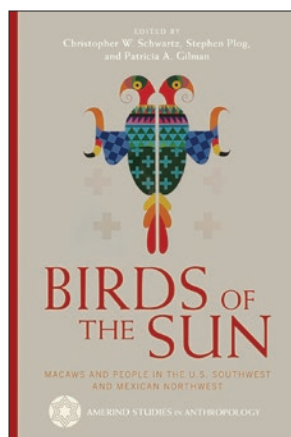
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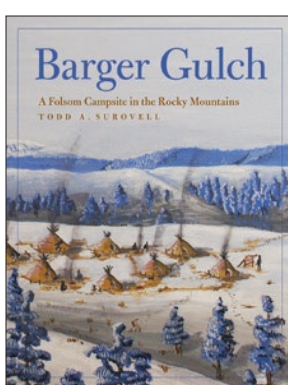
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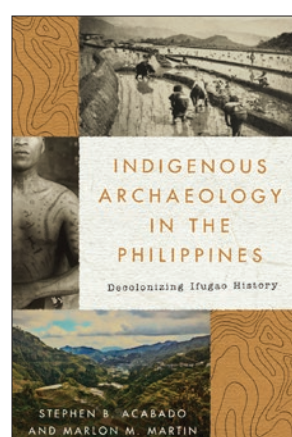
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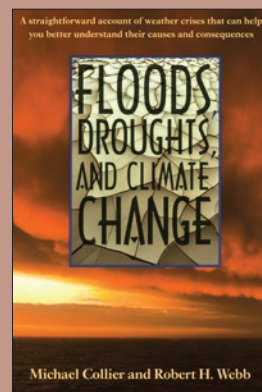
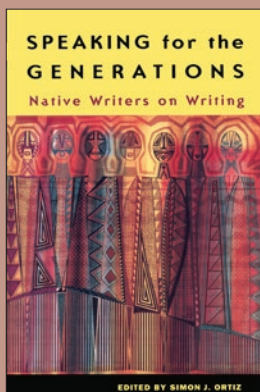
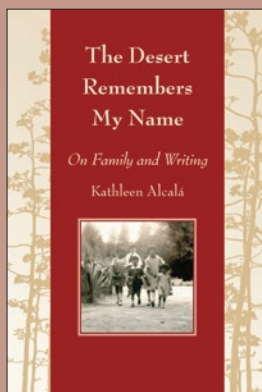


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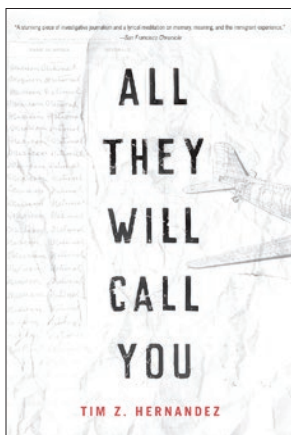
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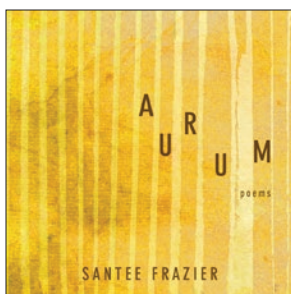
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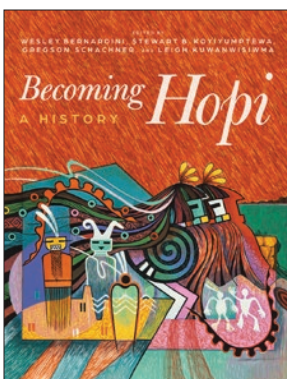
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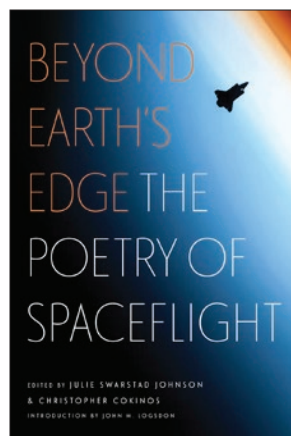
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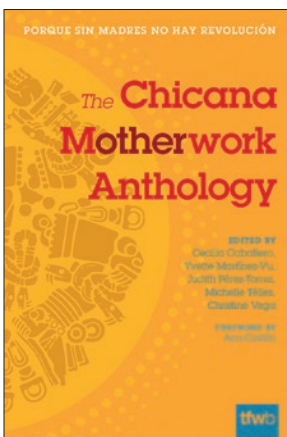
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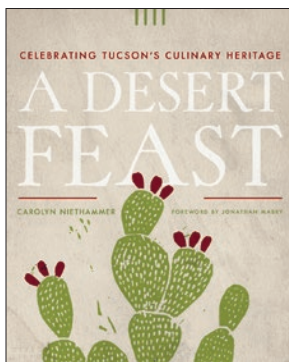
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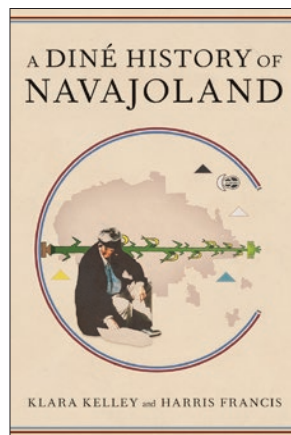
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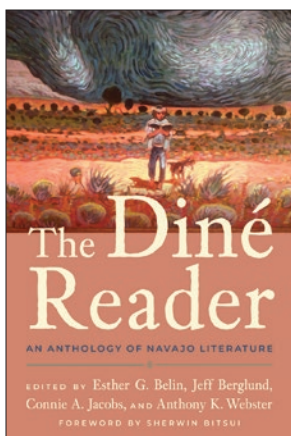
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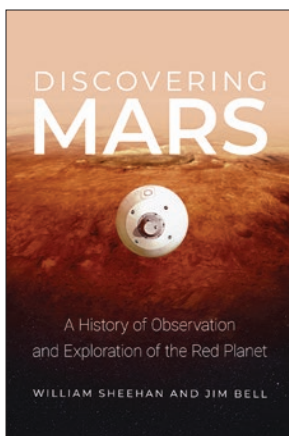
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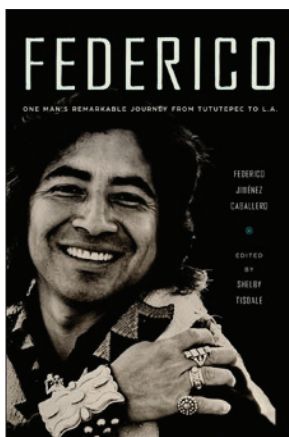
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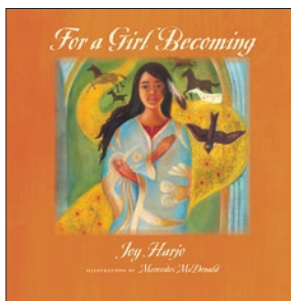


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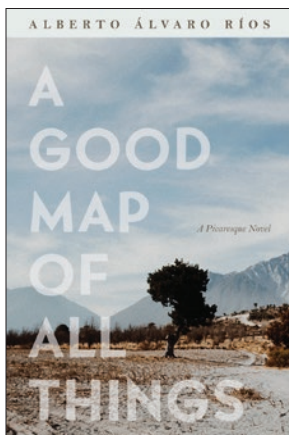
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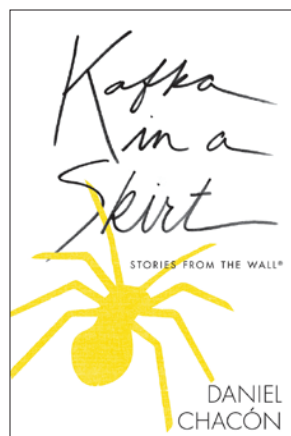
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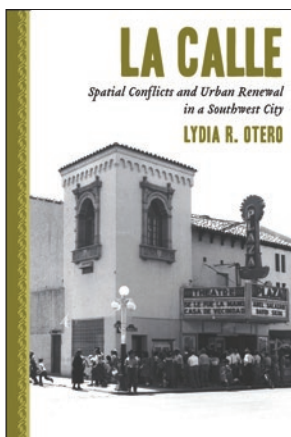
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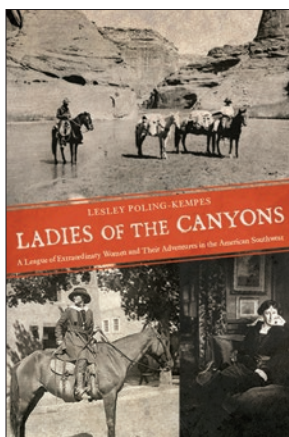
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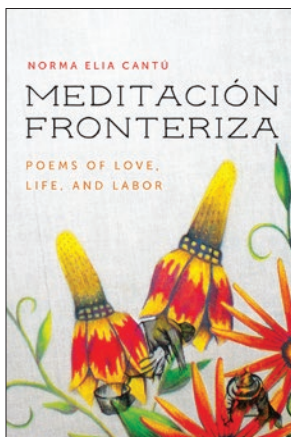
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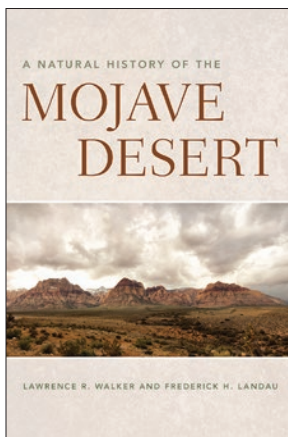
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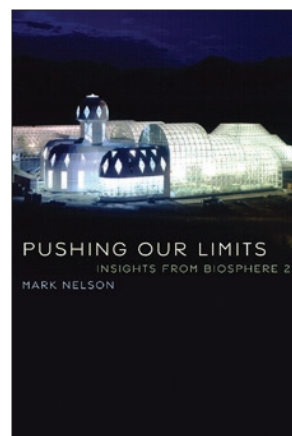
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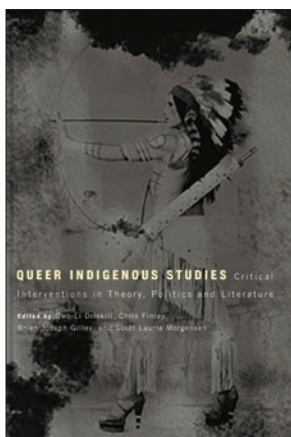
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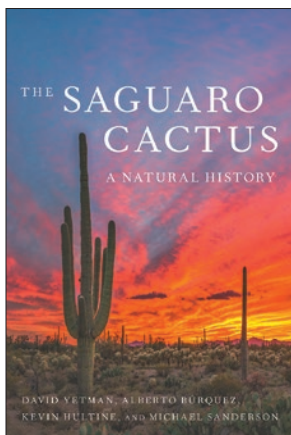


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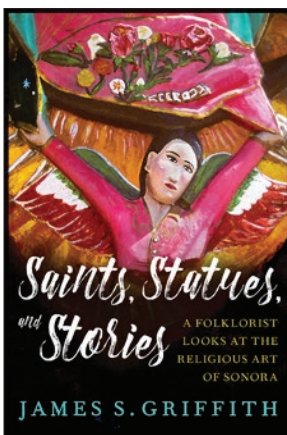
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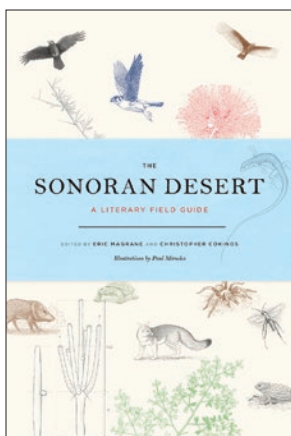
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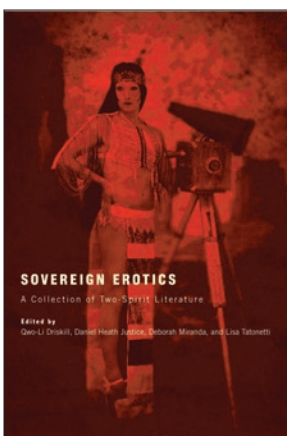
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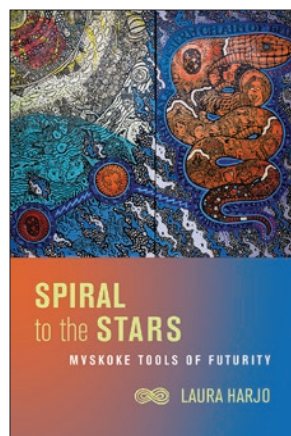
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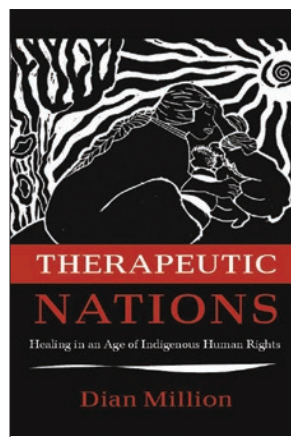
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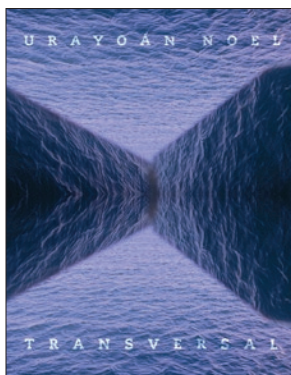
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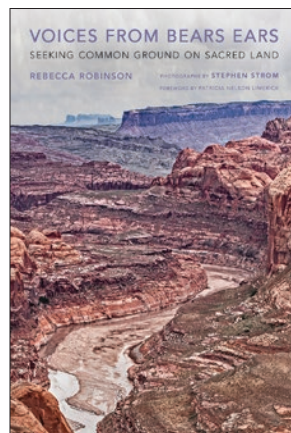
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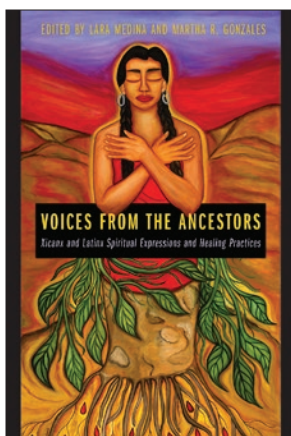
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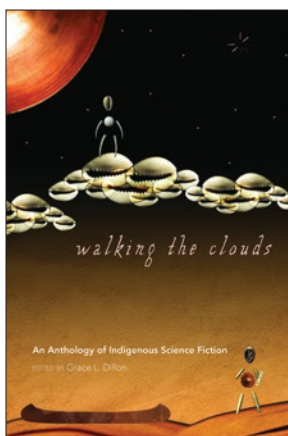
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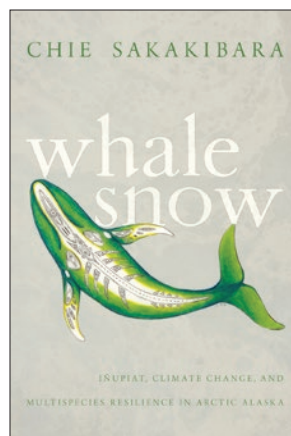
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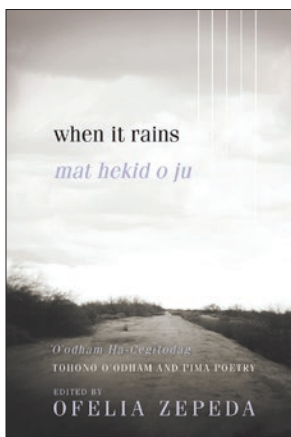
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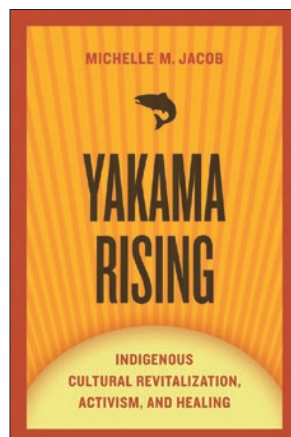
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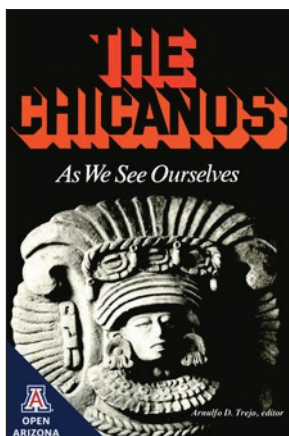
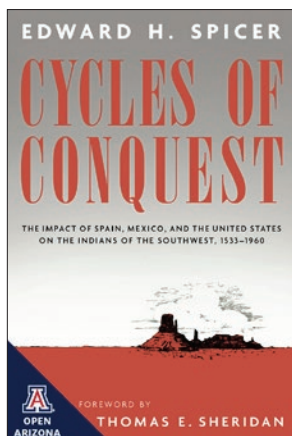
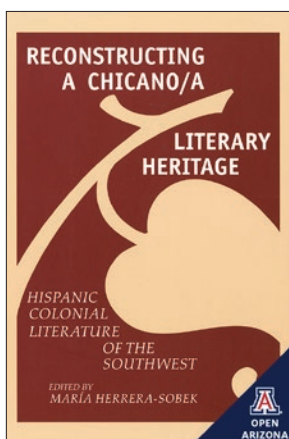
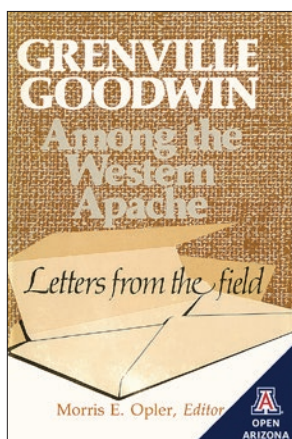
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