

THE UNIVERSITY OF
ARIZONA PRESS

SPRING 2027



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.



THE UNIVERSITY OF
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of UNIVERSITY
PRESSES

MEMBER



Front cover photograph by Daniel McCool | Inside cover photograph by BCFC/AdobeStock

“The idea of John Schaefer—Arizona’s heir apparent to the Ansel Adams legacy in the Southwest—teaming up with Ken Lamberton’s storytelling thrills me to no end and should thrill you too.”

—GARY NABHAN, author of
Sonoran Desert Bestiary



“A charming, joyful, and shimmering birder’s dream expedition.”

—DAVID FITZSIMMONS, retired columnist and cartoonist for the
Arizona Daily Star

“Highly recommended for anyone who appreciates nature, photography, or fine writing.”

—KENN KAUFMAN, author of
The Birds That Audubon Missed



THE GREAT HUMMINGBIRD CHASE

JOHN P. SCHAEFER AND KEN LAMBERTON

The Great Hummingbird Chase takes us on a passion-fueled journey that starts in a single backyard and blooms into a full-blown pursuit across one of the richest birding landscapes in North America. When photographer John P. Schaefer realizes he has captured only a handful of the hummingbirds that zip around southeastern Arizona, he sets his sights higher. Teamed with acclaimed nature writer Ken Lamberton, the photographer and the writer embark on a three-year quest to find, observe, and photograph all fifteen species that visit Arizona's desert canyons and sky islands.

From Bisbee's feeder-lined yards to canyons in the Chiricahua, Huachuca, and Santa Rita Mountains, Schaefer and Lamberton chase rarities most birders only dream of—white-eared hummingbirds, violet-crowned jewels, the elusive plain-capped starthroat. Thanks to patience, humor, and wonder, the chase becomes an intimate encounter of light, motion, and chance.

At once a natural history, a travel narrative, and a visual feast, this work offers an immersive journey for birders, photographers, and nature lovers alike. *The Great Hummingbird Chase* is a love letter to southern Arizona—America's hummingbird capital—and to the enduring thrill of paying close attention to the wild.



JOHN P. SCHAEFER is president emeritus of the University of Arizona, where he had an active twenty-one-year career in teaching and research. A conservationist and avid birdwatcher, he helped organize the Tucson Audubon Society (now called Tucson Bird Alliance) and found the Nature Conservancy in Arizona. He is the author of several books, including *Desert Jewels: Cactus Flowers of the Southwest and Mexico*.



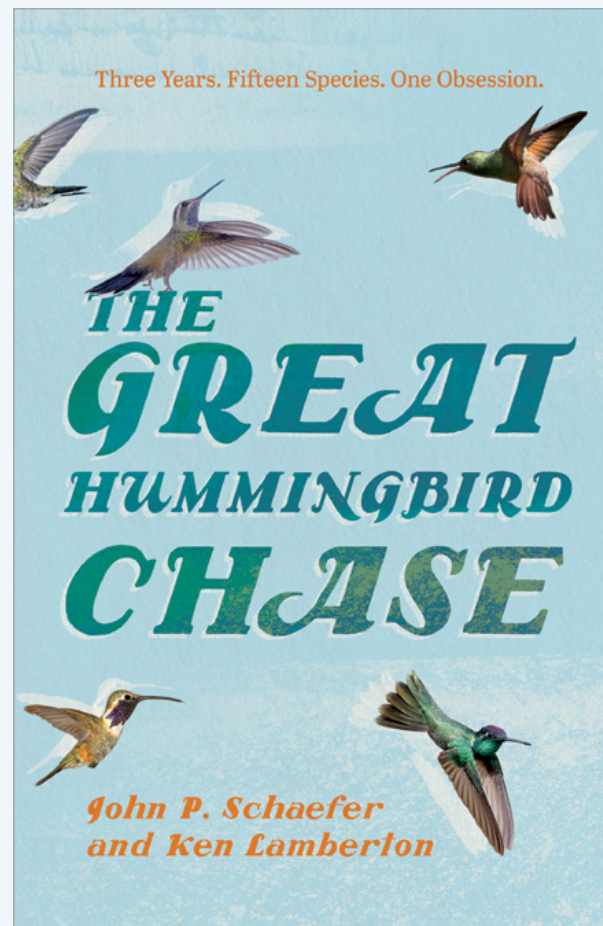
KEN LAMBERTON is the author of five University of Arizona Press books, including most recently *Chasing Arizona: One Man's Yearlong Obsession with the Grand Canyon State*. His book *Wilderness and Razor Wire: A Naturalist's Observations from Prison* won the 2002 John Burroughs Medal for outstanding nature writing.

February 132 pp. 5.5 x 8.5

65 color photos

Paperback 978-1-941451-18-2 \$22.95 T

Ebook 978-1-941451-19-9



Three Years. Fifteen Species.
One Obsession.



SENTINEL PEAK BOOKS

Sentinel Peak Books is named in honor of the peak that watches over Tucson and the University of Arizona, the iconic landmark commonly known as "A" Mountain. Published in partnership with other university affiliates, Sentinel Peak offers books by, about, and for the people and places that stand out for their service to the University of Arizona and the Arizona community.



MAXANAX CHEMPAPÍSI / BLOODWRITING

DEBORAH A. MIRANDA

In *Maxanax Chempapísi / Bloodwriting* lyric poems exploring Esselen words and concepts traverse a supporting cast of prose poems about contemporary life as a queer, Indigenous recovering academic. Deborah A. Miranda witnesses the lives of women who are lovers, mothers, daughters, sisters, and grandmothers caught in a chain of ongoing apocalypse that stretches from the colonization of North America to the current Anthropocene.

These poems are small but potent ceremonies that center relationship as medicinal. They speak of the ugliness of genocide, substance abuse, environmental destruction, and homophobia with searing fury. They linger on the sacred powers found within a river—"A web of fireflies weaving constellations in the alder's branches"—or the wonder of "The first woman / who stole my heart / rose up / from the earth / like a creation story." Throughout this collection, images weave connections between women's bodies and the moon, bodies and earth, bodies and constellations that surround us. Esselen, Miranda's Indigenous language, acts as a bridge that translates some of these ancient struggles and insights into contemporary images.

This collection resists the separation of the body, the spirit, and the sacred. It seeks a reunion of true relationship in the midst of chaos and uncertainty. Miranda balances praise for the burning—but still beautiful and holy—world and grief for the loss of beings and places that cannot be recovered.



DEBORAH A. MIRANDA (Ohlone-Costanoan Esselen Nation / Santa Ynez Chumash ancestry) is the author of *Bad Indians: A Tribal Memoir* and four poetry collections.

SUN TRACKS

Launched in 1971, Sun Tracks was one of the first publishing programs to focus exclusively on the creative works of Native Americans. The series has included poetry, prose, art, and photography.

January 84 pp. 7 x 9

Paperback 978-0-8165-5815-5 \$18.00 T

Ebook 978-0-8165-5816-2

An acclaimed author offers a groundbreaking new poetry collection

"This book is a call to poetic arms, deftly exploring interior landscapes of Indigenous survival. These poems reveal a woman who loves other women, who works in memory and ephemeral blooms. With precise language and deep courage, Miranda is a writer determined to reap the promise of the compost pile's decay."

—Deborah Jackson Taffa, author of *Whiskey Tender*

"With beauty and honesty, the poems trace damage then undertake sacred world-making to reclaim voice, Indigenous language, and ancestral teachings."

—Kimberly Blaeser, author of *Ancient Light*

LA ÚNICA COSA IMPORTANTE / THE ONLY THING THAT MATTERS

AMANDA HERNÁNDEZ

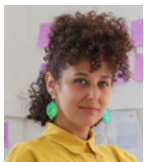
TRANSLATED BY ANA PORTNOY BRIMMER

The poems featured in this award-winning collection contemplate the realities of the contemporary Puerto Rican experience. Rooted in the archipelago's landscapes and the emotional topographies of diaspora, this collection confronts the fallout from colonialism while celebrating the sustaining power of friendship, memory, artistry, and collective love.

Holding together a scattered geography, the poems recognize land as both tangible territory and collective imaginary, reflecting on interconnected political, social, and economic crises that shape the intimacies of everyday life. With striking clarity and intimate reverence, Amanda Hernández names the fractures—and the hopes—that shape contemporary Puerto Rican life, ultimately affirming love as the force that endures.



AMANDA HERNÁNDEZ is a Puerto Rican poet. Co-director of La Impresora, an independent press specializing in contemporary poetry, Hernández was named an inaugural Letras Boricuas Fellow (2021). Her most recent published book is *La voluntad de tenernos*.



ANA PORTNOY BRIMMER is a poet and translator from Puerto Rico. She authored *To Love an Island*, *Que tiemble*, and *Aimer une île*, translated by Benjamin Haroun Montesano.

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.

February 130 pp. 7 x 9

Paperback 978-0-8165-5812-4 \$18.00 T

Ebook 978-0-8165-5813-1



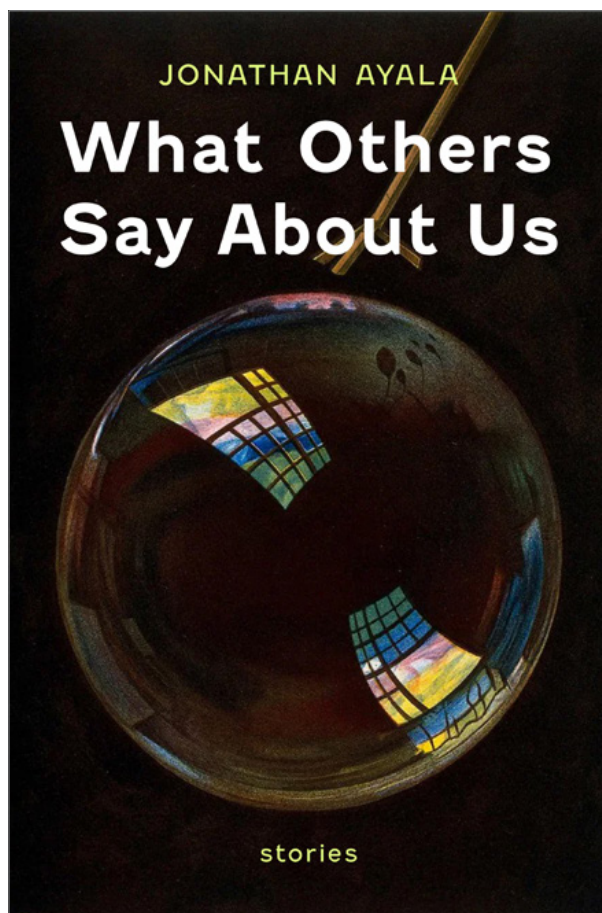
A luminous, bilingual meditation on Puerto Rican belonging, homelife, and hope—winner of the 2026 Ambroggio Prize

“Amanda Hernández and Ana Portnoy Brimmer team up to show us how to open windows, shed light into the passing of time, and, against all odds, bring continuity to one’s genealogy, heal the family’s burden, and imagine a fruit-bearing future filled with flowers.”

—Nicole Cecilia Delgado, author of *adjacent islands / islas adyacentes*

“A compelling meditation on the complexities of home and land by one of contemporary Puerto Rico’s essential poets and cultural workers. . . . Here are the love, pain, and joys of an archipelago, the stories of mothers and daughters and chosen kin, the secret languages of forgotten places and creatures.”

—Urayoán Noel, author of *Transversal*



Vibrant debut collection exploring the lives of people living in the borderlands

"Brims with compassion and reminds us of how healing stories can be."

—Oscar Cásares, author of *Where We Come From*

"Celebrates the extraordinary found in ordinary lives."

—Kimberly Garza, author of *Between You a River*

"A remarkable debut."

—Francisco Cantú, author of *The Line Becomes a River*

"Set against the rough, gritty borderlands of El Paso, these stories carry a Carver-esque precision and ache. Urgent, tender, and unflinching."

—Tim Z. Hernandez, author of *They Call You Back*

"Wonderful wit, sharp wisdom, and a hard-won depth of feeling."

—Manuel Muñoz, author of *The Consequences*

"Haunting yet tender, these narratives are magnetic."

—Saúl Hernández, author of *How to Kill a Goat and Other Monsters*

WHAT OTHERS SAY ABOUT US

Stories

JONATHAN AYALA

A man is visited by his now famous ex-boyfriend, and he ponders a life that might have been. A new roommate destabilizes the close friendship between two twenty-somethings. A homesick immigrant plans an eightieth birthday party for the neighborhood grouch. A grisly crime sweeps up an unassuming history teacher, throwing him into the role of outcast.

El Paso serves as a backdrop for many of stories in this deeply human debut collection by Jonathan Ayala. Offering a portrait of contemporary gay Chicano lives, Ayala's characters contend with the complexities found in navigating belonging, homecoming, falling in love, falling out of love, friendship, and what it means to be Mexican American in the United States today.

These thirteen emotionally rich, character-driven stories are filled with humor, tenderness, and insight into love, friendship, and community.



JONATHAN AYALA (he/him/él) is a Chicano writer from El Paso, Texas. He lives in California's Central Coast with his husband and works in community health.

CAMINO DEL SOL

As one of the first publishers to spotlight poetry, fiction, and essays from both emerging and established voices in Latinx literature, the University of Arizona Press and its critically acclaimed Camino del Sol series have provided a literary home for distinguished writers for nearly thirty years.

January 236 pp. 5.5 x 8.5

Paperback 978-0-8165-5789-9 \$19.95 T

Ebook 978-0-8165-5790-5

THE RIGHT TO REMAIN VIOLETS

poemas

ANTONIO DE JESÚS LÓPEZ

The Right to Remain Violets is an electrifying poetry collection that reimagines the language of policing, public education, and state surveillance to illuminate the lived realities of Black and Brown youth in East Palo Alto—a city shaped by redlining, freeway expansion, and decades of over-policing. Blending documentary poetics with hip-hop cadence and Catholic liturgy, Antonio De Jesús López transforms transcripts, municipal documents, and legal language into a powerful form of witness. These poems trace how children are drafted into systems of surveillance and criminalization, even as they search for joy and solidarity amid Silicon Valley's contrasts of wealth and dispossession.

Inventive and emotionally resonant, the collection spans sonnets, sestinas, hip-hop, and prayer, insisting that language can both indict and heal. López brings his experiences as an award-winning poet, scholar, and former mayor of East Palo Alto to each poem. At once elegy and refusal, *The Right to Remain Violets* speaks to readers of documentary poetics, social justice literature, and those who believe in the radical importance of protecting childhood in an America reckoning with itself.



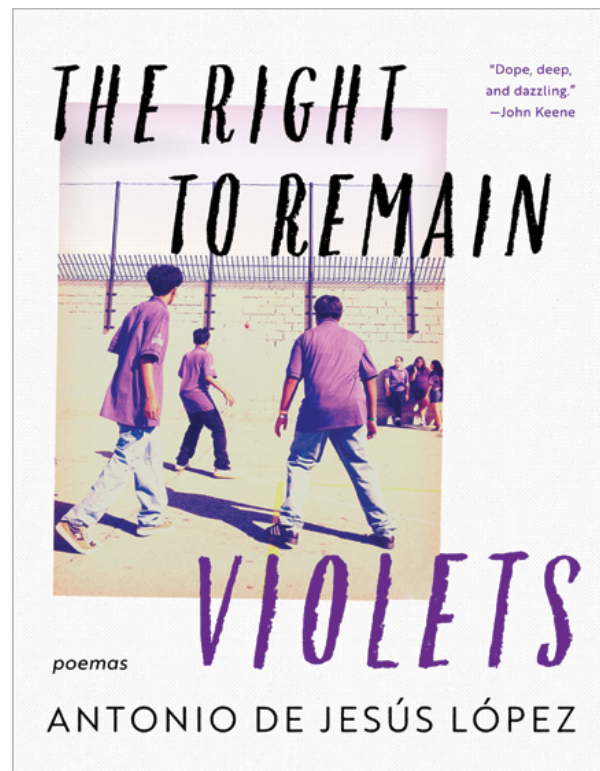
ANTONIO DE JESÚS LÓPEZ is a poet from East Palo Alto and the poet laureate of San Mateo County. He holds a PhD from Stanford University. He is the author of *Gentefication* and *The Right to Remain Violets*.

CAMINO DEL SOL

February 110 pp. 7 x 9

Paperback 978-0-8165-5780-6 \$18.00 T

Ebook 978-0-8165-5781-3



A poetic voice shaped by public service, personal history, and fierce commitment to the possibilities of language

“A work of such thematic profundity and political incisiveness it leaves me in awe. This is a collection you will not soon forget.”

—John Keene, author of *Punks: New & Selected Poems*

“Audacious and ambitious in form and function and musicality and muscle.”

—José Olivarez, author of *Promises of Gold*

“A formally dazzling and rigorously inventive new poetry collection. The collection insists on the fragile, defiant belief that to testify is still to fight against erasure.”

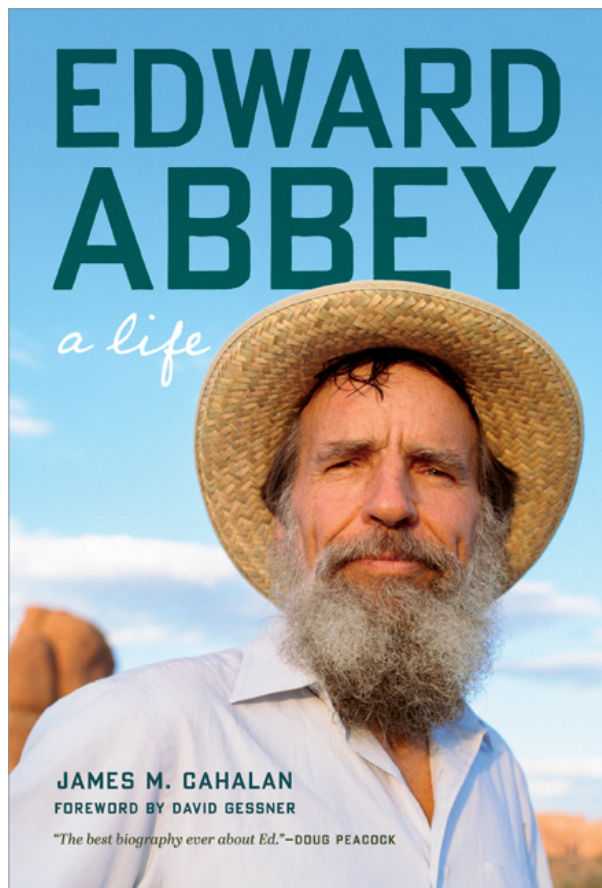
—Aileen Cassinotto, San Mateo County poet laureate emerita

“Antonio De Jesús López takes code-switching to the next level.”

—A. Van Jordan, author of *When I Waked, I Cried to Dream Again*

“Drown in this work means to come out on the other side on a new shore, transformed by the depths of love and genius experienced inside here.”

—Danez Smith, author of *Bluff: Poems*



EDWARD ABBEY

A Life

JAMES M. CAHALAN

FOREWORD BY DAVID GESSNER

An instant classic when it was first published twenty-five years ago, *Edward Abbey: A Life* sets the record straight on “Cactus Ed,” giving readers a fuller, more human Abbey than most have ever known. This special anniversary edition for Abbey’s centennial year includes a new foreword from environmental writer David Gessner. This work remains the definitive biography of a contemporary literary icon whose life was a web of contradictions.

JAMES M. CAHALAN is a professor emeritus of English at Indiana University of Pennsylvania, where he taught courses on national parks. He sponsored the Pennsylvania state historical marker for Edward Abbey in Home, Pennsylvania. Cahalan now lives in Golden, Colorado.

DAVID GESSNER is the Kenan Distinguished Professor in Creative Writing at the University of North Carolina Wilmington. He is the author of fourteen books, including *All the Wild That Remains: Edward Abbey, Wallace Stegner, and the American West*.

COVER PHOTOGRAPH © SUSAN LAPIDES

Special anniversary edition to honor the writer’s centenary and the twenty-fifth anniversary of this book

“The best biography ever about Ed. Cahalan’s meticulous research and thoughtful interviews have made this book the authoritative source for Abbey scholars and fans alike.”

—Doug Peacock, author, environmentalist activist, explorer, and the inspiration for Hayduke in *The Monkey Wrench Gang*

“Thoroughly researched . . . Cahalan has unearthed some of Abbey’s finest bons mots along the way. He does an admirable job of correcting many of the misapprehensions surrounding Abbey’s life, not the least of which was fostered by Abbey himself in the service of refining his own image.”

—*New York Times Book Review*

“Cahalan has a bloodhound’s nose and the patience of a cougar. . . . [He] meticulously documents Abbey’s singular life in all its common American squalor and uncommon glory.”

—*Bloomsbury Review*

January 400 pp. 6 x 9

30 b&w photos

Paperback 978-0-8165-5866-7 \$26.95 T

Ebook 978-0-8165-5872-8

AN AWESOME UNIVERSE

From the First Stargazers to Modern Cosmology

WILLIAM SHEEHAN AND CHRISTOPHER J. CONSELICE

This groundbreaking exploration of humanity's quest to understand the cosmos spans the earliest observations of the night sky to the latest revelations from advanced space telescopes. It is about humans as much as stars, galaxies, black holes, dark matter, and dark energy. It is a book about the awe we experience in the presence of the awesome universe.

Written by an award-winning historian of astronomy and a professional astronomer specializing in galaxy formation in the early universe, this book provides a comprehensive narrative of cosmic discovery. It examines the evolution of our understanding of the universe—from the first glimpses of the stars to the recognition of the Milky Way as a spiral galaxy and the realization that our universe is filled with countless other galaxies. The book also explores the revolutionary advancements in astrophysics that have shaped our knowledge, including quantum mechanics, nuclear physics, and the study of the still mysterious dark matter and dark energy.

Richly illustrated with remarkable images that show the scale of the universe—from the ancient sky to the ten trillion galaxies now known to exist—*An Awesome Universe* also addresses some of the most profound questions in science: the nature of life beyond Earth, the fate of the universe, and whether we will ever fully understand the mysteries of space-time, the Big Bang, and the possibility of a multiverse.

This authoritative and visually captivating work offers readers a glimpse into the “Big Picture” of the cosmos, framed by the contributions of pioneering astronomers and driven by our ongoing quest for knowledge about our place in the universe.

WILLIAM SHEEHAN is an amateur astronomer, author, and noted historian of science. He has written or co-authored more than thirty books about astronomy and history of science, including *Solar Eclipses*, *The Solar System*, *The Space Age Generation*, and *Discovering Mars*. He is a contributing editor to *Sky & Telescope*.

CHRISTOPHER J. CONSELICE is a professor of extragalactic astronomy at the University of Manchester. He is the lead editor of the *Galaxies and Cosmology* for the *Astrophysical Journal* and *AAS Journals*, and he maintains a website of his popular writings called The Astronomer's Notebook.

May 410 pp. 6 x 9

20 b&w illustrations, 46 color illustrations

Paperback 978-0-8165-5613-7 \$38.00 S

Ebook 978-0-8165-5614-4



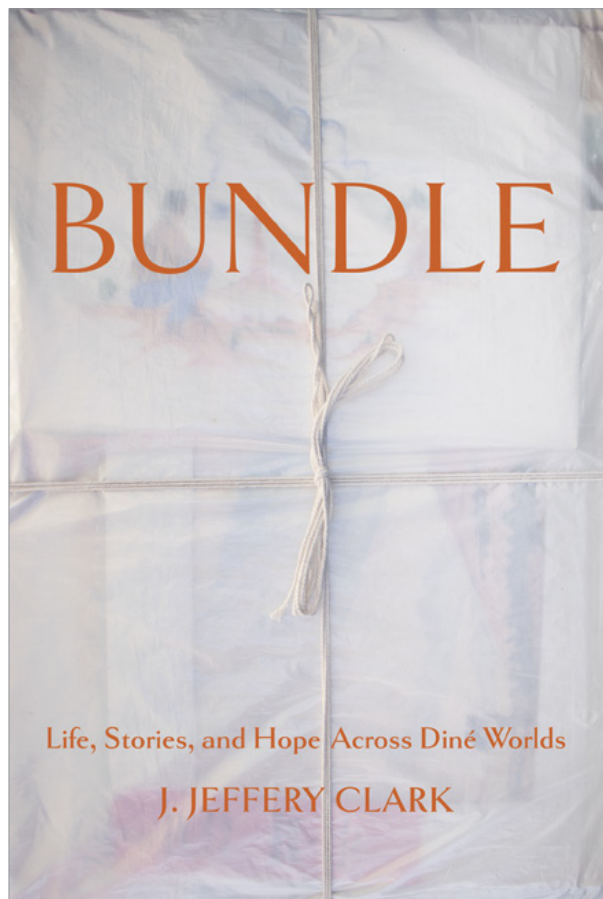
A sweeping, visually captivating journey through humanity's discovery of the cosmos, from ancient stargazers to today's cutting-edge space telescopes

“Sheehan and Conselice synthesize a huge amount of science into a narrative that shows how we have progressed over time to know the cosmos as they really exist.”

—David J. Eicher, editor emeritus of *Astronomy Magazine*

“A beautiful appreciation of astronomy and the people who have made important discoveries.”

—George H. Rieke, author of *The Last of the Great Observatories*



Revealing how stories, creativity, and knowledge sustain Diné life and shape the future

“Generous, ethical, and deeply insightful.”

—Jeff Berglund, co-editor of *The Diné Reader: An Anthology of Navajo Literature*

“Clark provides a constellation of maps toward possibilities of Diné world building that is guided by hope, love, and language.”

—Amanda R. Tachine, author of *Native Presence and Sovereignty in College*

“Clark immerses readers in the stories and teachings of *Bundle*, not just telling but showing Diné worlds of past, present, and future.”

—Farina King (Navajo Nation citizen), author of *Diné dóó Gáamalii: Navajo Latter-day Saint Experiences in the Twentieth Century*

BUNDLE

Life, Stories, and Hope Across Diné Worlds

J. JEFFERY CLARK

The stories colonizers tell about Diné people represent them as adaptors, uncontrollable, and unruly. These wounding narratives justify the displacement and dispossession of Diné people, masking the ongoing violence of settler colonialism.

Bundle: Life, Stories, and Hope Across Diné Worlds challenges and dismantles these harmful depictions. By shifting the paradigm away from anthropological lenses, this book offers an exploration of bundling: the active, physical, spiritual, and ideological practice through which Diné people assemble stories, tools, and knowledge. From world shifts detailed in oral narratives to the present deadly structures of colonization, Diné people have long relied on their bundled knowledge systems to sustain their presence across worlds and time.

Bundle is a must-read for anyone seeking to understand Diné resistance, hope, and worlding. Rather than studying Diné life from the outside, it prioritizes Diné ways of knowing and being to develop bundling as a theory of continuance. For readers invested in decolonization, place-making, and storytelling, *Bundle* provides an indispensable roadmap for how Diné people continue even in the face of domination.

J. JEFFERY CLARK (Diné) is an assistant professor of American Indian Studies at Arizona State University. Clark co-edited *From the Skin: Defending Indigenous Nations Using Theory and Praxis*.

CRITICAL DINÉ WRITINGS

The Critical Diné Writings series features the work of scholars and writers from diverse perspectives and experiences who center Diné people and enrich the fields of Diné studies, Indigenous studies, history, literature, law, ecology, education, and creative arts.

June 282 pp. 6 x 9

2 b&w illustrations, 6 color illustrations

Paperback 978-0-8165-5851-3 \$26.95 S

Printed Case 978-0-8165-5852-0 \$100.00 S

Ebook 978-0-8165-5853-7

A LONG FIGHT FOR THE VOTE

Navajos, Utes, and the Path to Equal Voting Rights

DANIEL C. MCCOOL

In *A Long Fight for the Vote*, Daniel C. McCool offers a deeply researched and compelling account of the fight for equal voting rights in San Juan County, Utah—homeland to the Navajo and Ute peoples and a flash-point of persistent Anglo–Native conflict.

Centering on landmark voting rights cases that culminated in the historic election of two Navajo county commissioners, McCool situates these legal battles within a broader history of discrimination, shifting federal Indian policy, and the gradual political empowerment of Native communities across the American West. Through meticulous analysis, the book reveals how local elections became a crucible for national debates over citizenship, sovereignty, and democracy.

Drawing on court records, expert testimony, and decades of engagement with voting rights litigation, McCool demonstrates that Native peoples have never been passive victims of disenfranchisement but active protagonists in a sustained struggle for political equality. Richly contextualized and powerfully argued, *A Long Fight for the Vote* speaks to scholars and students of law, politics, and Western history, as well as legal professionals and engaged readers seeking to understand how race, power, and the ballot box intersect in Indian Country—and why these struggles continue to shape American democracy today.

DANIEL C. MCCOOL's research focuses on Native American voting rights, water rights, and water policy. He has published twelve books and served as an expert witness in voting rights cases.

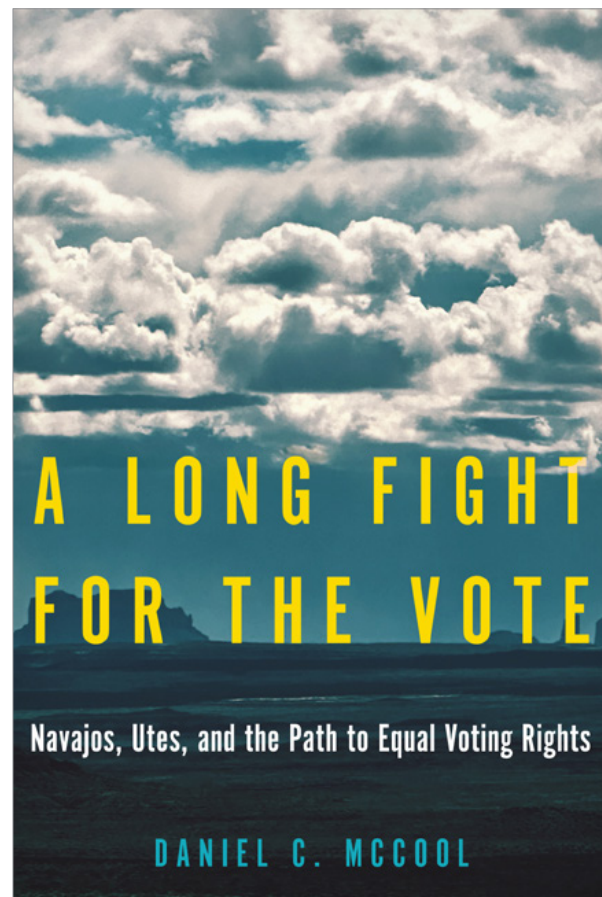
March 416 pp. 6 x 9

7 b&w illustrations, 17 tables

Paperback 978-0-8165-5828-5 \$30.00 S

Printed Case 978-0-8165-5829-2 \$100.00 S

Ebook 978-0-8165-5830-8



A timely story from the Four Corners about Navajo and Ute community members and their fight for voting rights, culminating in a landmark election victory

“A comprehensive study of how Diné and Native peoples have struggled to participate in the American Dream.”

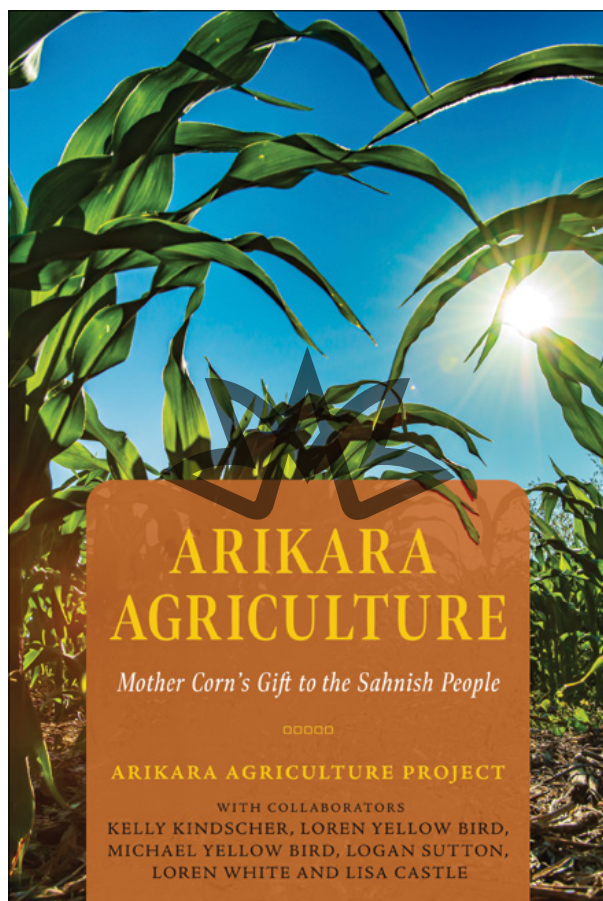
—Jennifer Nez Denetdale, author of *Reclaiming Diné History: The Legacies of Navajo Chief Manuelito and Juanita*

“The most powerful, the most eloquent, and the most thorough treatment of Indigenous voting issues that has been written.”

—David E. Wilkins, author of *Indigenous Governance: Clans, Constitutions, and Consent*

“This book is essential reading for those interested in the long-fought and highly fraught effort to ensure that Native Americans have meaningful access to the ballot box.”

—Ezra Rosser, author of *A Nation Within: Navajo Land and Economic Development*



Illuminating the central role of corn, bean, squash, and sunflower crops in sustaining Arikara culture along the Missouri River in the past and present

ARIKARA AGRICULTURE

Mother Corn's Gift to the Sahnish People

ARIKARA AGRICULTURE PROJECT

Drawing on a remarkable combination of early twentieth-century field notes, archaeological evidence, historical accounts, and the voices of Arikara collaborators, *Arikara Agriculture: Mother Corn's Gift to the Sahnish People* offers a richly layered account of one of the Plains' most accomplished agricultural societies.

Living along the Missouri River in present-day North and South Dakota, the Sahnish (Arikara) people cultivated expansive fields of corn, beans, squash, sunflowers, and other crops, sustaining vibrant communities and extensive trade networks. At the heart of this remarkable book are the invaluable records of ethnobotanist Melvin Gilmore, who documented the knowledge of Arikara elders between 1916 and 1924, capturing a lifeway on the cusp of profound change.

More than a historical study, this volume foregrounds the cultural, spiritual, and ecological significance of agriculture in Sahnish life. The contributors discuss how corn was the center of the Arikaras' world and how it, and other agricultural crops, were important not just as food but also for the culture. The book illuminates traditional horticultural methods, food preparation techniques, and the enduring relevance of these practices today.

Both a vital contribution to ethnobiology and a community-centered preservation of knowledge, this work speaks to ongoing conversations about Indigenous foodways, resilience, and the revitalization of traditional ecological knowledge.

COLLABORATORS FOR THE ARIKARA AGRICULTURE PROJECT

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Lisa Castle

CONTRIBUTIONS IN ETHNOBIOLOGY

The University of Arizona Press is pleased to now be the publisher of the Contributions in Ethnobiology series, which supports the mission of the Society of Ethnobiology by publishing data-rich, state-of-the-art studies on past or present relationships of human societies with their biological worlds. The series' readership is interdisciplinary and includes academics and practitioners in archaeology, biology, cultural anthropology, ecology, geography, and pharmacology, among others.

May 168 pp. 6 x 9

10 b&w illustrations, 35 color illustrations

Paperback 978-0-8165-5864-3 \$30.00 S

Ebook 978-0-8165-5865-0

INDIGENOUS CULTURAL AND ENVIRONMENTAL HERITAGE

Social Action and Solidarity for Indigenous Rights

EDITED BY PAULETTE STEEVES AND RANJAN DATTA

This volume brings together a powerful chorus of Indigenous scholars and settler allies to illuminate the enduring connections between cultural heritage, environmental stewardship, and Indigenous sovereignty. With cases from communities across the Americas, Asia, Africa, and the Arctic, this interdisciplinary volume centers Indigenous knowledge systems and lived experiences. Contributors challenge colonial narratives that have long obscured or erased Indigenous histories, practices, and rights. Contributors also demonstrate how cultural and environmental heritage functions not only as a site of memory but also as a vital framework for resilience, governance, and sustainable futures.

From land-based knowledge and oral traditions to climate adaptation and sacred ecological stewardship, the essays highlight Indigenous-led pathways toward justice and renewal in the face of ongoing environmental and cultural dispossession. Urgent and forward-looking, this volume offers essential insights for scholars, students, and practitioners committed to centering Indigenous voices, supporting community-led action, and reimagining more just and inclusive approaches to heritage and environmental care.

PAULETTE STEEVES (Cree-Métis) is an Indigenous archaeologist whose work focuses on Native American and First Nations histories and the decolonization of academia and knowledge production. She is a professor in geography, geology, and land stewardship at Algoma University.

RANJAN DATTA is a settler of color scholar in Canada. His interdisciplinary research bridges land-based knowledge, climate justice, and community-led disaster adaptation in Canada, Bangladesh, Nepal, Ghana, and beyond.

INDIGENOUS PEOPLES OF THE AMERICAS

Indigenous Peoples of the Americas is an ambitious series whose scope ranges from North to South America. Each volume takes unique methodological approaches—archaeological, ethnographic, ecological, and/or ethnohistorical—to frame cultural regions.

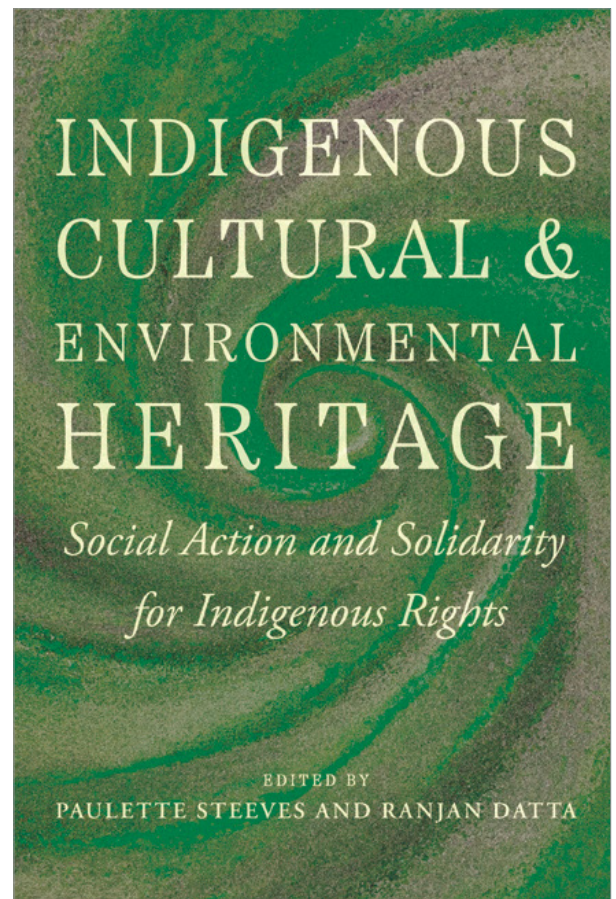
April 336 pp. 6 x 9

21 b&w illustrations, 9 tables

Paperback 978-0-8165-5579-6 \$35.00 S

Printed Case 978-0-8165-5580-2 \$100.00 S

Ebook 978-0-8165-5581-9



Highlighting ongoing efforts to center Indigenous knowledge and cultural heritage as integral parts of environmental sustainability and sovereignty

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Masaki Sashima

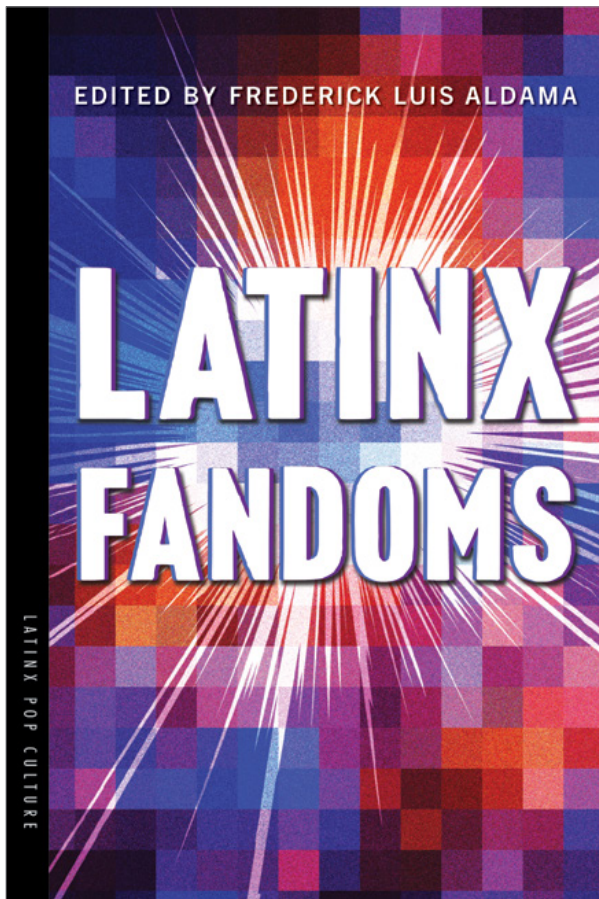
Yuka Shichiza

William Singer III

Rajmoni Singha

Paulette Steeves

Patiphol Yodsurang



A foundational book that pushes fan studies into exciting new directions

“Latinx geeks of the world unite and rejoice! *Latinx Fandoms* is here! Finally, we have a book that showcases our cultural tastes, connoisseurship, and nerdiness in all its rich diversity.”

—Mathew Sandoval, author of *Día de los Muertos: A Chicano Arts Legacy*

“*Latinx Fandoms* . . . will certainly push Latinx studies and fan studies into new and adventurous spaces.”

—Matthew David Goodwin, author of *The Latinx Files: Race, Migration, and Space Aliens*

ALSO OF INTEREST



LATINX FANDOMS

EDITED BY FREDERICK LUIS ALDAMA

What makes one a fan? What’s the difference between cultivating taste for a genre and dedicating time, space, labor, and resources to collecting, practicing, and following in a singularly focused way? What does fandom look like and what does it do when racialized communities embrace media that rarely imagined them?

Latinx Fandoms is the first book to theorize the intersection of fandoms and Latinx identity. This groundbreaking collection examines how Latinx fans create meaning, build community, and imagine new worlds through their engagement with popular culture. From comics, science fiction, and gaming to music, sports, wrestling, television, and fan fiction, the essays demonstrate how fandoms become powerful sites of identity formation, cultural expression, and belonging for communities often overlooked in both media industries and academic scholarship.

Spanning thirty-six chapters organized into eight thematic sections, *Latinx Fandoms* explores a remarkable range of fan practices and cultural phenomena. Contributors examine topics as diverse as Pokémon, Barbie, Star Wars, Hello Kitty, Taylor Swift, BTS, Bad Bunny, lucha libre, fútbol, Nintendo, cosplay, fan fiction, bodybuilding, and Latinx goth subcultures. Through historical analysis, personal narrative, ethnography, and cultural critique, the essays reveal how Latinx fans transform global media into spaces of creativity, resistance, joy, and connection. The collection confronts enduring questions about race, representation, gender, sexuality, language, and power within contemporary fan cultures.

A foundational volume in the Latinx Pop Culture series, this collection shows that Latinx fans are not simply consumers of culture but active creators of scenes of joy and struggle, memory and invention, resistance, and sometimes complicity.

FREDERICK LUIS ALDAMA is the Jacob & Frances Sanger Mossiker Chair in the Humanities at the University of Texas, Austin, and founder of the Latinx Pop Lab. A multiple award-winning author, editor, and co-creator of over sixty books, he is an inductee of the Texas Institute of Letters and recipient of the City of Austin’s Lifetime Achievement Award.

LATINX POP CULTURE

March 632 pp. 6 x 9

65 color illustrations, 6 tables

Paperback 978-0-8165-5820-9 \$40.00 S

Ebook 978-0-8165-5821-6

JANE THE CITIZEN

Conditional Belonging and Latinx Representation on TV

LITZY GALARZA

What does it mean to belong in the United States—and what does it cost? *Jane the Citizen* confronts one of the most urgent questions in contemporary cultural life by turning to an unlikely archive: the CW's celebrated telenovela-inspired series *Jane the Virgin* (2014–2019).

Litzy Galarza argues that beneath the show's warmth and wit lies a sustained interrogation of citizenship's limits. Building on Hector Amaya's framework of citizenship excess and extending it to theorize reproductive citizenship excess and deficit, the book exposes the widening gap between citizenship as formal legal status and citizenship as livable, protected belonging—a gap that *Jane the Virgin* maps with extraordinary precision.

Across five seasons and two presidential administrations, Galarza demonstrates how the series tracks the lived costs of immigration policy, racial hierarchy, and gendered control over reproduction. She shows how Latinx characters experience belonging differently as political conditions shift in real time.

LITZY GALARZA is an assistant professor of communication at the University of Pittsburgh. Her research examines representations of Latinx labor and citizenship in television and popular media. *Jane the Citizen* is her first book.

LATINX POP CULTURE

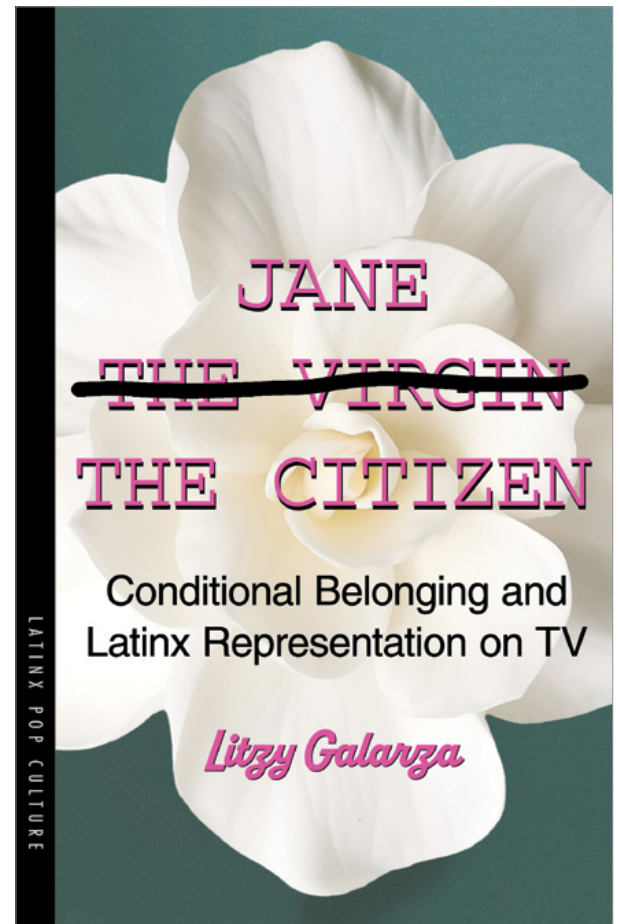
The Latinx Pop Culture series sheds light on all aspects of Latinx cultural production and consumption as well as the Latinx presence globally in popular cultural phenomena in the late twentieth and early twenty-first centuries.

March 288 pp. 5.5 x 8.5

16 b&w illustrations, 2 tables

Paperback 978-0-8165-5486-7 \$26.95 S

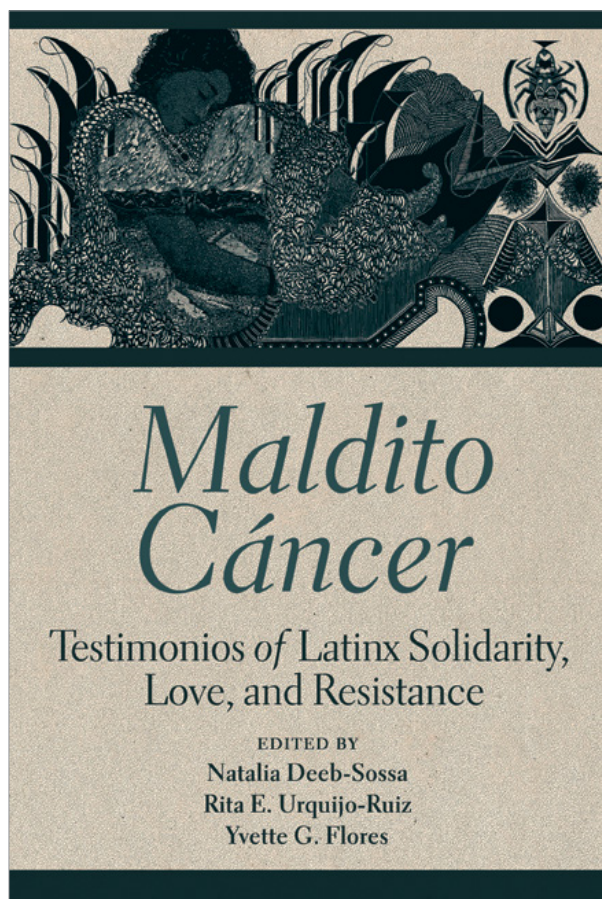
Ebook 978-0-8165-5487-4



How the critically acclaimed telenovela-inspired series *Jane the Virgin* confronts one of the most urgent contemporary topics

“Wonderfully written and researched, Dr. Galarza expands our understanding of the connection between long format televisual texts, citizenship cultures in the United States, and the shaping of Latine identity by culture for citizenship. Essential reading for anyone interested in understanding the complex and rich relationship of Latines, culture, and media industries.”

—Hector Amaya, author of *Trafficking: Narcoculture in Mexico and the United States*

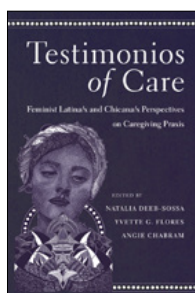


A moving anthology that brings forward the voices, struggles, and strengths of patients, caregivers, and communities

"I see myself in these writings—they are like copal and sage for my spirit, medicine that reminds me I am not only a caregiver or a patient but also, above all, a warrior and survivor of maldito cáncer."

—Rebeca Burciaga, co-editor of *Chicana/Latina Testimonios as Pedagogical, Methodological, and Activist Approaches to Social Justice*

ALSO OF INTEREST



MALDITO CÁNCER

Testimonios of Latinx Solidarity, Love, and Resistance

EDITED BY NATALIA DEEB-SOSSA, RITA E. URQUIJO-RUIZ,
AND YVETTE G. FLORES

This poignant collection brings together powerful testimonios from Chicana and Latinx patients, family members, caregivers, and community advocates who have faced el maldito cáncer. Authors share first-person narratives of illness, fear, love, solidarity, and resilience, illuminating how Latinx communities navigate cancer journeys within a complex and often inequitable health-care system.

The contributors—ranging from students and community members to renowned scholars and artists—offer their stories through essays, creative nonfiction, poetry, bilingual chapters, and drawings. These testimonios honor the diverse ways Latinxs process and communicate the emotional, physical, and cultural realities of cancer, and reveal how individuals confront illness with courage and how families and communities create networks of care grounded in culture, love, and collective strength.

Exposing physical and emotional vulnerabilities, instances of pain, suffering, worry, and anguish, *Maldito Cáncer* also opens a space for healing and connection. It offers a new lens to understanding cancer through culturally informed, justice-centered narratives. These acts of testimoniando offer a gift to us: resistance, connection, and hope.

NATALIA DEEB-SOSSA is an interdisciplinary and transnational Chicana feminist health scholar, schooled and trained in sociology. A scholar-activist at UC Davis, Deeb-Sossa has made rigorous, relevant, innovative, and noteworthy contributions to the fields of Chicana/o/x studies, sociology, qualitative methods, gender and women's studies, and public health.

RITA E. URQUIJO-RUIZ is a Mexicana/Chicana fronteriza queer educator, performer, activist, and award-winning author and translator. She is a professor of Spanish and Global Latinx studies at Trinity University.

YVETTE G. FLORES is Emerita Distinguished Professor of Psychology in the Chicana/o/x Studies Department of UC Davis, where she taught for thirty-five years. She is the author or co-author of six books, most recently *Chicana Mental Health*.

February 224 pp. 6 x 9

23 b&w photos, 6 color photos

Paperback 978-0-8165-5804-9 \$26.95 S

Printed Case 978-0-8165-5805-6 \$100.00 S

Ebook 978-0-8165-5806-3

GENEALOGIES OF JOY

The Pleasure of Latinx Literature

EDITED BY LEIGH JOHNSON AND ERIN MURRAH-MANDRIL

FOREWORD BY MELINA VIZCAÍNO-ALEMÁN

What does it mean to center joy in a world that insists on Latinx suffering? *Genealogies of Joy: The Pleasure of Latinx Literature* argues that joy is not a luxury or distraction but a radical, sustaining force woven through Latinx literature and culture. From humor and food to protest, friendship, sexuality, and aging, the essays gathered here reveal joy as an embodied, communal practice—one that refuses racialized shame and imagines liberatory futures.

Organized into three sections—Memory, Method, and Maps—the volume traces a genealogy of joy across time and space. Contributors explore how writers such as Gloria Anzaldúa, Julia de Burgos, Erika Sánchez, Javier Zamora, Myriam Gurba, Aidan Thomas, and Sandra Cisneros transform grief into resilience, invert dominant narratives, and reclaim pleasure as political praxis. Whether through irreverent laughter, queer desire, culinary memory, or vulnerable resistance, Latinx authors insist that pleasure and politics are bound together.

Engaging affect theory, Black joy scholarship, borderlands studies, and archival studies, this collection asserts that Latinx joy resists the quantification and commodification of late-stage capitalism. At once rigorous and celebratory, *Genealogies of Joy* invites readers to recognize joy as a human right and a vital source of connection, creativity, and collective flourishing.

LEIGH JOHNSON is an associate professor at Middle Tennessee State University. Her work has appeared in many journals and more than fifteen edited collections.

ERIN MURRAH-MANDRIL is an associate professor of English and core faculty for the Center for Mexican American Studies at the University of Texas, Arlington. She is the author of *In the Mean Time: Temporal Colonization and the Mexican American Literary Tradition*.

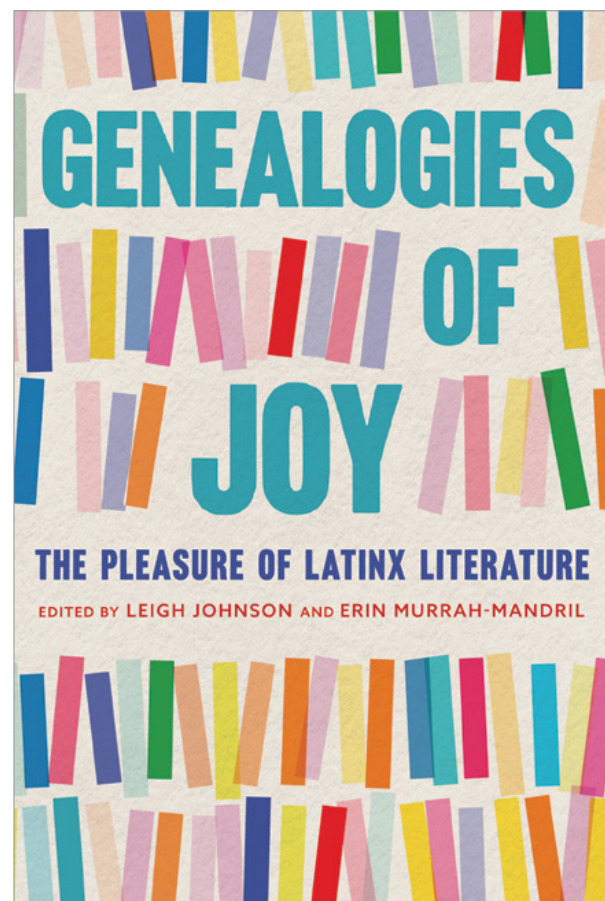
March 280 pp. 6 x 9

6 b&w illustrations

Paperback 978-0-8165-5679-3 \$35.00 S

Printed Case 978-0-8165-5680-9 \$100.00 S

Ebook 978-0-8165-5681-6



Reframing Latinx literature through a groundbreaking lens of joy

“Genealogies of Joy profoundly reframes joy as a central experience in Latinx literature and communities. During politically volatile times, this collection is timely and powerful.”

—Larissa M. Mercado-López, co-editor of *Voices of Resistance*

“This collection boldly affirms that joy is an integral force animating Latine literature.”

—Amanda Ellis, author of *Letras y Limpías*

CONTRIBUTORS

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Regina Marie Mills	Melina Vizcaíno-Alemán
Erin Murrah-Mandrill	

RESISTING DISPOSSESSION

Embodied Aesthetics in the Southwest

KAREN R. ROYBAL

Resisting Dispossession examines how Native/Indigenous, Chicana/o/x, and Black communities in the American Southwest have confronted displacement and dispossession from the nineteenth century to the present. Moving beyond abstract theory, Karen R. Roybal centers cultural expression and embodied knowledge, revealing how colonialism, preservation, urban renewal, and gentrification continue to shape relationships to land, place, and belonging.

Drawing on Indigenous, Chicana feminist, and Black epistemologies, Roybal explores a diverse cultural archive of photographs, literature, musical compositions, oral histories, and storytelling practices. Through analyses of figures such as Kali Fajardo-Anstine, Raven Chacon, and Louis Carlos Bernal, alongside the stories of Chicana land grant heirs in New Mexico and southern Colorado, she demonstrates how artistic and cultural expression becomes a powerful tool for resisting erasure and reclaiming presence. Contesting representations of the Southwest made popular by figures like Ansel Adams and Georgia O'Keeffe, these works preserve alternative histories, challenge dominant narratives, and illuminate the ongoing impacts of dispossession across the region.

Interdisciplinary in scope, this work offers a fresh perspective on the intersections of aesthetics, embodiment, and power in the West and Southwest.

KAREN R. ROYBAL is an associate professor of Southwest studies at Colorado College. She is the author of *Archives of Dispossession: Recovering the Testimonios of Mexican American Herederos, 1848–1960* and co-editor of *Transnational Chicanx Perspectives on Ana Castillo*.

March 304 pp. 6 x 9

9 b&w illustrations, 4 color illustrations

Paperback 978-0-8165-5424-9 \$35.00 S

Printed Case 978-0-8165-5425-6 \$100.00 S

Ebook 978-0-8165-5426-3

“A must-read for anyone interested in studying the American Southwest and those who have long called this region home.”

—Vanessa Fonseca-Chávez, co-editor of *meXicana Roots and Routes: Listening to People, Places, and Pasts*

“A significant contribution to discussions of Southwest literature and art.”

—Melina Vizcaino-Alemán, author of *Gender and Place in Chicana/o Literature: Critical Regionalism and the Mexican American Southwest*

BORDERPUNK

Non-Respectable Narratives of the Post-Sixties

SOPHIA MARTÍNEZ ABBUD

The U.S.-Mexico border has long been a home to artists, poets, emos, and punks. In the clandestine undergrounds of borderlands cultural production, there lies an impulse to live below and beyond border surveillance technologies. This book is about the utopic stories that narrate this impulse and the punk literary scenes that facilitate these fabulations.

Using an innovative methodology of “scene-work”—a blend of literary analysis, queer theory, critical regionalism, and auto-ethnography—*Borderpunk* identifies, aggregates, and outlines the emergent genre of borderpunk cultural productions. Beginning with the post-1960s through the present, author Sophia Martínez Abbud examines how music, playlists, literature, art, and performance borderpunk narratives teach us to elide, undermine, and work against the border’s presumed authority. Through these narratives, readers become attuned to the anarchic sense of abjection that permeates the border regions and the kinds of punk subjectivities emerging from these sites of re-mediation.

Borderpunk offers scenes that refuse notions of respectability at different time periods, geographies, and scales. Following the mechanics of other narrative punk genres, such as cyberpunk or solarpunk, it sketches out the uses of “punk” as a way of being in border spaces—where abjection, relajo, and illegibility become useful tools that encourage us to divest from the norm, participate in horizontal community building, and imagine borders in radical new ways.

SOPHIA MARTÍNEZ ABBUD is an assistant professor of Latinx literature and culture at Utah State University, and cohost of the podcast *Señora Power*. She is also an elder emo from Ciudad Juárez, a Tejanx punk, and an active community member in Utah’s Latinx and Hispanic scenes.

BORDERVISIONS

BorderVisions engages the U.S.-Mexico borderlands’ dynamic histories and cultures and expands our understanding of the borderlands beyond a site of geopolitical inquiry. The series seeks to foster an intellectual space that envisions and manifests a multitude of perspectives for understanding the borderlands through interdisciplinary humanities and humanistic social sciences scholarship.

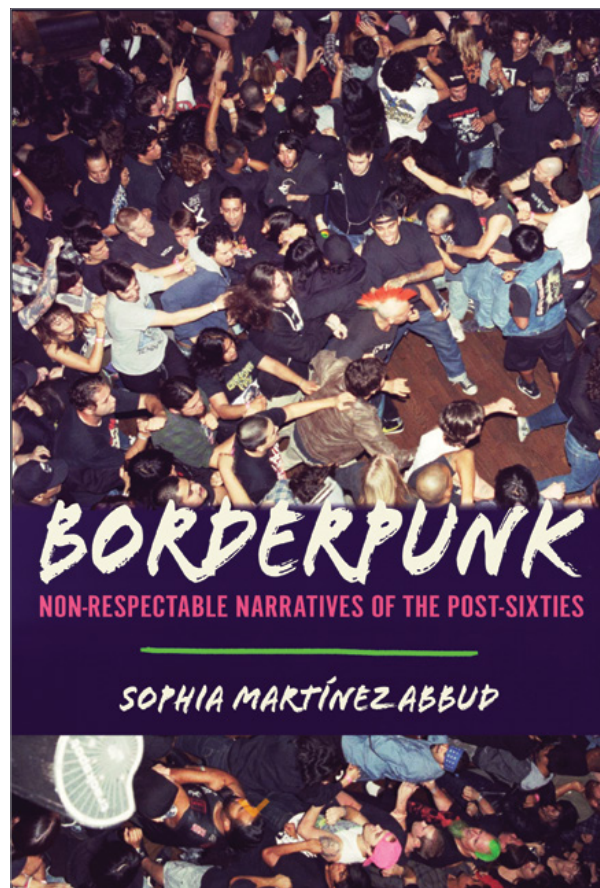
April 204 pp. 6 x 9

8 b&w illustrations

Paperback 978-0-8165-5777-6 \$30.00 S

Printed Case 978-0-8165-5778-3 \$100.00 S

Ebook 978-0-8165-5779-0



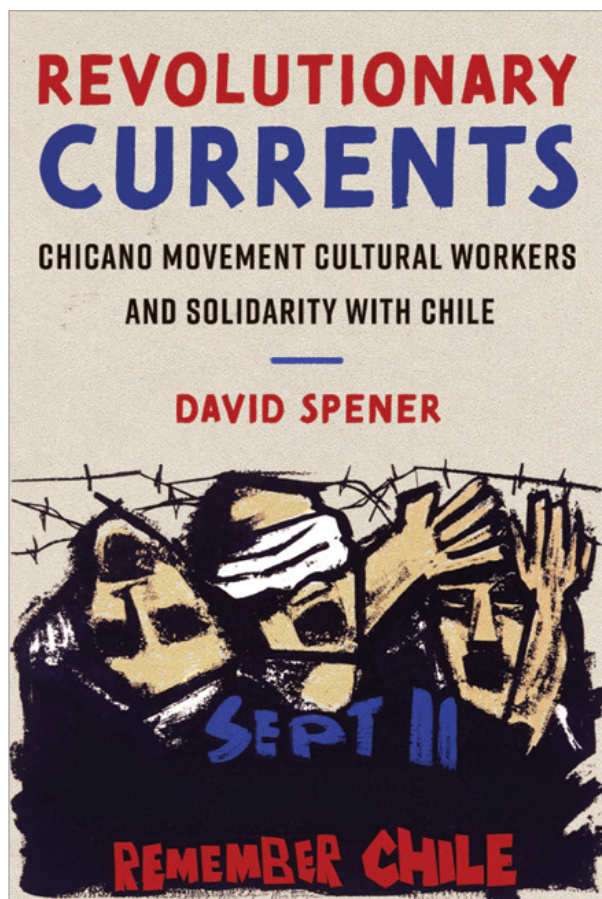
Genre-defining study at the intersection of punk, queer theory, and border critique

“A revolutionary journey of the mind that is never too far from the moldy couches and mosh pits of punk culture.”

—Tara López, Winona State University

“Urges us to rethink abjection as a place of re/generation and possibility to contest white supremacist essentialisms of model minority and respectability politics as a clear response to settler colonial logics.”

—Ramón Resendiz, University of Oregon



Recounts the story of the Chicano artists, musicians, poets, and theater collectives who turned cultural production into a force for global justice and solidarity with Chile

“A wonderfully rich account of the untold story of how Chicano cultural workers utilized art to express solidarity with the Chilean Left during and after the overthrow of Salvador Allende. A truly stimulating interpretation of how to think about cultural production and international solidarity.”

—Steve Striffler, author of *Solidarity: Latin America and the US Left in the Era of Human Rights*

“In *Revolutionary Currents*, David Spener shows why he is one of the foremost scholars on transnational solidarities. Essential for understanding the global dimensions of the Chicano Movement.”

—Aaron E. Sánchez, author of *Homeland: Ethnic Mexican Belonging Since 1900*

REVOLUTIONARY CURRENTS

Chicano Movement Cultural Workers and Solidarity with Chile

DAVID SPENER

On September 11, 1973, General Augusto Pinochet led a bloody military coup in Chile that overthrew Salvador Allende’s democratically elected socialist government. The coup ushered in a cruelly repressive dictatorship that would govern the country for the next seventeen years, constituting a watershed moment in Cold War history.

This book recounts the untold story of how Chicano Movement poets, artists, musicians, and theater groups in the United States used their work to express solidarity with the international campaign to restore democracy in Chile. Such expressions of solidarity were especially prominent in the San Francisco Bay Area, where hundreds of Chilean exiles settled following the coup. Upon arrival, they joined a diverse Latino population that was home to a Chicano arts community whose members’ political orientations primed them to lend their talents to anti-imperialist causes. These Chicanos were also drawn to the campaign against the dictatorship through friendship and acquaintance with members of the Chilean exile community.

David Spener shows how the Bay Area’s unique cosmopolitan social context offered Chicanos and Chileans meaningful opportunities for dialogue and collaboration with each other as well as with Latinos of other national origins. Chicanos often adopted a pan-ethnic *raza* identity that they could share with Chilean, Nicaraguan, Puerto Rican, Salvadoran, and other Latino activists. This did not mean, however, that they abandoned the political identities that they had gained from the Chicano Movement. Instead, many came to see themselves as uniting with other Latinos, first Chileans and then Nicaraguans and Salvadorans, in a struggle against U.S. imperialism throughout the Americas.

DAVID SPENER is professor of sociology and anthropology at Trinity University in San Antonio, Texas. He is the author of numerous articles and books in the areas of border and migration studies and the role played by music in social justice movements in the Americas.

March 406 pp. 6 x 9

16 b&w illustrations, 25 color illustrations

Paperback 978-0-8165-5791-2 \$38.95 S

Printed Case 978-0-8165-5792-9 \$100.00 S

Ebook 978-0-8165-5793-6

WHEN WORKING CLASS YOUTH DREAMT IN RED

Student Power and the Urban Guerrilla Experience in Mexico's Cold War, 1970–1982

FERNANDO HERRERA CALDERÓN

The 1970s in Mexico were turbulent from the start. Insurgent voices converged across cities and rural peripheries. Militant labor, urban popular sectors, and Indigenous collectives erupted in expressions of broad social exhaustion. Rebellion, rooted in the layered betrayals of the post-revolutionary state and the fractures of a deteriorating modernity under the Institutional Revolutionary Party (PRI), fermented and boiled over.

At the core of this moment, Mexican youth found their way to political-military organizations, coalescing around shared ecologies of dissent and embedded in broader currents of revolutionary struggle. *When Working Class Youth Dreamt in Red* reconstructs these insurgent youth cultures and guerrilla imaginaries, reorienting the historiographical lens to center radical working class youth—especially urban students—as protagonists in a wider saga of revolutionary experimentation and political rupture.

At its conceptual core, this book offers a bold new interpretation of a turbulent moment in Mexican history. It shows how class shaped the epistemic horizons through which proletarian youth understood themselves and makes visible their role as central actors at the vanguard of a revolutionary time.

FERNANDO HERRERA CALDERÓN is an associate professor of history at the University of Northern Iowa. A social historian of twentieth-century Mexico, his work focuses on student movements, political violence, human rights struggles, revolutionary imaginaries, and the Cold War's imprint on Latin America.

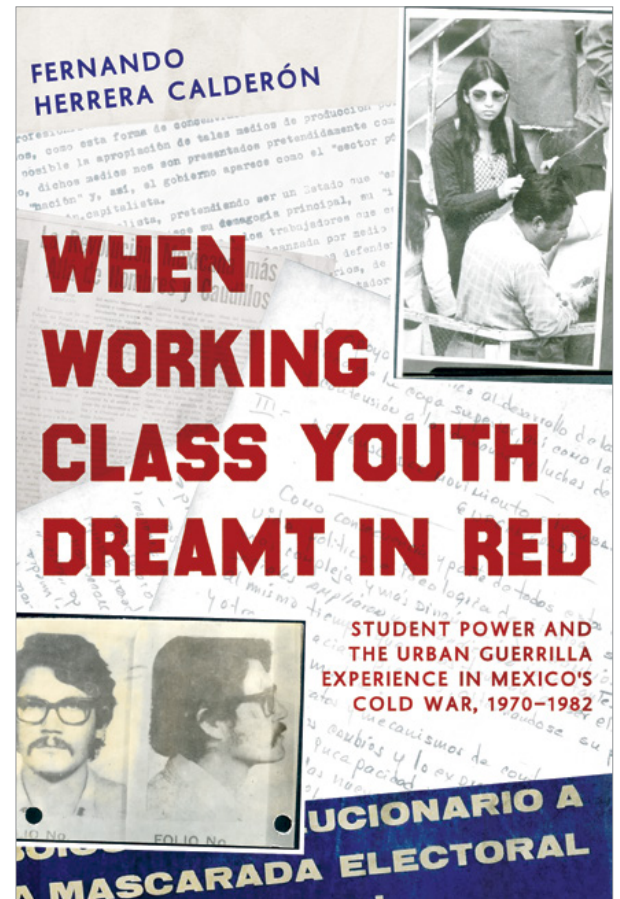
April 414 pp. 6 x 9

10 b&w illustrations

Paperback 978-0-8165-5843-8 \$40.00 S

Printed Case 978-0-8165-5844-5 \$100.00 S

Ebook 978-0-8165-5845-2



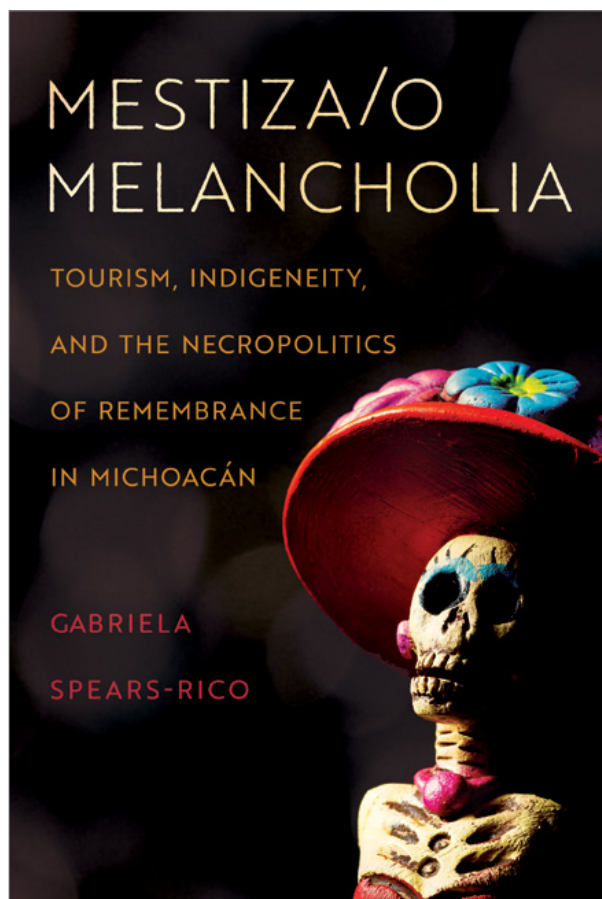
Arguing that Mexico's urban guerrilla movements of the 1970s were fundamentally shaped by radical working class university students

"What makes Calderón's work pathbreaking is his ability to straddle the divide between ideology and action—between the urgent pull to fight for change despite very real costs and the safer pull to remain in the world of ideas."

—Gladys L. McCormick, author of *The Last Door*

"A fresh and vital perspective."

—Margaret M. Power, author of *Solidarity Across the Americas*



MESTIZA/O MELANCHOLIA

Tourism, Indigeneity, and the Necropolitics of Remembrance in Michoacán

GABRIELA SPEARS-RICO

Through the concept of *mestiza/o melancholia*, scholar Gabriela Spears-Rico offers a new way to think about the relationship between *mestizaje* and indigeneity in Mexico. For Spears-Rico, the concept is a longing for the lost part of one's identity, manifested in touristic visits and material appropriations of folklorized indigeneity, yet unconcerned with political reparations for Indigenous people.

Relying on a rich ethnography in *mestiza/o* and P'urhépecha pueblos in Michoacán, the book examines *mestiza/o* mourning and melancholia as it appears in Day of the Dead tourism and in Virgin of Guadalupe worship among Mexican mestizos. This book centers Indigenous resistance, articulating a P'urhépecha critique of regional necropolitics and obstinate appropriations, arguing for the need to decolonize *mestizaje*. A deep conversation with P'urhépecha dissent, this book elevates the need for solidarity with current Indigenous movements in a region fraught by extractive settler colonialism.

Mestiza/o Melancholia challenges readers to rethink identity, tourism, and belonging in Mexico.

Offering a way to rethink indigeneity and *mestizaje* in Mexico

"*Mestiza/o Melancholia* denudes and upends *mestizaje* in insightful, necessary, and healing ways. Spears-Rico's powerful and robust ethnography brilliantly demonstrates P'urhépecha ancestral wisdom, collective survivance, and carefully crafted agency in the modern world. This book will undoubtedly become a fundamental text on *mestizaje* and indigeneity across disciplines and fields for years to come."

—Luis Urrieta, co-editor of *Cultural Constructions of Identity: Meta-Ethnography and Theory*

"Spears-Rico's brilliant and groundbreaking book provides a nuanced and in-depth look at how mestizos/as and Indigenous peoples (specifically P'urhépecha) in México construct and perform ideas of each other."

—Mintzi Auanda Martínez-Rivera, author of *Creating Culture, Performing Community: An Angahuan Wedding Story*

GABRIELA SPEARS-RICO is an assistant professor of Chicano and Latino studies at the University of Minnesota. She is a former visiting scholar at El Colegio de Michoacán and co-founder of the Parakata Tzintzun Working Group.

March 328 pp. 6 x 9

7 color photos

Paperback 978-0-8165-5504-8 \$35.00 S

Printed Case 978-0-8165-5505-5 \$100.00 S

Ebook 978-0-8165-5506-2

AT THE EDGE OF THE PAMPAS

Land and Longing in Argentina

RACHEL CYPHER

Industrial agriculture has transformed vast stretches of the Earth, but few places reveal its contradictions more clearly than the Pampas of Argentina.

In *At the Edge of the Pampas*, anthropologist Rachel Cypher traces the explosive rise of genetically modified soybeans across one of the world's great agricultural heartlands. Drawing on immersive long-term fieldwork, the book moves from soybean fields and cattle feedlots to dryland forests to show that industrial agriculture takes many forms. Soy—one of the world's most standardized commodities—must first pass through local ecologies, informal economies, inherited obligations, and intimate relations of trust before it can circulate as a global asset.

Urgent and deeply original, *At the Edge of the Pampas* offers a major rethinking of how value is gathered within industrial capitalism and how unruly social and ecological life persists inside even the most engineered landscapes.

RACHEL CYPHER is an anthropologist whose work examines how people inhabit worlds under conditions of ecological and social rupture. She is co-editor of *Rubber Boots Methods for the Anthropocene: Doing Fieldwork in Multispecies Worlds*.

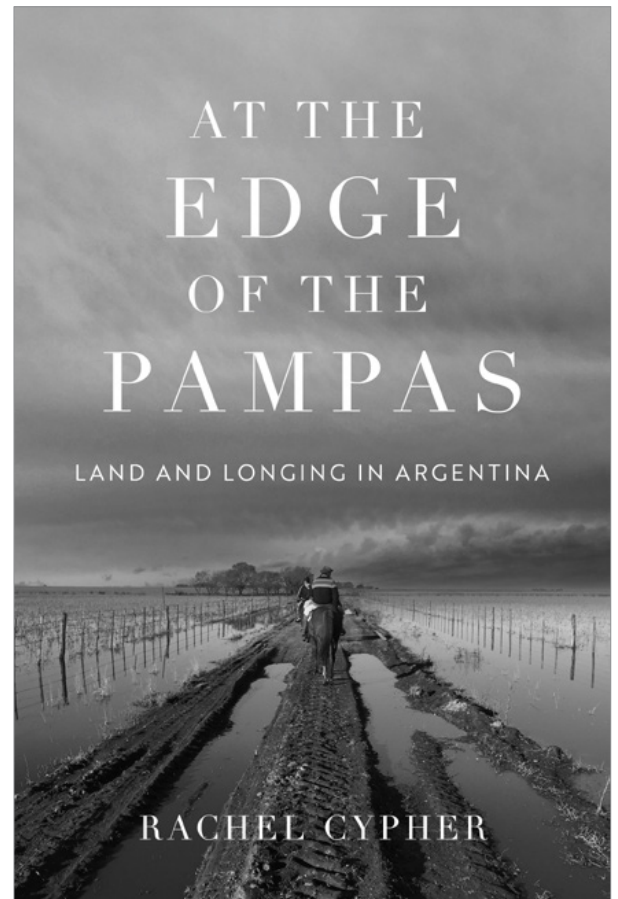
April 232 pp. 6 x 9

7 b&w illustrations, 3 maps

Paperback 978-0-8165-5835-3 \$35.00 S

Printed Case 978-0-8165-5836-0 \$100.00 S

Ebook 978-0-8165-5837-7



Revealing how global commodity systems depend on ecological adaptation, trust, and social attachments that can never be fully controlled

“Cypher shows how the desire to hold on to farming as a way of life allows the agricultural frontier to continually expand with consequences for tropical forests, smallholders, agribusiness, and rural communities across the Global South.”

—Andrew Flachs, author of *Feeding the World as if People Mattered*

“Cypher’s engrossing book tells the story of Argentina’s agricultural frontier, where the paradoxes of life amid the soy boom unfold with breathtaking clarity.”

—Geneva Smith, Dartmouth College



An ethnography of how fog reveals the hidden politics of water, land, and urban life

“Chakad Ojani provides a fascinating examination of fog capture projects in Lima, Peru, and their entanglement with conservation, urban development, and the city’s race-class politics. This is one of the most creative and engaging books I’ve read on coastal Peru.”

—Maximilian Viatori, author of *The Unequal Ocean: Living with Environmental Change along the Peruvian Coast*

HARVESTING THE CLOUDS

Ecologies of Fog Capture in Coastal Peru

CHAKAD OJANI

Vision limited, sounds muffled. Tiny water droplets reflect light back to its source and make it difficult to locate the origin of sounds: this is fog. In Chakad Ojani’s ethnography, this atmospheric phenomenon plays a pivotal role.

Drawing on long-term ethnographic research on engagements with fog in Lima and coastal Peru, *Harvesting the Clouds* examines how local NGO workers and fog oasis conservationists sought to utilize coastal fog as a water source. NGO workers installed fog catchers in informal or recently formalized neighborhoods where state infrastructure was absent, while conservationists harnessed ground-touching clouds in order to prevent informal urbanization. As they set out to capture ground-touching clouds to pursue their distinct goals, these collectives became entrapped by activities, demands, and expectations that they had not foreseen. The book frames these relationships as *ecologies of capture*: emergent webs of relationships held together by conflicting aims and expectations, the possibilities and limitations of fog capture, and the material qualities of fog itself.

Harvesting the Clouds argues that capture is always only partially successful, but by virtue of this partiality, it becomes productive of social relations—an understanding that the author extends to anthropological inquiry itself as an exercise in the productive impossibility of ethnographic entrapment.

CHAKAD OJANI is a Pro Futura Scientia Fellow in the Department of Social Anthropology at Stockholm University and the Swedish Collegium for Advanced Study. His research focuses on the anthropology of infrastructures, environmental anthropology, and science and technology studies.

April 224 pp. 6 x 9

10 b&w illustrations, 1 map

Paperback 978-0-8165-5822-3 \$30.00 S

Printed Case 978-0-8165-5823-0 \$100.00 S

OA Ebook 978-0-8165-5824-7

PLANNING QUECHUA FAMILIES

Indigenous Reproduction and the Peruvian State

REBECCA IRONS

Planning Quechua Families: Indigenous Reproduction and the Peruvian State examines how reproductive health is shaped by a history of colonial power, state intervention, and social upheaval. This ethnography is centered on the experiences of Indigenous women in the Andes. The book situates contemporary family planning within the legacy of forced sterilizations and political violence during the era of Shining Path terrorism. Drawing on extensive fieldwork, Rebecca Irons brings together the perspectives of both Quechua women and the health-care workers who serve them, offering a nuanced account of how reproductive services are experienced, negotiated, and contested in rural clinics.

The book explores how reproductive health is embedded within broader processes of social change, including “Incanization,” shifting ideas of citizenship, and efforts to integrate marginalized communities into the Peruvian nation. Irons demonstrates how Indigenous understandings of kinship, health, and identity intersect with state policies and biomedical practices, revealing forms of violence that are often less visible but deeply consequential.

By placing Indigenous reproductive experiences within a wider cultural and political context, *Planning Quechua Families* provides a critical perspective on how power operates through intimate aspects of life in the contemporary Andes.

REBECCA IRONS is a British medical anthropologist and Wellcome Trust senior research fellow in the Department of Anthropology at University College London. Her most recent books are *An Anthropology of Global Immunization: Vaccine Politics and Realities in Ethnographic Perspective* and *Decolonising Andean Identities: Andinx, Activism and Social Change*.

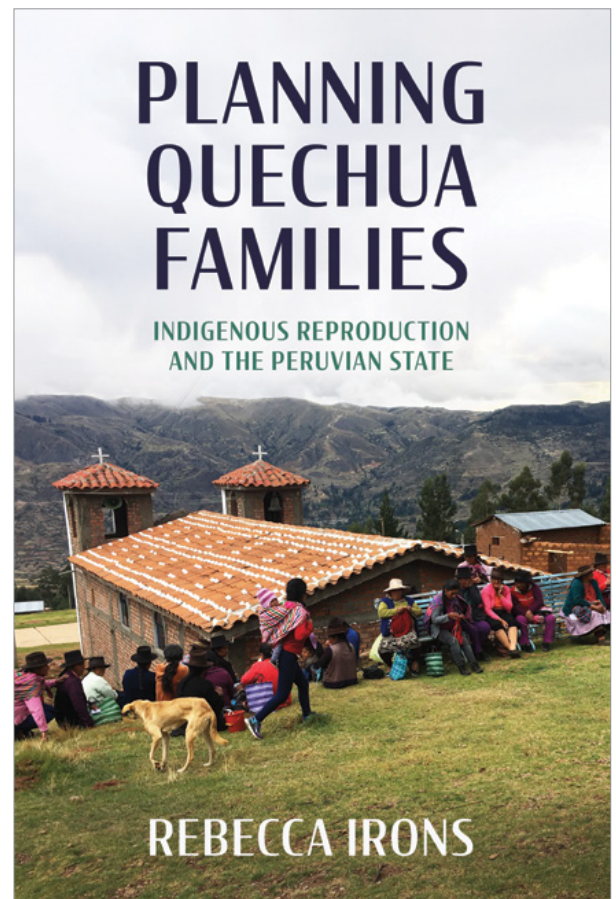
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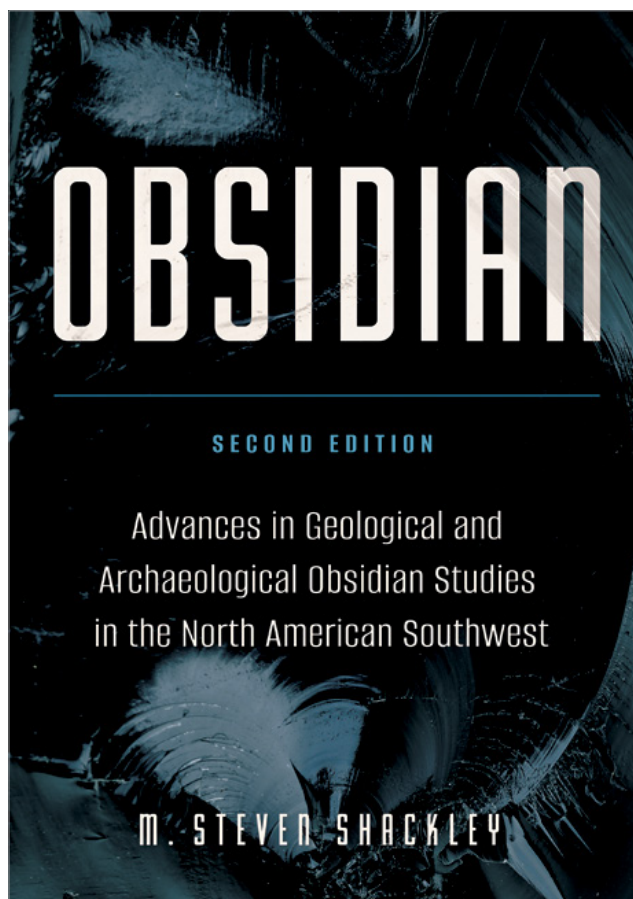
An eyeopening ethnography that offers a nuanced account of Indigenous agency, negotiation, and resistance

“Encourages us to understand sterilizations as a metaphor for a broader biomedical approach that interrupts bodies and lifeways to perform Peruvian modernity.”

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OBSIDIAN, SECOND EDITION

*Advances in Geological and Archaeological
Obsidian Studies in the North American
Southwest*

M. STEVEN SHACKLEY

Archaeological obsidian studies in the American Southwest and beyond have significantly matured in the last two decades. Like ceramic analysis, obsidian artifact analysis has become a key factor in many archaeological projects because obsidian used to produce chipped stone tools is common across time periods in the Southwest—from Paleoindian through colonial periods. Even today, making stone tools from obsidian is used in teaching.

In the last twenty years, not only have the ways archaeologists use obsidian provenance to address twenty-first-century issues changed, but we now also see geologists and paleontologists using obsidian in ways never before imagined.

In the second edition of *Obsidian*, author M. Steven Shackley examines the newly discovered sources of archaeological obsidian and other volcanic rocks on both sides of the U.S.-Mexico border. This work has aided in building new inferences concerning exchange, group interaction, and social networks: subjects that were only emerging twenty years ago in obsidian studies.

The field of obsidian provenance studies is truly international, linking archaeologists and geologists in the United States like never before. While the obsidian sources covered in this volume are regionally specific, the applications and methods used in the understanding of source recording, composition issues, and provenance are relevant worldwide.

M. STEVEN SHACKLEY is an emeritus professor of anthropology and geoarchaeology at the University of California, Berkeley, and director of the Geoarchaeological XRF Laboratory in Albuquerque.

April 496 pp. 7 x 10

98 b&w illustrations, 21 tables

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UNSETTLED TIME

Colonial Legacies and Indigenous Futures

EDITED BY KAITLIN M. BROWN AND LEE M. PANICH

Time is at the core of how we think about colonialism in North America, with many seeing the first footfalls of newly arrived Europeans as indelibly marking the end of one era and the beginning of another. However, this understanding of time often serves to perpetuate outdated narratives about Indigenous people, normalizing colonial domination.

This volume unsettles conventional understandings of time in the study of Indigenous-colonial interactions in North America, acknowledging both the enduring nature of colonial legacies and the radical possibilities of Indigenous futures. The contributors largely approach this goal from the perspective of archaeology, with a particular concern for how we can effectively employ archaeological and related historical methods in collaboration with tribal nations and other descendant communities. The chapters engage with broader interdisciplinary questions about time, periodization, and temporality to build more nuanced and responsive understandings of Native-lived colonialism.

KAITLIN M. BROWN is an assistant professor of anthropology specializing in public archaeology at California State University, Northridge. Her work bridges research, education, and community engagement, examining Indigenous responses to settler colonialism in western North America.

LEE M. PANICH is the Fay Boyle Professor of Anthropology at Santa Clara University. Among other works, he is the co-author (with Gustavo Flores) of *We Will Receive Justice: Native Histories of the Collapse of the California Missions*.

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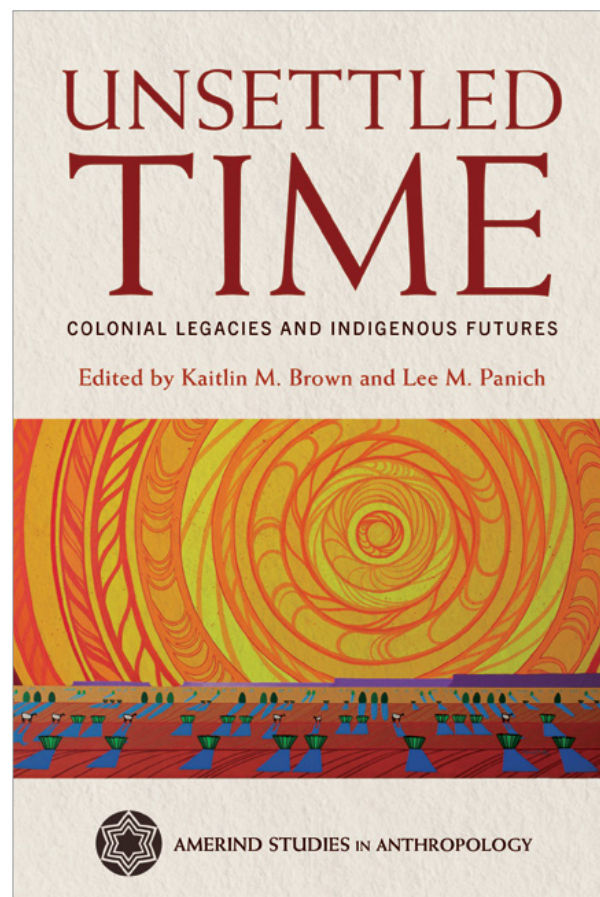
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How rethinking temporality
can expand the possibilities for
collaborative archaeology

“Essential reading for those seeking to bridge traditional conceptualizations of time in archaeology with those derived from the lived and ancestral experiences of Indigenous peoples.”

—Jennifer Birch, co-editor of *The Archaeology of Villages in Eastern North America*

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ANTHROPOLOGICAL PAPERS OF
THE UNIVERSITY OF ARIZONA
NUMBER 88

Archaeological Investigations in Gavilan Canyon

A Mimbres River Tributary in New Mexico



Darrell Creel and Harry J. Shafer

ARCHAEOLOGICAL INVESTIGATIONS IN GAVILAN CANYON

A Mimbres River Tributary in New Mexico

DARRELL CREEL AND HARRY J. SHAFER

In the 1980s, Texas A&M University's NAN Ranch Project included surveys and excavations in Gavilan Canyon, a major tributary of the Mimbres River. Uniquely, these excavations documented water control systems and their uses. Collected and now made available for the first time, *Archaeological Investigations in Gavilan Canyon* shares results from the excavations that were conducted primarily at Pueblo Vinegaroon, a Classic Period Mimbres pueblo of about twenty rooms, and at nearby Cholla Village.

During the NAN Ranch Project, researchers conducted extensive surveys of the canyon from its confluence with the Mimbres River and documented numerous sites dating to as early as Early Archaic through Classic Mimbres. The results also document pithouse sites as well as numerous small masonry pueblos. Analysis shows that the ebb and flow of late prehistoric occupation in Gavilan Canyon largely matches the occurrence of wet periods and prolonged droughts.

The book reveals that the changes in occupation in Gavilan Canyon help explain changes seen in the Mimbres River Valley, including the extensively excavated NAN Ranch and Swarts sites.

DARRELL CREEL is former director of the Texas Archeological Research Laboratory and professor emeritus in the Department of Anthropology at the University of Texas at Austin. His most recent book is *The Production and Distribution of Mimbres Pottery*.

HARRY J. SHAFER is professor emeritus at Texas A&M University and retired curator of archaeology at the Witte Museum. His most recent book is *Painters in Prehistory: Archaeology and Art of the Lower Pecos Canyonlands*.

ANTHROPOLOGICAL PAPERS

The Anthropological Papers of the University of Arizona is a peer-reviewed monograph series sponsored by the School of Anthropology. Established in 1959, the series publishes archaeological and ethnographic papers that use contemporary method and theory to investigate problems of anthropological importance in the southwestern United States, Mexico, and related areas.

A comprehensive archaeological study of a Mimbres River tributary documenting water control systems and their uses

"Sheds light on hitherto unrecognized aspects of late Classic Mimbres settlement and social behaviors as Classic Mimbres society collapsed and transformed."

—Roger Anyon, co-author of *Ancient Communities in the Mimbres Valley: Continuity and Change from AD 750 to 1350*

"Presents long neglected data from the Gavilan Canyon area of the lower Mimbres River. It completes the picture of what was happening during the Mimbres Pithouse and Classic periods at the famous NAN Ranch site and its major tributary."

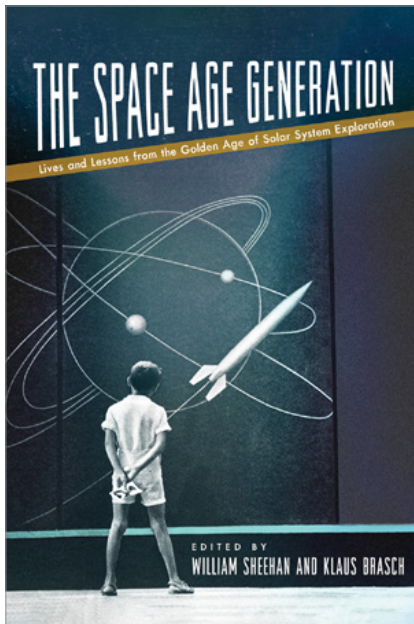
—Robert Stokes, Eastern New Mexico University

May 232 pp. 8.5 x 11

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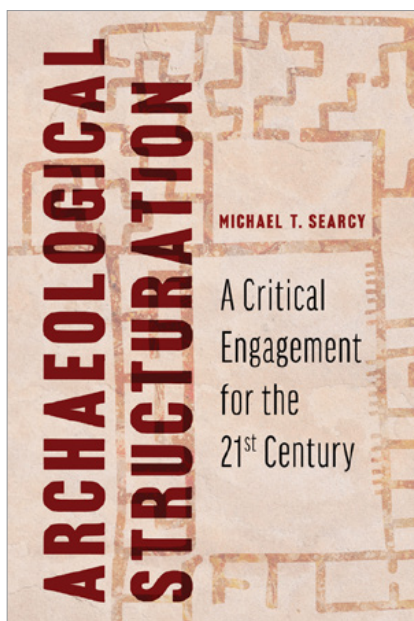
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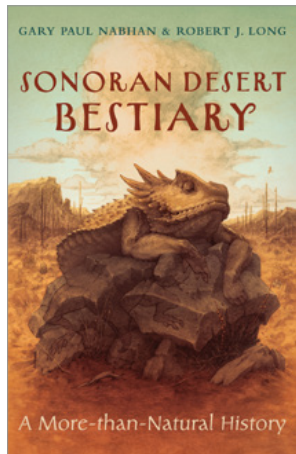
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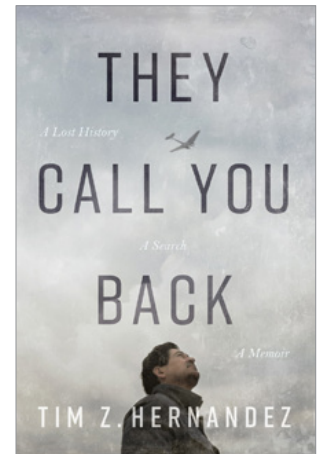
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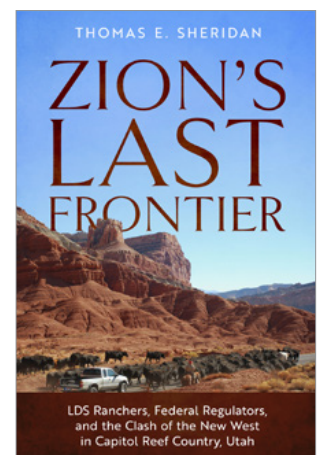
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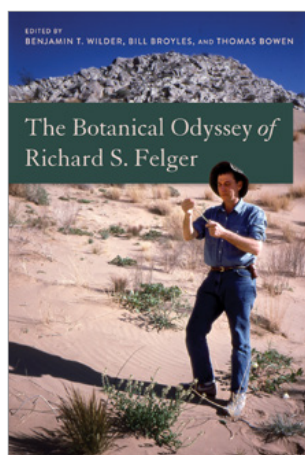
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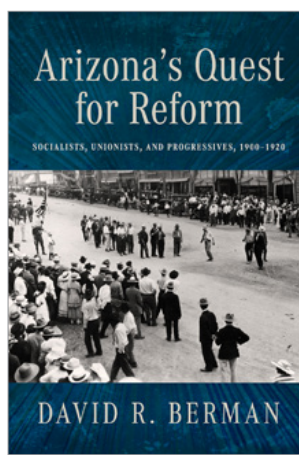
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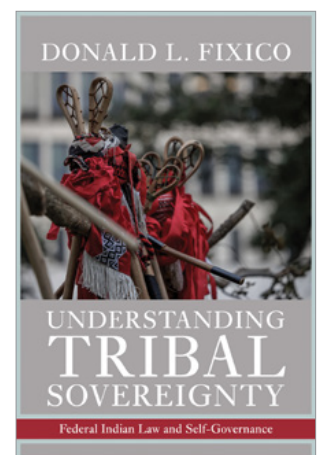
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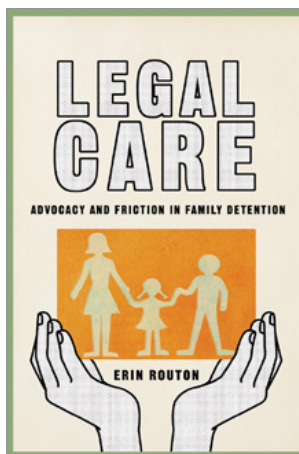
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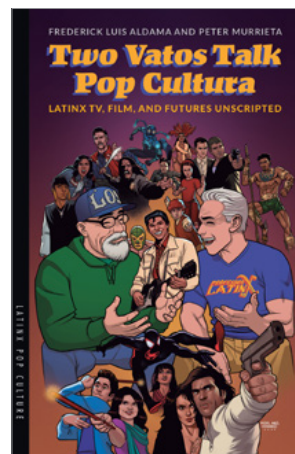
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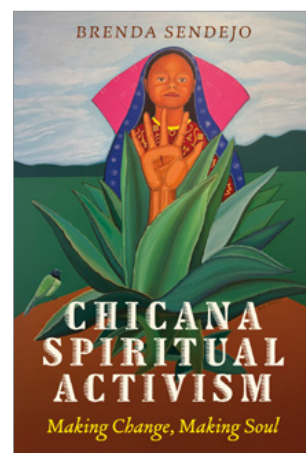
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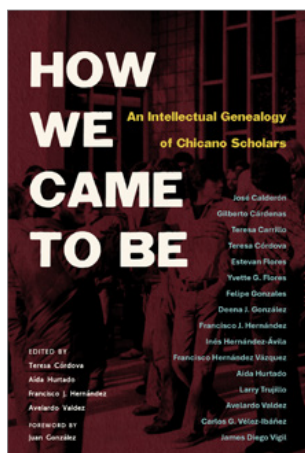
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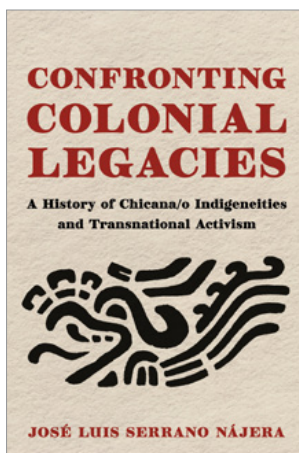
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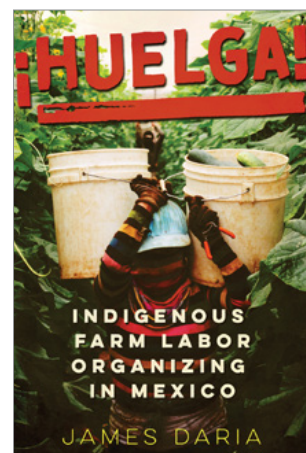
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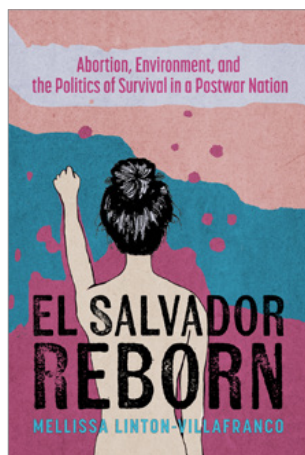
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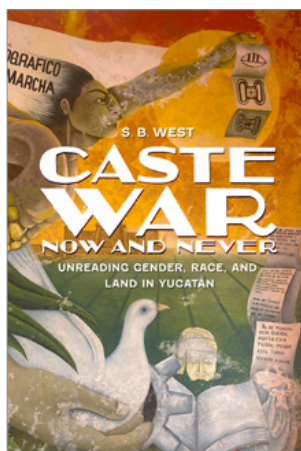
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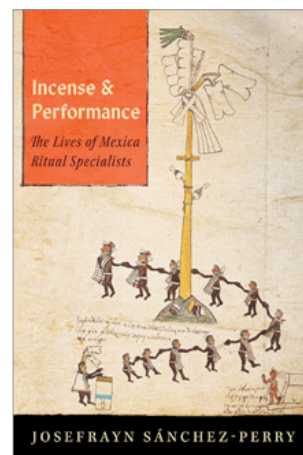
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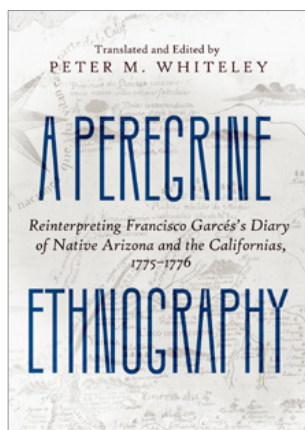
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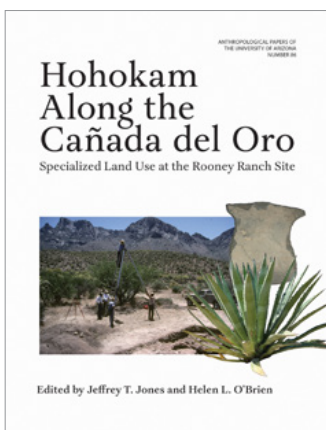
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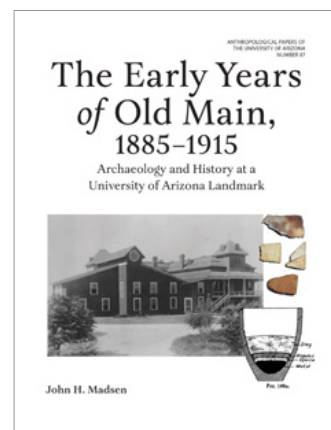
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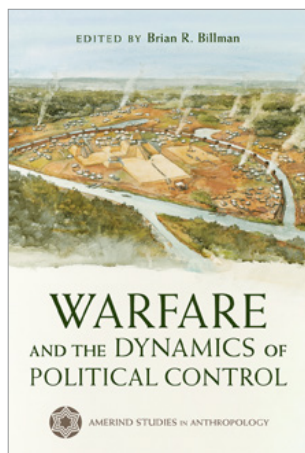
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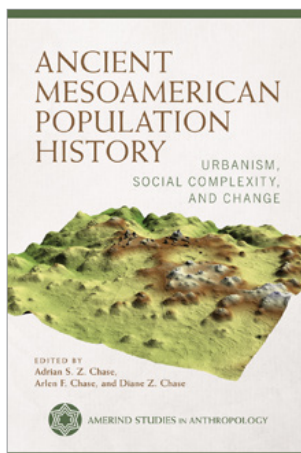
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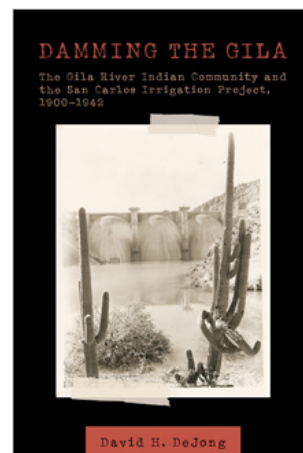
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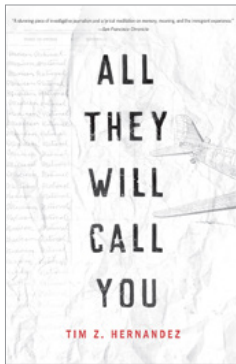
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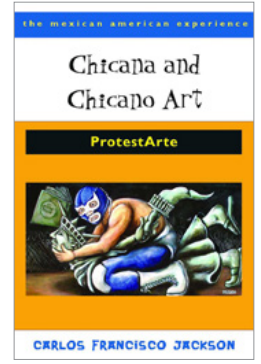
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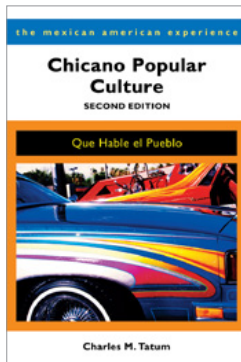
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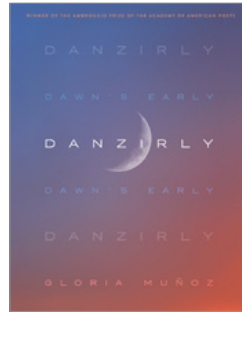
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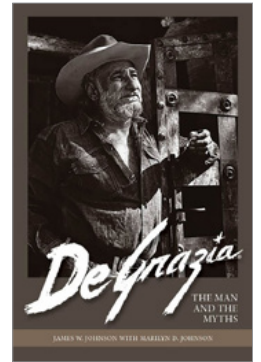
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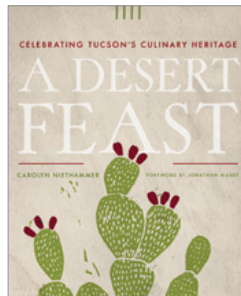
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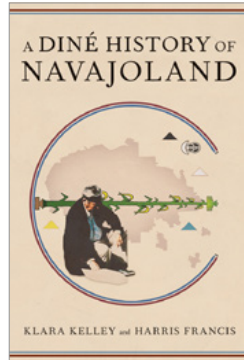
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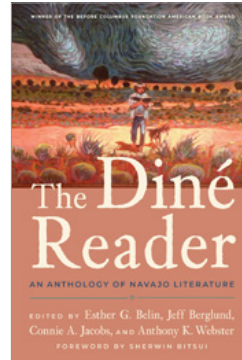
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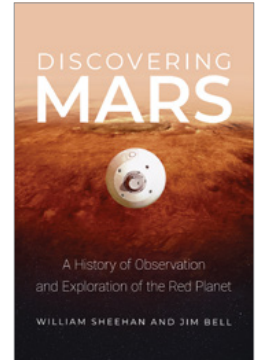
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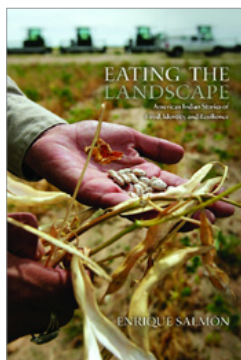
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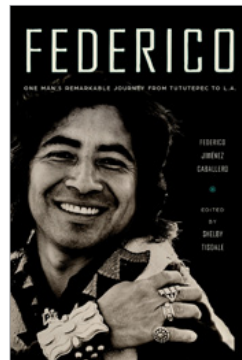
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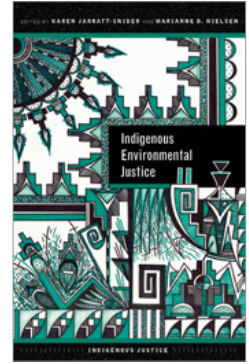
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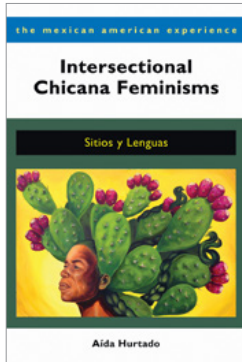
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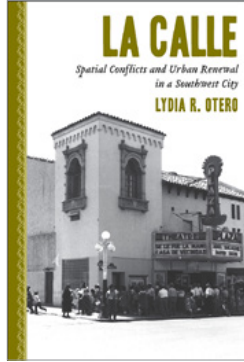
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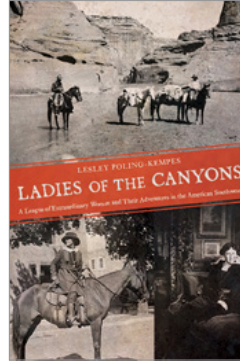
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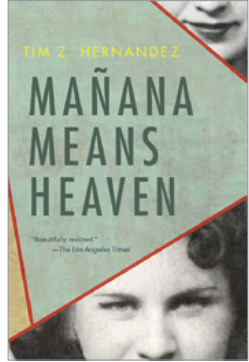
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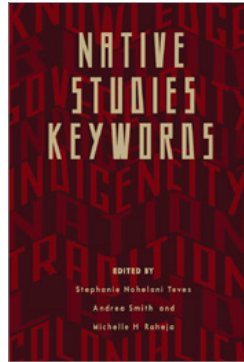
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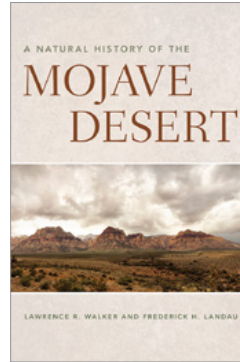
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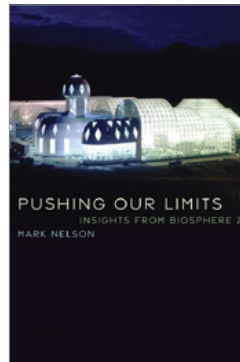
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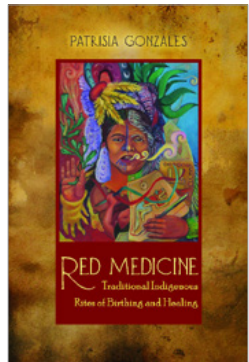
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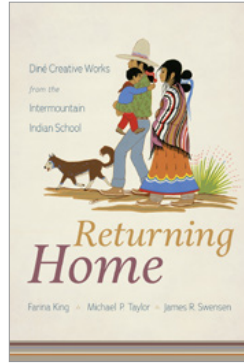
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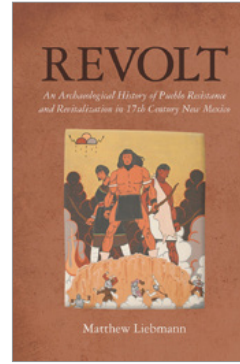
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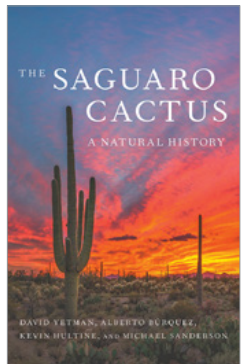
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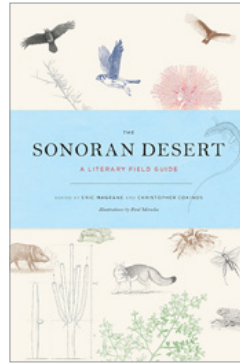
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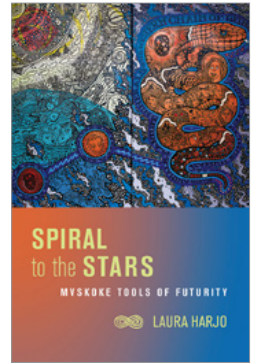
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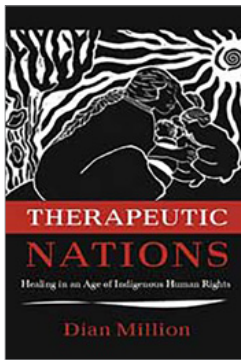
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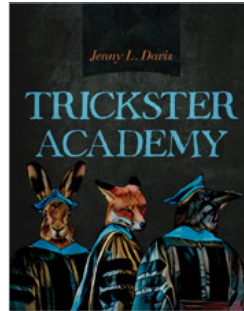
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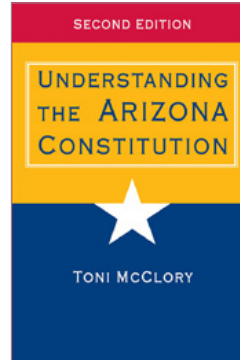
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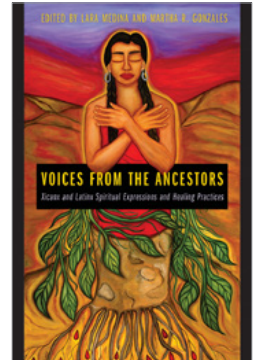
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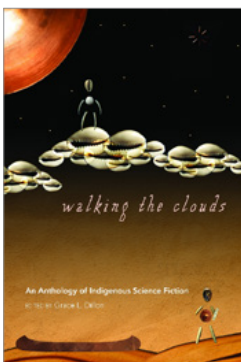
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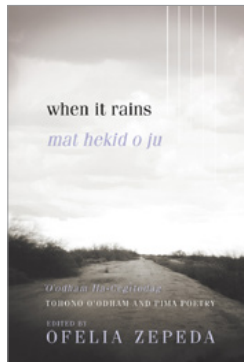
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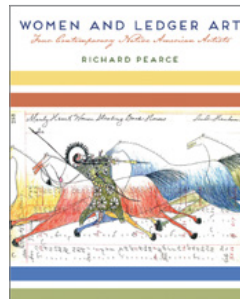
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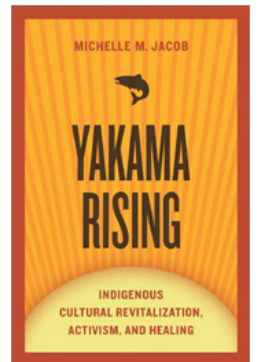
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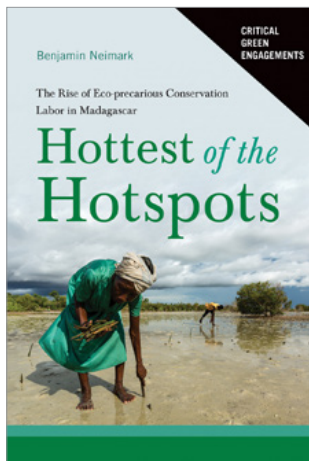


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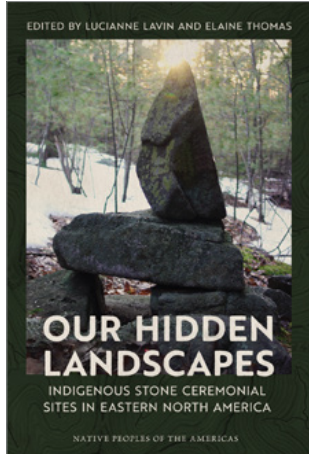
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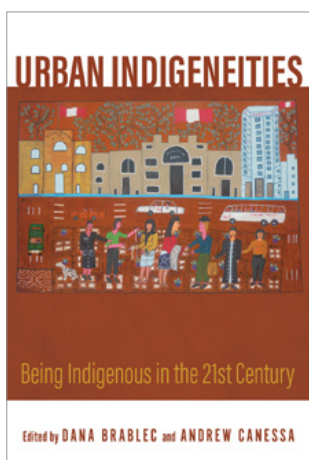
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