

Vanderbilt  
University Press

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*Spring & Summer 2021*

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A



B



C



D

- A:** “Nashville Hot Chicken Drumsticks” (2017), Myspirtanimalisamanatee, Wikimedia Commons.
- B:** “Fisk University, Social Science Class” (1937–38), Kenneth F. Space, National Archives, photo no. 26174813.
- C:** “Fisk University, Fraternity Easter Dawn Dance” (1936–37), Kenneth F. Space, National Archives, photo no. 26174845.
- D:** “Customers in Line” (2008), Amy C. Evans, Southern Foodways Alliance.

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How Nashville's signature dish stayed hidden for decades in the city's Black communities—and then became a global obsession

## Hot, Hot Chicken

### A Nashville Story

*Rachel Louise Martin*

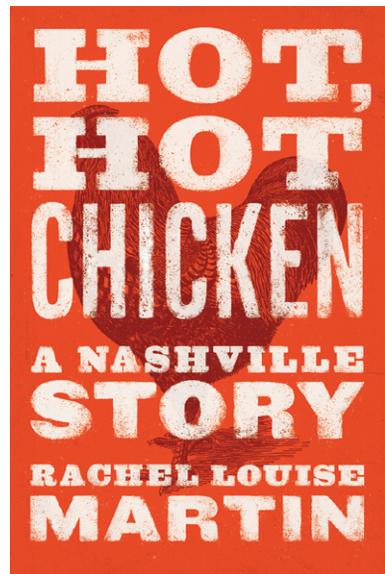
These days, hot chicken is a “must-try” Southern food. Restaurants in New York, Detroit, Cambridge, and even Australia advertise that they fry their chicken “Nashville-style.” Thousands of people attend the Music City Hot Chicken Festival each year. The James Beard Foundation has given Prince's Chicken Shack an American Classic Award for inventing the dish.

But for almost seventy years, hot chicken was made and sold primarily in Nashville's Black neighborhoods—and the story of hot chicken says something powerful about race relations in Nashville, especially as the city tries to figure out what it will be in the future.

*Hot, Hot Chicken* recounts the history of Nashville's Black communities through the story of its hot chicken scene from the Civil War, when Nashville became a segregated city, through the tornado that ripped through North Nashville in March 2020.

“Focusing on a single dish and the branches of the Prince family who created it, Rachel Louise Martin uses Nashville's signature, world-famous hot chicken to guide us through the history of a quintessential southern American town. This book serves as a comprehensive guide to a great city and to the people who were positively influenced by the very African American culture it sought, so often, to undermine. The delicacy of hot chicken is a thread between two cultures and gives historical perspective to this culinary craze.”

**Carla Hall**, chef and author of *Carla Hall's Soul Food: Everyday and Celebration*



**April 2021**

164 pages, 6 x 9 inches

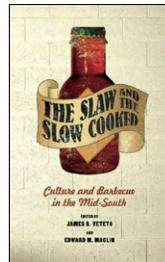
30 b&w illustrations

Notes, References

**Paperback** \$19.95t • 978-0-8265-0176-9

**e-book available**

**RACHEL LOUISE MARTIN** is a writer and public intellectual. She holds a PhD in women's and gender history from the University of North Carolina, Chapel Hill. Her work has appeared in *O Magazine*, *Oxford American*, *The Atlantic* online, *Bitter Southerner*, *CityLab*, and *Catapult*. She has been featured on the BBC's *Food Chain*, KCRW's *Good Food*, and *The Michelle Meow Show*.



#### ALSO OF INTEREST

James R. Veteto and Edward M. Maclin, eds.  
*The Slow and the Slow Cooked: Culture and Barbecue in the Mid-South*  
978-0-8265-1802-6  
Paperback • \$39.95x

A community-generated guide to Nashville

## I'll Take You There

Exploring Nashville's Social Justice Sites

*Amie Thurber and Learotha Williams Jr.*

Before there were guidebooks, there were just guides—people in the community you could count on to show you around.

*I'll Take You There* is written by and with the people who most intimately know Nashville, foregrounding the struggles and achievements of people's movements toward social justice. The colloquial use of "I'll take you there" has long been a response to the call of a stranger: for recommendations of safe passage through unfamiliar territory, a decent meal and place to lay one's head, or perhaps a watering hole or juke joint.

In this book, more than one hundred Nashvillians "take us there," guiding us to places we might not otherwise encounter. Their collective entries bear witness to the ways that power has been used by social, political, and economic elites to tell or omit certain stories, while celebrating the power of counternarratives as a tool to resist injustice. Indeed, each entry is simultaneously a story about place, power, and the historic and ongoing struggle toward a more just city for all. The result is akin to the experience of asking for directions in an unfamiliar place and receiving a warm offer from a local to lead you on, accompanied by a tale or two.

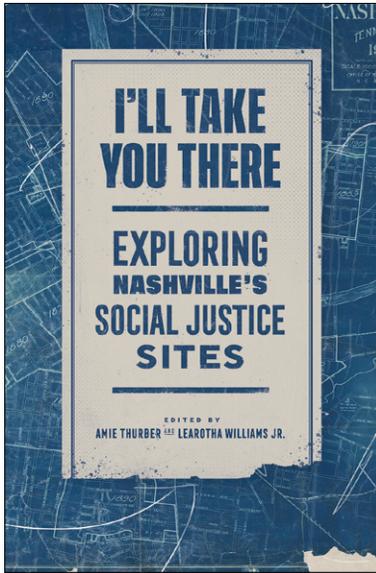
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"*I'll Take You There* is a compelling and inclusive guidebook through a more complete telling of the history of Nashville. In weaving the diverse voices of Nashville's residents, it is both enchanting and edifying. I love this book and this approach to how we think about and engage in travel!"

**Robin DiAngelo**, author of *White Fragility: Why It's So Hard for White People to Talk about Racism*

"A guide to the Nashville you may not have been taught about in schools, *I'll Take You There* provides a thorough indexing of the city through the lenses of history, social justice, and the struggles for racial and economic equality."

**Steve Haruch**, editor of *Greetings from New Nashville: How a Sleepy Southern Town Became "It" City* and *People Only Die of Love in Movies: Film Writing by Jim Ridley*



### May 2021

222 pages, 6 x 9 inches  
149 color illustrations, 12 maps  
Notes, Index

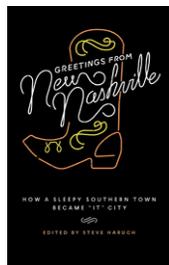
Paperback \$17.95t • 978-0-8265-0153-0

**e-book available**

**AMIE THURBER** is an assistant professor in the School of Social Work at Portland State University.

**LEAROETHA WILLIAMS JR.** is a professor of African American, Civil War and Reconstruction, and Public History at Tennessee State University and coordinator of the North Nashville Heritage Project.

### ALSO OF INTEREST



Steve Haruch, ed.  
*Greetings from New Nashville: How a Sleepy Southern Town Became "It" City*  
978-0-8265-0027-4  
Paperback • \$24.95t



A

**A:** Cultural celebration in the Woodbine neighborhood of Nashville. Photo © Al Levenson.



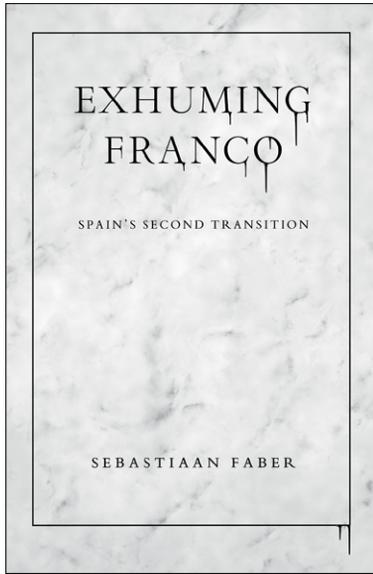
B

**B:** This mural, "Jazz," was painted in 2016 by artist Bryan Deese to represent historic clubs on North Nashville's Jefferson Street. It was painted over in 2018. Photo courtesy of Learotha Williams Jr.



C

**C:** Titled "Emergence," this sculpture was completed by Buddy Jackson in 2013. It was commissioned by the Metro Nashville Arts Commission in response to the 2010 flooding of the Bordeaux neighborhood in Nashville. Photo © Stacey Irvin, 2017.



**April 2021**

200 pages, 5.25 x 8 inches

References, Index

**Paperback** \$14.95t • 978-0-8265-0173-8

**e-book available**

**SEBASTIAAN FABER**, professor of Hispanic studies at Oberlin College, is the author of several books, including *Memory Battles of the Spanish Civil War* and *Exile and Cultural Hegemony: Spanish Intellectuals in Mexico, 1939–1975* (both published by Vanderbilt University Press).

A quick look at the major facets of Spain's Francoist legacy in the context of the 2019 exhumation of Franco

## Exhuming Franco

### Spain's Second Transition

*Sebastiaan Faber*

What is left of Francisco Franco's legacy in Spain today? Franco ruled Spain as a military dictator from 1939 until his death in 1975. In October 2019, his remains were removed from the massive national monument in which they had been buried for forty-four years. For some, the exhumation confirmed that Spain has long been a modern, consolidated democracy. The reality is more complicated. In fact, the country is still deeply affected—and divided—by the dictatorial legacies of Francoism.

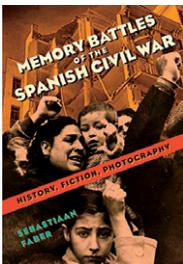
In one short volume, *Exhuming Franco* covers all major facets of the Francoist legacy today, combining research and analysis with reportage and interviews. This book is critical of Spanish democracy; yet, as the final chapter makes clear, Spain is one of many countries facing difficult questions about a conflictive past. To make things worse, the rise of a new, right-wing nationalist revisionism across the West threatens to undo much of the progress made in the past couple of decades when it comes to issues of historical justice.

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“A fascinating read by a very seasoned observer of Spanish political life.”

**Omar Guillermo Encarnación**, author of *Spanish Politics: Democracy after Dictatorship*

#### ALSO OF INTEREST



Sebastiaan Faber  
*Memory Battles of the Spanish Civil War: History, Fiction, Photography*  
978-0-8265-2179-8  
Paperback • \$39.95x

The first English translation of an innovative novel about art, absence, and memory—from an Argentine literary visionary

## Jaguars' Tomb

*Angélica Gorodischer*

Translated by *Amalia Gladhart*

*Jaguars' Tomb* is a novel in three parts, written by three interconnected characters. Part one, "Hidden Variables" by María Celina Igarzábal, is narrated by Bruno Seguer. Seguer in turn is the author of the second part, "Recounting from Zero," in which Evelynne Harrington, author of the third, is a central character. Harrington, finally, is the author of "Uncertainty," whose protagonist is the dying Igarzábal. Each of the three parts revolves around the octagonal room that is alternately the jaguars' tomb, the central space of the torture center, and the heart of an abandoned house that hides an adulterous affair.

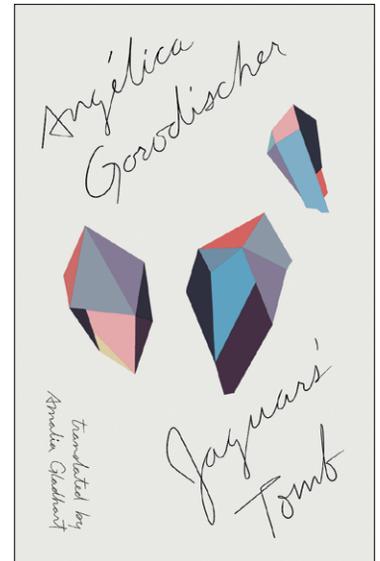
The novel, by Argentine author Angélica Gorodischer, is both an intriguing puzzle and a meditation on how to write about, or through, violence, injustice, and loss. Among Gorodischer's many novels, *Jaguars' Tomb* most directly addresses the abductions and disappearances that occurred under the Argentine military dictatorship of 1976–83. This is the fourth of Gorodischer's books translated into English. The first, *Kalpa Imperial*—translated by Ursula K. Le Guin—was selected for the *New York Times* summer reading list in 2003.

"The whole novel can only be read as a poetic of writing, an institutional attempt to create a new world."

**Adrián Ferrero**, National University of La Plata

"One of the highest points of Gorodischer's poetic art."

**Book Radar**



**February 2021**

174 pages, 5.5 x 8.5 inches

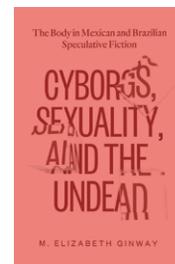
**Hardcover** \$99.95x • 978-0-8265-0141-7

**Paperback** \$19.95t • 978-0-8265-0140-0

**e-book available**

**ANGÉLICA GORODISCHER** is the Argentine author of seventeen novels and several story collections. Gorodischer's literary awards include the Gilgamesh Prize; the Platinum Konex; the Dignity Award from the Permanent Assembly for Human Rights; the Silvina Bullrich Award from the Argentina Writers' Society; and the Esteban Echeverría Award from Gente de Letras, Argentina. Her work has previously been translated into English by Ursula K. Le Guin, Sue Burke, and Amalia Gladhart.

**AMALIA GLADHART** is a professor of Spanish at the University of Oregon.



### ALSO OF INTEREST

M. Elizabeth Ginway  
*Cyborgs, Sexuality,  
and the Undead: The  
Body in Mexican and  
Brazilian Speculative  
Fiction*

978-0-8265-0117-2

Paperback • \$34.95x

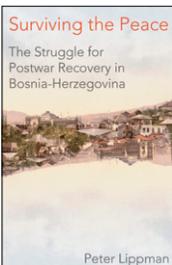


**March 2021**

256 pages, 12 x 10 inches  
25 color illustrations, 94 plates  
Notes, Index

**Hardcover** \$49.95t • 978-0-8265-0183-7  
**e-book available**

**VESNA PAVLOVIĆ** is an associate professor of art, Smithsonian Artist Research Fellow (2020), Fulbright Scholar (2018–19), and Chancellor Faculty Fellow (2018–20) at Vanderbilt University. Her work has been exhibited widely and is included in major private and public art collections, including the Phillips Collection, the Hirshhorn Museum and Sculpture Garden, the Museum of Women in the Arts, and the Art in Embassies Program in Washington, DC; the Princeton University Art Gallery in Princeton, New Jersey; the Center for Creative Photography at the University of Arizona in Tucson, Arizona; and the Museum of Contemporary Art in Belgrade, Serbia, among others. Her work has previously been published in *Vesna Pavlović's Lost Art: Photography, Display, and the Archive*.



**ALSO OF INTEREST**

**Peter Lippman**  
*Surviving the Peace: The Struggle for Postwar Recovery in Bosnia-Herzegovina*  
978-0-8265-2261-0  
Hardcover • \$27.95t

A full retrospective of Vesna Pavlović's photographs set against the backdrop of postwar former Yugoslavia from the early 2000s to 2020

## Vesna Pavlović

### Stagecraft

*Vesna Pavlović*

*Vesna Pavlović: Stagecraft* features four extensive bodies of the photographer's work, spanning from the early 2000s to today—photographs of the Yugoslav socialist modernist hotel spaces from her internationally recognized series *Hotels*; photographs of the ceremonial space of the Yugoslav Presidential Palace in Belgrade from the series *Collection/Kolekcija*; and the recent *Fabrics of Socialism and Sites of Memory* series exploring the archives of the Museum of Yugoslav History.

The book includes critical essays that contextualize and expound on Pavlović's unique treatment of the photographic medium, in which a photographic moment is expanded to include the conditions of image making, production, documentation, and representation.

“Pavlović probes the ability of the photographic medium to engage with the great abstractions of modern life, such as ideology, memory, geopolitics, and historical change. The abandoned project of socialist Yugoslavia is at the same time the material object of her photos, their omnipresent reference point, and the ghost that haunts them.”

**Vladimir Kulić**, editor of *Second World Postmodernisms: Architecture and Society under Late Socialism*

“A significant contribution to scholarship on contemporary artistic practices from the region of Former Yugoslavia. Pavlović warrants this kind of in-depth engagement.”

**Uroš Čvoror**, author of *Transitional Aesthetics: Contemporary Art at the Edge of Europe*

Puppetry and object manipulation as embodiments of the marvelous in the religious and secular contexts of early modern Spain

## To Embody the Marvelous

### The Making of Illusions in Early Modern Spain

*Esther Fernández*

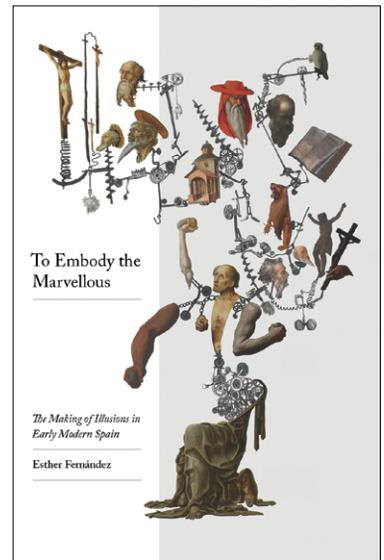
In its exploration of puppetry and animation as the performative media of choice for mastering the art of illusion, *To Embody the Marvelous* engages with early modern notions of wonder in religious, artistic, and social contexts.

From jointed, wood-carved figures of Christ, saintly marionettes that performed hagiographical dramas, experimental puppets and automata in Cervantes' *Don Quixote*, and the mechanical sets around which playwright Calderón de la Barca devised secular magic shows to deconstruct superstitions, these historical and fictional artifacts reenvisioned religious, artistic, and social notions that led early modern society to critically wrestle with enchantment and disenchantment.

The use of animated performance objects in Spanish theatrical contexts during the sixteenth and seventeenth centuries became one of the most effective pedagogical means to engage with civil society. Regardless of social strata, readers and spectators alike were caught up in a paradigm shift wherein belief systems were increasingly governed by reason—even though the discursive primacy of supernatural *doxa* and Christian wonder remained firmly entrenched. Thanks to their potential for motion, religious and profane puppets, automata, and mechanical stage props deployed a rationalized sense of wonder that illustrates the relationship between faith and reason, reevaluates the boundaries of fiction in art and entertainment cultures, acknowledges the rise of science and technology, and questions normative authority.

“There is an extraordinary interdisciplinarity within [*To Embody the Marvelous*]. The complexity of the detail of technical, philosophical, and metaphorical aspects described is very strong. . . . I have never read anything quite like this before.”

**Cariad Astles**, coeditor of *Women and Puppetry: Critical and Historical Investigations*



**July 2021**

224 pages, 6 x 9 inches

54 b&w illustrations

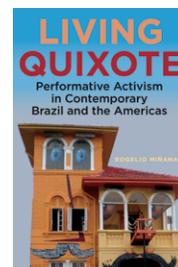
Notes, References, Index

**Hardcover** \$99.95x • 978-0-8265-0180-6

**Paperback** \$34.95x • 978-0-8265-0179-0

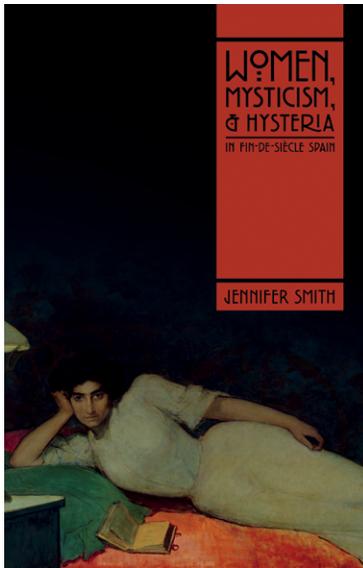
**e-book available**

**ESTHER FERNÁNDEZ** is an associate professor in the Department of Modern and Classical Literatures and Cultures at Rice University.



#### ALSO OF INTEREST

**Rogelio Miñana**  
*Living Quixote: Performative Activism in Contemporary Brazil and the Americas*  
978-0-8265-2269-6  
Paperback • \$34.95x



**June 2021**

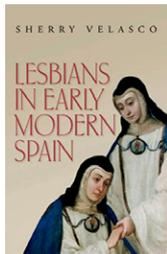
375 pages, 6 x 9 inches  
4 b&w illustrations  
Notes, References, Index

**Hardcover** \$99.95x • 978-0-8265-0187-5

**Paperback** \$34.95x • 978-0-8265-0186-8

**e-book available**

**JENNIFER SMITH** is an associate professor of Spanish and chair of the Department of Languages, Cultures, and International Trade at Southern Illinois University.



**ALSO OF INTEREST**

Sherry Velasco  
*Lesbians in Early  
Modern Spain*  
978-0-8265-1750-0  
Hardcover • \$99.95x

The first book-length study on the nineteenth- and early twentieth-century debate on women, mysticism, and hysteria in Spain

## Women, Mysticism, and Hysteria in Fin-de-Siècle Spain

*Jennifer Smith*

*Women, Mysticism, and Hysteria in Fin-de-Siècle Spain* argues that the reinterpretation of female mysticism as hysteria and nymphomania in late nineteenth- and early twentieth-century Spain was part of a larger project to suppress the growing female emancipation movement by sexualizing the female subject. This archival-historical work highlights the phenomenon in medical, social, and literary texts of the time, illustrating that despite many liberals' hostility toward the Church, secular doctors and intellectuals employed strikingly similar paradigms to those through which the early modern Spanish Church castigated female mysticism as demonic possession.

Author Jennifer Smith also directs modern historians to the writings of Emilia Pardo Bazán (1851–1921) as a thinker whose work points out mysticism's subversive potential in terms of the patriarchal order. Pardo Bazán, unlike her male counterparts, rejected the hysteria diagnosis and promoted mysticism as a path for women's personal development and self-realization.

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“Scholars of late nineteenth-century fin-de-siècle European literature, comparative literature of this era, modern Spanish literature, and women's studies will find much useful information about hysteria, mysticism, and the relationship between the two.”

**Elizabeth Smith Rousselle**, author of *Gender and Modernity in Spanish Literature: 1789–1920*

A giant in the field of history in modern media reflects on Mexican photography and his career as its student

## History and Modern Media

### A Personal Journey

*John Mraz*

In *History and Modern Media*, John Mraz largely focuses on Mexican photography and his innovative methodology that examines historical photographs by employing the concepts of genre and function. He developed this method in extensive work on photojournalism; it is tested here through examining two genres: Indianist imagery as an expression of imperial, neo-colonizing, and decolonizing photography, and progressive photography as embodied in worker and laborist imagery, as well as feminist and decolonizing visuality.

The book interweaves an autobiographical narrative with concrete research. Mraz describes the resistance he encountered in US academia to this new way of showing and describing the past in films and photographs, as well as some illuminating experiences as a visiting professor at several US universities. More importantly, he reflects on what it has meant to move to Mexico and become a Mexican. Mexico is home to a thriving school of photohistorians perhaps unequaled in the world. Some were trained in art history, and a few continue to pursue that discipline. However, the great majority work from the discipline known as “photohistory,” which focuses on vernacular photographs made outside of artistic intentions.

A central premise of the book is that knowing the cultures of the past and of the other is crucial in societies dominated by short-term and parochial thinking, and that today’s hyper-audiovisuality requires historians to use modern media to offer their knowledge as alternatives to the “perpetual present” in which we live.

“Very few intellectuals have the genius to work beyond their training and create something new. John Mraz is one of them.”

**James Krippner**, author of *Rereading the Conquest: Power, Politics, and the History of Early Colonial Michoacán, Mexico, 1521–1565* and *Paul Strand in Mexico*

“Daring, thought-provoking, and extremely readable. . . . A major contribution in itself, but also of special interest in relation to the importance of Mraz’s work to all scholars of Mexican history and visual culture.”

**John Lear**, author of *Picturing the Proletariat: Artists and Labor in Revolutionary Mexico, 1908–1940*



**April 2021**

172 pages, 6 x 9 inches

82 b&w illustrations

Notes, References, Index

**Hardcover** \$99.95x • 978-0-8265-0145-5

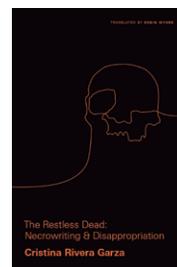
**Paperback** \$34.95x • 978-0-8265-0144-8

**e-book available**

**JOHN MRAZ** is a research professor at the Instituto de Ciencias Sociales y Humanidades, Universidad Autónoma de Puebla, Mexico. He is the author of many books, including *Photographing the Mexican Revolution: Commitments, Testimonies, Icons and Looking for Mexico: Modern Visual Culture and National Identity*, as well as the director of award-winning documentary films.



CRITICAL  
MEXICAN STUDIES



#### ALSO OF INTEREST

Cristina Rivera Garza  
*The Restless Dead:  
Necrowriting and  
Disappropriation*  
978-0-8265-0121-9  
Paperback • \$27.95s

An archival and ethnographic study into the meanings of “violence” within environmental conflicts in Peru

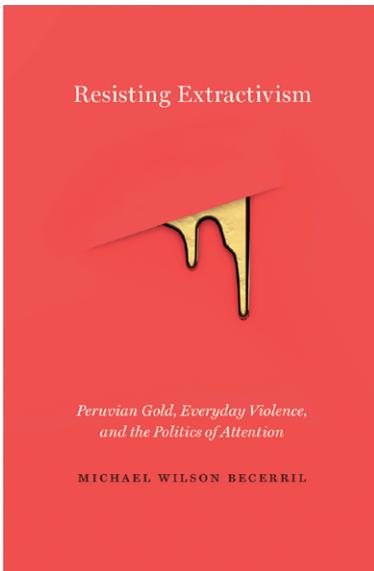
## Resisting Extractivism

Peruvian Gold, Everyday Violence, and the Politics of Attention

*Michael Wilson Becerril*

Peru is classified as one of the deadliest countries in the world for environmental defenders, where activists face many forms of violence. Through an ethnographic and systematic comparison of four gold-mining conflicts in Peru, *Resisting Extractivism* presents a vivid account of subtle and routine forms of violence, analyzing how meaning-making practices render certain types of damage and suffering noticeable while occluding others. The book thus builds a theory of violence from the ground up—how it is framed, how it impacts people’s lived experiences, and how it can be confronted. By excavating how the everyday interactions that underlie conflicts are discursively concealed and highlighted, this study assists in the prevention and transformation of violence over resource extraction in Latin America.

The book draws on a controlled, qualitative comparison of four case studies, extensive ethnographic research conducted over fourteen months of fieldwork, analysis of over nine hundred archives and documents, and unprecedented access to more than 250 semi-structured interviews with key actors across industry, the state, civil society, and the media. Michael Wilson Becerril identifies, traces, and compares these dynamics to explain how similar cases can lead to contrasting outcomes—insights that may be usefully applied in other contexts to save lives and build better futures.



### February 2021

300 pages, 6 x 9 inches

9 b&w illustrations, 3 maps, 5 tables

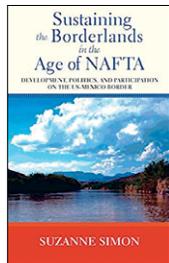
Notes, References, Index

**Hardcover** \$99.95x • 978-0-8265-0158-5

**Paperback** \$34.95x • 978-0-8265-0157-8

**e-book available**

**MICHAEL WILSON BECERRIL** writes for the Reform Alliance and is a member of the board of directors of Our Climate. He was a visiting assistant professor of peace and conflict studies at Colgate University (2018–19) and holds a PhD in politics from the University of California, Santa Cruz.



### ALSO OF INTEREST

Suzanne Simon

*Sustaining the*

*Borderlands in the Age*

*of NAFTA: Development,*

*Politics, and*

*Participation on the*

*US-Mexico Border*

978-0-8265-1960-3

Paperback • \$39.95x

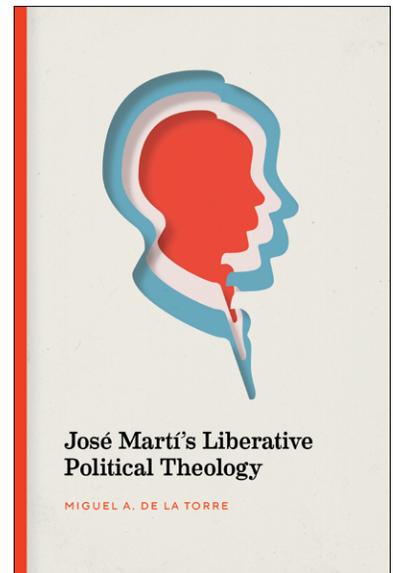
Can we identify José Martí as a precursor to liberation theology?

## José Martí's Liberative Political Theology

*Miguel A. De La Torre*

*José Martí's Liberative Political Theology* argues that Martí's religious views, which at first glance might appear outdated and irrelevant, are actually critical to understanding his social vision. During a time in which the predominant philosophical view was materialistic (e.g., Darwin, Marx), Martí sought to reconcile social and political trends with the metaphysical, believing that ignoring the spiritual would create a soulless approach toward achieving a liberative society. As such, Martí used religious concepts and ideas as a tool that could bring forth a more just social order. In short, this book argues Martí could be considered a precursor to what would come to be called liberation theology.

Miguel De La Torre has authored the most comprehensive text written thus far concerning Martí's religious views and how they affected his political thought. The few similar texts that exist are written in Spanish, and most of them romanticize Martí's spirituality in an attempt to portray him as a "Christian believer." Only a handful provide an academic investigation of Martí's theological thought based solely on his writings, and those concentrate on just one aspect of Martí's religious influences. *José Martí's Liberative Political Theology* allows for mutual influence between Martí's political and religious views, rather than assuming one had precedence over the other.



**May 2021**

400 pages, 6 x 9 inches

2 b&w illustrations

Notes, References, Index

**Hardcover** \$99.95x • 978-0-8265-0168-4

**Paperback** \$39.95x • 978-0-8265-0167-7

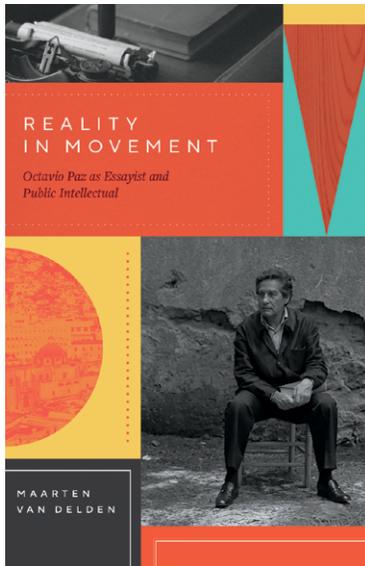
**e-book available**

**MIGUEL A. DE LA TORRE** is a professor of social ethics and Latinx studies at the Iliff School of Theology in Denver, Colorado.



### ALSO OF INTEREST

Juan E. De Castro  
*Writing Revolution in Latin America*  
*From Martí to García Márquez to Bolaño*  
978-0-8265-2259-7  
Paperback • \$34.95x



March 2021

280 pages, 6 x 9 inches

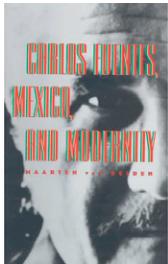
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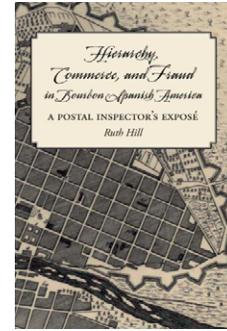
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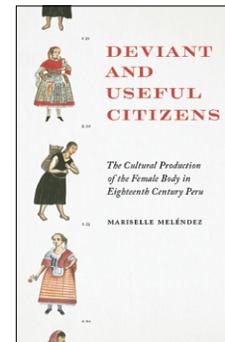
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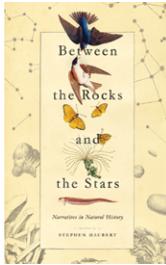
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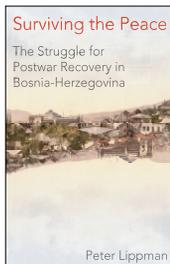
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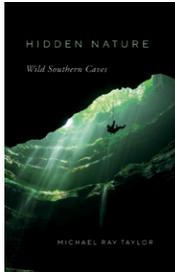
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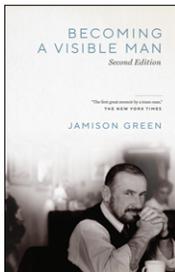
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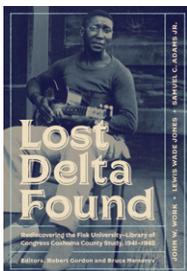
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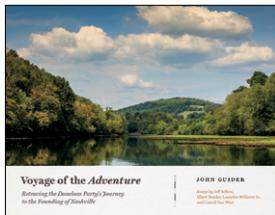
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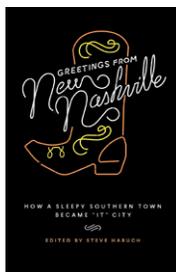
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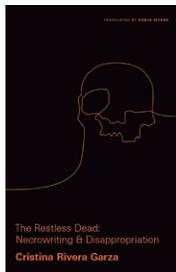
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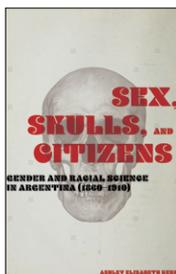
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