

In ten chapters, Christensen describes ten examples of citizenry making sites over into charter schools, museums, libraries, a chapel, a justice center, a raceway, centers for health care, and a flea market. Christensen, an artist, researcher, and academic whose work has been featured in galleries and profiled in the *New York Times*, breaks out of field and genre to explore the process and product of such reuse. She frames each chapter as a case study, but mixes up the form by including personal details: “I think back to my childhood in Bardstown, Kentucky, where historically the city’s churches, hospitals, and most schools were within walking distance.”

The design of the book itself makes tangible the process of taking a received form and making it unique and specific: the book is square, and the generous page margins emphasize the shape—yet each page yields surprising details about the way people localize very globalized structures. In the chapter on the RPM Indoor Raceway, Christensen writes about the raceway as an attempt to, in the words of Austin’s city slogan, “Keep Austin Weird”: “The raceway’s commitment to this initiative is an interesting juxtaposition considering the commercial real estate that it attempted to absorb.”

It is a smart book, one that speaks to the zeitgeist: the ultimate form of recycling, after all, is recycling of place. But more than that, it is an enthusiastic book; Christensen clearly has affection for many of the thoughtful, community-building reuse projects. Of the Lebanon-Laclede County Library, Christensen says, “The care that has gone into the renovation of this site is clear to me from the moment I walk through the doors.”

True to form, *Big Box Reuse* is a book for many collections. It will easily appeal to art and architecture aficionados, environmentalists, city planners, cultural studies academics, and any intellectually curious person who shops at the big chains—though it’s very small font may pose an issue. *Big Box Reuse* is anything but bland. (November) *Aimee Houser*



### **Maggots in My Sweet Potatoes: Women Doing Time**

**Susan Madden Lankford**

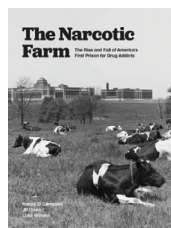
Humane Exposures Publishing, 326 b/w photos,  
Hardcover \$49.95, Softcover \$34.95 (281pp)  
978-0-9792366-1-7, 978-0-9792366-0-0

Photojournalist Susan Madden Lankford has, in her own words, “always been interested in incarceration and confinement,” but she found

her true subject when a homeless man challenged her to learn from the homeless themselves what life is like on the streets and in jail. “No longer could I photograph the places without the people in them. I had to fill the image with society’s reality and not my imagination.” This book is the result of her intense two-year involvement with inmates and jailers at the Las Colinas Detention Facility in San Diego County, California.

Lankford’s book, based on taped conversations with inmates and jailers, intimate and disturbing photographs of the day-to-day lives of women prisoners, and insightful comments from professionals in the field, should be required reading for anyone who has ever considered running afoul of the law. The photographs and text are compelling, but one wants to look away from these ordinary-appearing women who, because of long-term drug use, will never know what it feels like to have ordinary thoughts or lives; some will get the death sentence; some have given birth while jailed and chained to a bed, and have had their babies taken from them to be raised by others; almost none have any hope of ever getting out of the criminal justice system before they die. The author asks readers to look with her at these ruined lives and join the search for solutions to the problems that usually begin in childhood.

Lankford has a bachelor’s degree from the University of Nebraska and has done post-graduate studies in photography; she has studied at Ansel Adams’ workshops in Yosemite and Carmel as well as with other legends of photography including Roy DeCarava, Paul Caponigro, Richard Misrach, and Ruth Bernhard. She has photographed in wildlife habitats in the American wilderness, as well as on the nation’s streets, and in the women’s detention center, where her openness and listening skills helped her to gain the trust of the homeless and the incarcerated. This excellent and disturbing book is the first in a planned photojournalistic trilogy; the next two books will examine the plight of the homeless, and the problems of children in the juvenile justice system. (September) *Kristine Morris*



### **The Narcotic Farm: The Rise and Fall of America’s First Prison for Drug Addicts**

**Nancy D. Campbell, J.P.  
Olsen, and Luke Walden**  
Abrams, Hardcover \$29.95  
(208pp) 978-0-8109-7286-5

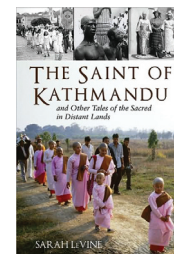
America’s relationship with drugs has been marked by ambivalent attitudes, ranging from conceptualizing addiction as an illness to be treated with compassion, hard work, physical exercise and artistic expression to the current “War on Drugs” which regards addicts as criminal offenders deserving of incarceration with murderers and sex offenders.

The Narcotic Farm opened in 1935 through the joint efforts of the Public Health Service and the Bureau of Prisons. The imposing Art

Deco-style building near Lexington, Kentucky, covered twelve of the thousand acres of farmland upon which it was built. It was both a hospital dedicated to the humane moral and medical rehabilitation of drug users, and a prison in which convicts of both sexes who had been arrested for drugs served their time together with voluntarily self-committed addicts from all social and economic levels.

The need for such a facility had become clear even in the 1920s, when aggressive enforcement of the Harrison Narcotics Act and other harsh legislation was beginning to fill America’s prisons with addicts—by the end of that decade, a third of all inmates in federal prisons were there because of drugs. But the Narcotics Farm had another mission: the Addiction Research Center, as it was called after 1948, also sought to “understand the mysteries of addiction,” and administered drugs to a “captive population” that was “able to precisely articulate the specific effects of the drugs they were given.” Much of today’s understanding of the effects of various drugs comes from those early and controversial tests, which were ended by scandal and changes in drug policy in the 1970s. By that time the Narcotics Farm had become “America’s de facto university for educating illicit drug users,” who learned from each other how to get good dope and avoid getting caught.

This lavishly illustrated historical work is the result of a project that was sponsored by the Independent Television Service, the Corporation for Public Broadcasting, the National Science Foundation, the New York State Council on the Arts, the Fund for Investigative Journalism, the Jerome Foundation, and the Experimental Television Center. The authors, with the invaluable aid of archives across the country, have created a compelling, highly visual, and intimate account of the life and times of the Narcotic Farm and its inmates. Nancy D. Campbell specializes in writing about drug policy, science, and culture, and is an associate professor at Rensselaer Polytechnic Institute. J.P. Olsen is a journalist; both he and Luke Walden are documentary filmmakers. (October) *Kristine Morris*



### **The Saint of Kathmandu: and Other Tales of the Sacred in Distant Lands**

**Sarah LeVine**  
Beacon Press, Hardcover  
\$25.95 (242pp)  
978-0-8070-1312-0

Devout Nigerian Muslims use practitioners of spirit possession on the sly when faced with problems they cannot solve; in an ostensibly Catholic town in Mexico, the cult of the Virgin comforts women as their husbands divide their time between them and “second wives”; in Kenya, Christians must still deal with their terror of witchcraft and the anger of their deceased