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BOOKS & JOURNALS **SPRING & SUMMER 2016**

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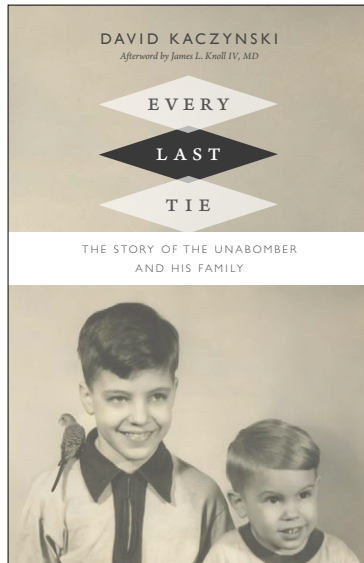


Every Last Tie

The Story of the Unabomber and His Family

DAVID KACZYNSKI

Afterword by James L. Knoll IV, MD



In August of 1995 David Kaczynski's wife Linda asked him a difficult question: "Do you think your brother Ted is the Unabomber?" He couldn't be, David thought. But as the couple pored over the Unabomber's seventy-eight-page manifesto, David couldn't rule out the possibility. It slowly became clear to them that Ted was likely responsible for mailing the seventeen bombs that killed three people and injured many more. Wanting to prevent further violence, David made the agonizing decision to turn his brother in to the FBI.

Every Last Tie is David's highly personal and powerful memoir of his family, as well as a meditation on the possibilities for reconciliation and maintaining family bonds. Seen through David's eyes, Ted was a brilliant, yet troubled, young mathematician and a loving older brother. Their parents were supportive, and emphasized to their sons the importance of education and empathy. But as Ted grew older he became more and more withdrawn, his behavior became increasingly erratic, and he often sent angry letters to his family from his isolated cabin in rural Montana.

During Ted's trial David worked hard to save Ted from the death penalty, and since then he has been a leading activist in the anti-death penalty movement. The book concludes with an afterword by psychiatry professor and forensic psychiatrist James L. Knoll IV, who discusses the current challenges facing the mental health system in the United States as well as the link between mental illness and violence.



David Kaczynski is the former Executive Director of Karma Triyana Dharmachakra, a Tibetan Buddhist monastery located in Woodstock, New York. An anti-death penalty activist, Kaczynski served as the Executive Director of New Yorkers Against the Death Penalty from 2001 to 2012, and has given hundreds of public talks throughout the United States about mental illness, the death penalty, and healing in the aftermath of tragic violence. He is also the author of the poetry chapbook *A Dream Named You*.

James L. Knoll IV, MD is the Director of Forensic Psychiatry and Professor of Psychiatry at State University of New York Upstate Medical University and has served as a consulting forensic expert for the ACLU, as well as for many law enforcement agencies including the FBI and the U.S. Department of Justice.

"Compelling and quietly dramatic, the author's story, which is followed by a brief afterword by psychiatrist James Knoll, seeks not to excuse his brother but rather to humanize him. As Knoll suggests, understanding the mentally ill 'with an open heart' is an activity in which not only affected family members, but also the whole of society must engage for the good of all. Powerfully provocative reading."—*Kirkus Reviews*

"Deeds of inhumanity challenge us to discover our own deeper humanity. David Kaczynski has done so, both in his life and in this very moving memoir he has written about his family."—**SISTER HELEN PREJEAN**, author of *Dead Man Walking*

MEMOIR/CURRENT AFFAIRS

February 176 pages, 29 photographs

cloth, 978-0-8223-5980-7, \$19.95/£13.95

Also available as an ebook

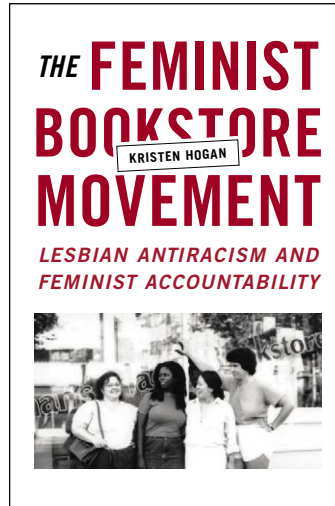
The Feminist Bookstore Movement

Lesbian Antiracism and Feminist Accountability

KRISTEN HOGAN



Kristen Hogan, who worked at BookWoman in Austin and at the Toronto Women's Bookstore, is Education Program Coordinator for the University of Texas Gender and Sexuality Center at the University of Texas, Austin.



From the 1970s through the 1990s more than 100 feminist bookstores built a transnational network that helped shape some of feminism's most complex conversations. Kristen Hogan traces the feminist bookstore movement's rise and eventual fall, restoring its radical work to public feminist memory. The bookwomen at the heart of this story—mostly lesbians and including women of color—measured their success not by profit, but by developing theories and practices of lesbian antiracism and feminist accountability. At bookstores like BookWoman in Austin, the Toronto Women's Bookstore, and Old

Wives' Tales in San Francisco, and in the essential *Feminist Bookstore News*, bookwomen changed people's lives and the world. In retelling their stories, Hogan not only shares the movement's tools with contemporary queer antiracist feminist activists and theorists, she gives us a vocabulary, strategy, and legacy for thinking through today's feminisms.

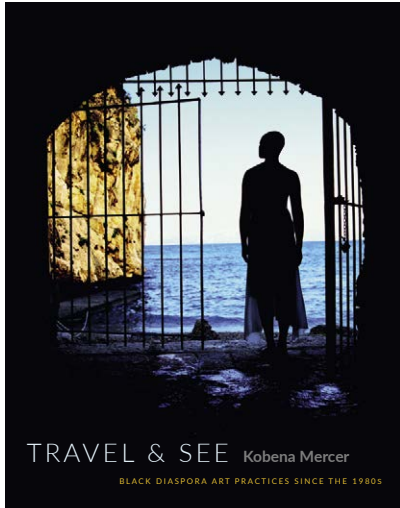
"A fascinating account of how women's bookstores contributed to the antiracist feminist movement and of Kristen Hogan's personal journey as a bookwoman."—**LISA C. MOORE**, Publisher, RedBone Press

"Using archival research, interviews, and personal experience, Kristen Hogan offers an insightful, loving history of feminist bookwomen's vital contributions to social-justice work and literary traditions: their literary advocacy, activism, and transformation; complex lesbian antiracist feminisms; multicultural coalition-building; innovative relational reading practices; and impact on transnational feminisms and the book industry. Blending historical recovery with forward-looking calls to action, *The Feminist Bookstore Movement* should be required reading for any feminist who appreciates a good book."—**ANALOUISE KEATING**, author of *Transformation Now!: Toward a Post-Operational Politics of Change*

Travel & See

Black Diaspora Art Practices since the 1980s

KOBENA MERCER



Over the years, Kobena Mercer has critically illuminated the visual innovations of African American and black British artists. In *Travel & See* he presents a diasporic model of criticism that gives close attention to aesthetic strategies while tracing the shifting political and cultural contexts in which black visual art circulates. In eighteen essays, which cover the period from 1992 to 2012 and discuss such leading artists as Isaac Julien, Renée Green, Kerry James Marshall, and Yinka Shonibare, Mercer provides nothing

less than a counter-narrative of global contemporary art that reveals how the “dialogical principle” of cross-cultural interaction has not only transformed commonplace perceptions of blackness today but challenges us to rethink the entangled history of modernism as well.



Kobena Mercer is Professor of History of Art and African American Studies at Yale University. He is the author of *Welcome to the Jungle: New Positions in Black Cultural Studies*, editor of *Cosmopolitan Modernisms*, among other titles, and inaugural recipient of the 2006 Clark Prize for Excellence in Arts Writing.

“A marvelous work, Kobena Mercer’s *Travel & See* has the potential to introduce a whole new audience to the work of several artists of the African diaspora, while at the same time shifting our understanding of their artistic practice by radically reframing how we understand the very concept of diaspora and diasporic art. Mercer’s persistent challenge to an equation of the diasporic histories of these artists with any semblance of identity or identity politics is a soaring accomplishment.”—**TINA M. CAMPT**, author of *Image Matters: Archive, Photography, and the African Diaspora in Europe*

“In *Travel & See*, his second eagerly awaited collection of writings, Kobena Mercer offers a probing and multifaceted exploration of how the dialogics of black diaspora art at once instance and reframe the deep structures of modern and contemporary culture. Featuring thematic accounts as well as essays on individual artists and exhibitions from across the globe, this volume represents a vital contribution to aesthetic discourse from a compelling writer whose journeys and reflections over the last two decades have become models of critical engagement.”—**HUEY COPELAND**, author of *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*

“In *Travel & See* Kobena Mercer breaks open some of our most trenchant binaries: politics and art, primitive and modern, Europe and America, by showing us that the black diaspora, with its crisscrossings of the Atlantic and its dense network of affiliations, movements, and practices, is predicated on the polyphony of difference, rather than structural oppositions. Released from this ‘either-or’ thinking, Mercer has written a trenchant yet delicate account of how artists of the black diaspora have demonstrably shaped the art of our time, bestowing it with a layered and rich meditation on some of the most pressing questions we ask of ourselves: who are we, and, perhaps more importantly, who would we like to be?”—**HELEN MOLESWORTH**, Chief Curator, The Museum of Contemporary Art, Los Angeles

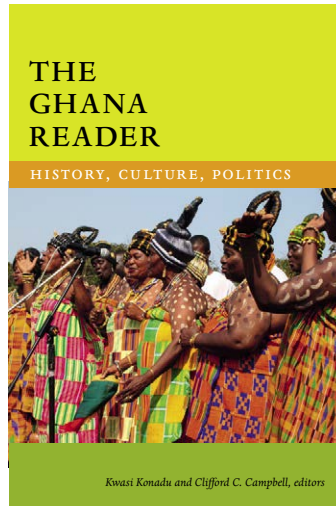
The Ghana Reader

History, Culture, Politics

KWASI KONADU & CLIFFORD C. CAMPBELL, EDITORS

Kwasi Konadu is Professor of History at the City University of New York and the author of *The Akan Diaspora in the Americas* and *Transatlantic Africa: 1440–1888*. **Clifford C. Campbell** received his Ph.D. from the University of Ghana, Legon, and writes about African and African diaspora history.

“An important and timely book, *The Ghana Reader* fills the crucial need to better understand a nation that occupies a privileged place in pan-African-oriented life and is increasingly central to economic, political, and cultural cosmopolitanism. Insightfully framing the complexity of Ghanaian history and life and opening up paths for future study, *The Ghana Reader* will appeal to students and general readers alike.”—**JESSE SHIPLEY**, author of *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music*



Covering 500 years of Ghana’s history, *The Ghana Reader* provides a multitude of historical, political, and cultural perspectives on this iconic African nation. Whether discussing the Asante kingdom and the Gold Coast’s importance to European commerce and transatlantic slaving, Ghana’s brief period under British colonial rule, or the emergence of its modern democracy, the volume’s eighty selections emphasize Ghana’s enormous symbolic and pragmatic value to global relations. They also demonstrate that the path to fully understanding Ghana requires acknowledging its ethnic and cultural diversity and listening to its population’s varied voices. Readers will encounter selections written by everyone from farmers, traders, and the clergy to intellectuals, politicians, musicians, and foreign travelers. With sources including historical documents, poems, treaties, articles, and fiction, *The Ghana Reader* conveys the multiple and intersecting histories of Ghana’s development as a nation, its key contribution to the formation of the African diaspora, and its increasingly important role in twenty-first-century global economy and politics.

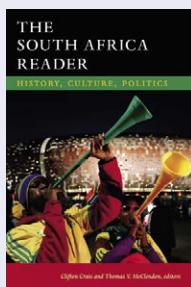
Readers will encounter selections written by everyone from farmers, traders, and the clergy to intellectuals, politicians, musicians, and foreign travelers. With sources including historical documents, poems, treaties, articles, and fiction, *The Ghana Reader* conveys the multiple and intersecting histories of Ghana’s development as a nation, its key contribution to the formation of the African diaspora, and its increasingly important role in twenty-first-century global economy and politics.

THE WORLD READERS

A Series Edited by Robin Kirk and Orin Starn

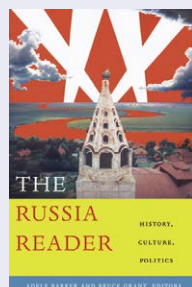
The World Readers

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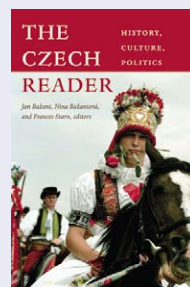
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Thomas V. McClendon, editors
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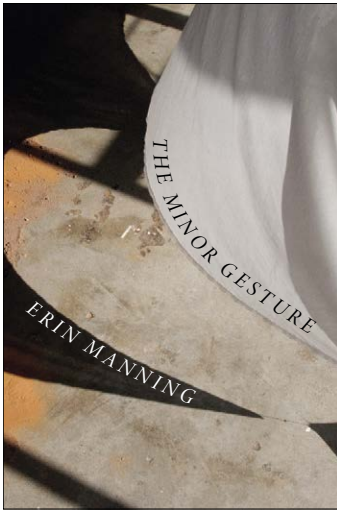


The Indonesia Reader

Tineke Hellwig and
Eric Tagliacozzo, editors
paper, \$27.95tr/£18.99
978-0-8223-4424-7 / 2009

The Minor Gesture

ERIN MANNING



In this wide-ranging and probing book Erin Manning extends her previous inquiries into the politics of movement to the concept of the minor gesture. The minor gesture, although it may pass almost unperceived, transforms the field of relations. More than a chance variation, less than a volition, it requires rethinking common assumptions about human agency and political action. To embrace the minor gesture's power to fashion relations, its capacity to open new modes of experience and manners of expression, is to challenge the ways in which the neurotypical image of the human

devalues alternative ways of being moved by and moving through the world—in particular what Manning terms “autistic perception.” Drawing on Deleuze and Guattari’s schizoanalysis and Whitehead’s speculative pragmatism, Manning’s far-reaching analyses range from fashion to depression to the writings of autistics, in each case affirming the neurodiversity of the minor and the alternative politics it gestures toward.

THOUGHT IN THE ACT

A Series Edited by Erin Manning and Brian Massumi

Announcing a new series

Thought in the Act

EDITED BY ERIN MANNING AND BRIAN MASSUMI

Thought in the Act: where the speculative meets the pragmatic; where thought is on the move, and the movement is thinking on the run; where the stakes are real and present, and the destination is to be invented. This series seeks projects that gear philosophical thinking into practices of research and creation in other domains; and conversely, that see philosophy itself as a searching practice of creative concept-making. Thinking in action: experimental thinking-across, toward parts as yet unknown. Speculative pragmatism: like having a word at the tip of the tongue—when it could just as easily be an act.



Erin Manning is University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University. She is the author of several books, including *Always More Than One: Individuation's Dance*, also published by Duke University Press.

“I have been enthralled and held by this book! Erin Manning has given us a new theory of bearing, as well as a new elaboration of gesture, going beyond Balzac’s theory and Agamben’s interpretation of it. She doesn’t lament the loss of gesture but celebrates gesture’s minoritization.”—**FRED MOTEN**, author of *In the Break: The Aesthetics of the Black Radical Tradition*

also by Erin Manning



Always More Than One: Individuation's Dance

paper, \$24.95/£16.99

978-0-8223-5334-8 / 2013

Also available as an ebook

Obstruction

NICK SALVATO



Nick Salvato is Associate Professor and Chair of Performing and Media Arts at Cornell University and the author of *Uncloseting Drama: American Modernism and Queer Performance*.



Can a bout of laziness or a digressive spell actually open up paths to creativity and unexpected insights? In *Obstruction* Nick Salvato suggests that for those engaged in scholarly pursuits, laziness, digressiveness, and related experiences can be paradoxically generative. Rather than being dismissed as hindrances, these obstructions are to be embraced, clung to, and reoriented. Analyzing an eclectic range of texts and figures, from the Greek Cynics and Denis Diderot to Dean Martin and the Web series *Drunk History*, Salvato finds value in five obstructions: embarrassment, laziness,

slowness, cynicism, and digressiveness. Whether listening to Tori Amos's music as a way to think about embarrassment, linking the MTV series *Daria* to using cynicism to negotiate higher education's corporatized climate, or examining the affect of slowness in Kelly Reichardt's films, Salvato expands our conceptions of each obstruction and shows ways to transform them into useful provocations. With a unique, literary, and self-reflexive voice, Salvato demonstrates the importance of these debased obstructions and shows how they may support alternative modes of intellectual activity. In doing so, he impels us to rethink the very meanings of thinking, work, and value.

"Joining gorgeous readings to new critical vocabularies and startling insights, *Obstruction* rewards the close and slow reader. And like the work of Eve Kosofsky Sedgwick or Lauren Berlant, José Esteban Muñoz or Lee Edelman, it creates paradigms that, once absorbed, become difficult to think without."—**JACK HALBERSTAM**, author of *The Queer Art of Failure*

"Offering a capacious analysis of the familiar blocks to creative and critical productivity, Nick Salvato models a cutting-edge criticism that remains alert to the significance of language and the ruse of intentionality. *Obstruction* is a provocative work and a pioneering venture in modeling a critical reading practice of the present."—**TAVIA NYONG'O**, author of *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory*

The Official World

MARK SELTZER



In his virtuosic new book, noted cultural critic Mark Seltzer shows how suspense, as art form and form of life, depicts and shapes the social systems that organize our modern world. Modernity's predicament, Seltzer writes, is a society so hungry for reality that it cannot stop describing itself, and that makes for a world that continuously establishes itself by staging its own conditions. Employing the social theories of Georg Simmel, Erving Goffman, Niklas Luhmann, and Peter Sloterdijk, Seltzer shows how suspense novels, films, and performance art by Patricia Highsmith, Tom McCarthy, Cormac

McCarthy, J. G. Ballard, Karl Ove Knausgaard, and others outline how we currently live and reveal the stress points and mood systems of the modern epoch. In its focus on social games, depictions of violent and explosive persons, along with its cast of artists, reporters, detectives, and others who observe and report and reenact, the suspense mode creates and re-creates modern systems of action and autonomy, and defines the self-turned world's practices and aesthetics. By epitomizing a reflexive, self-legislating, and autonomous world, a suspense art with humans in the systems epoch provides the models and sets the rules for our modern, official world.

"In this remarkable and wonderful book, Mark Seltzer creates a reading practice that makes novels and films crucial indices to understanding human agency in the contemporary world. In an almost effortless fashion, Seltzer ties his remarkable analyses of Patricia Highsmith and Tom McCarthy to contemporary theoretical disputes, making this an important book for courses on contemporary fiction, literary theory, histories of the novel, and film."—**FRANCES FERGUSON**, author of *Pornography, the Theory: What Utilitarianism Did to Action*

Mark Seltzer is Evan Frankel Professor of Literature at the University of California, Los Angeles and the author of several books, including *Bodies and Machines* and *Serial Killers: Death and Life in America's Wound Culture*.

"In *The Official World* Mark Seltzer extends his idiosyncratic and mesmerizing account of modernity realized, here, through a tour-de-force engagement with the fiction of Patricia Highsmith, among many others. Reading Seltzer can induce exhilaration and a kind of vertigo. But it never fails to lead you to a compelling (at times amusing and at times chilling) recognition of how our world operates and how it keeps on operating. The most imaginative and astute critic working in the systems theory paradigm, Seltzer provides an account of the modern world that will make a major impact in literary studies and beyond."—**BILL BROWN**, author of *A Sense of Things: The Object Matter of American Literature*

What Is a World?

On Postcolonial Literature as World Literature

PHENG CHEAH

Pheng Cheah is Professor of Rhetoric and Chair of the Center for Southeast Asia Studies at the University of California, Berkeley. He is the author of *Inhuman Conditions: On Cosmopolitanism and Human Rights* and *Spectral Nationality: Passages of Freedom from Kant to Postcolonial Literatures of Liberation* and coeditor of *Derrida and The Time of the Political*, also published by Duke University Press.

“Unafraid of controversy, Pheng Cheah prompts his readers to think and rethink their own critical, philosophical, and literary commitments. A remarkable book.”

—**PETER FENVES**, Joan and Sarepta Harrison Professor of Literature, Northwestern University



In *What Is a World?* Pheng Cheah, a leading theorist of cosmopolitanism, offers the first critical consideration of world literature’s cosmopolitan vocation. Addressing the failure of recent theories of world literature to inquire about the meaning of *world*, Cheah articulates a normative theory of literature’s world-making power by creatively synthesizing four philosophical accounts of the world as a temporal process: idealism, Marxist materialism, phenomenology, and deconstruction. Literature opens worlds, he provocatively suggests, because it is a force of receptivity. Cheah compellingly argues

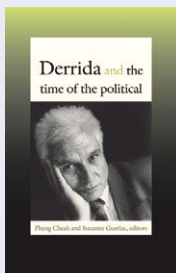
for postcolonial literature’s exemplarity as world literature through readings of narrative fiction by Michelle Cliff, Amitav Ghosh, Nuruddin Farah, Ninotchka Rosca, and Timothy Mo that show how these texts open up new possibilities for remaking the world by negotiating with the inhuman force that gives time and deploying alternative temporalities to resist capitalist globalization.

“Setting out to provide a systematic and analytical account of the notion of the world—and worlding—Pheng Cheah rethinks world literature not as the inevitable outcome of globalization, or as a reaction to the world system, but as part of the capitalist conceptual reconfiguration of the world. Powerful and provocative, *What Is a World?* makes a significant, timely, and radical intervention.”—**SIMON GIKANDI**, Robert Schirmer Professor of English, Princeton University

“Wide-ranging and complexly argued, *What Is a World?* gives us a theory of world literature inspired by Heidegger, Arendt, and Derrida, locating the variety and volatility of the literary field in the finiteness of humans and the destabilizing infrastructure of time.”—**WAI CHEE DIMOCK**, Yale University

“Pheng Cheah makes a compelling argument for literature’s worldly force, its ways of impacting the ethico-political problems of the world. This is exactly what the humanities need now.”—**ROBERT JC YOUNG**, Julius Silver Professor of English and Comparative Literature, New York University

also by Pheng Cheah



Derrida and the Time of the Political

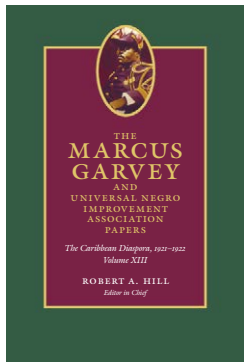
Suzanne Guerlac and Pheng Cheah, editors
paper, \$25.95/£17.99
978-0-8223-4372-1 / 2009

The Marcus Garvey and Universal Negro Improvement Association Papers

The Caribbean Diaspora, 1921–1922,
Volume XIII

MARCUS GARVEY

ROBERT A. HILL, EDITOR IN CHIEF



Volume XIII of the Marcus Garvey and Universal Negro Improvement Association Papers covers the twelve months between the UNIA's second international convention in New York in August 1921 and the third convention in August 1922. It was a particularly tumultuous time for Garvey and the UNIA: Garvey's relationship with the UNIA's top leadership began to fracture, the U.S. federal government

charged Garvey with mail fraud, and his Black Star Line operation suffered massive financial losses. This period also witnessed a marked shift in Garvey's rhetoric and stance, as he retreated from his previously radical anti-colonial positions, sought to court European governments as well as the leadership of the Ku Klux Klan, and moved against his political rivals.

Despite these difficult and uncertain times, Garveyism expanded its reach throughout the Caribbean archipelago, which, as *Volume XIII* confirms, became the UNIA's de facto home in the early 1920s. The volume's numerous reports from the UNIA's Caribbean divisions and chapters describe what it was like for UNIA activists living and working under extremely repressive circumstances. The volume's major highlight covers the U.S. military's crackdown on the UNIA in the Dominican Republic.

Robert A. Hill is Research Professor of History at the University of California, Los Angeles, where he is Editor in Chief and Project Director of *The Universal Negro Improvement Association Papers* Project within the James S. Coleman African Studies Center.

"The Marcus Garvey and Universal Negro Improvement Association Papers will take its place among the most important records of the Afro-American experience. . . . 'The Marcus Garvey Papers' lays the groundwork for a long overdue reassessment of Marcus Garvey and the legacy of racial pride, nationalism, and concern with Africa he bequeathed to today's black community."—ERIC FONER, *New York Times Book Review*

REVISED AND EXPANDED

Hillary and Bill

The Clintons and the Politics of the Personal
WILLIAM H. CHAFE



Photo by Michael Gross, U.S. State Department

In *Hillary and Bill*, William H. Chafe boldly argues that the trajectory of the Clintons' political lives can be understood only through the prism of their personal relationship. Inseparable from the day they first met, their personal dynamic has deter-

mined their political fates. Hillary was instrumental in Bill's triumphs as Arkansas's governor, and she saved his presidential candidacy in 1992 during the Gennifer Flowers sex scandal. He responded by delegating to her powers that no other First Lady had ever exercised. Chafe's penetrating insights into subjects such as health care, Kenneth Starr, welfare reform, and the Lewinsky scandal add texture and depth to our understanding of the Clintons' experience together. *Hillary and Bill* is the definitive account of the Clintons' relationship and its far-reaching impact on American political life.

In this new edition, Chafe explores how Hillary adopted a new persona as a U.S. senator, returning to the consensus-oriented reformer she had been before she met Bill. Listening to her constituents and building bridges to Republicans in Congress, she left behind the us-against-them political personality of her White House years. She kept this persona as secretary of state, establishing personal ties with foreign leaders and reaching out to average citizens in the countries she visited. Still, she retained her obsession with her personal privacy and permitted the Clinton Foundation to create potential conflicts of interest with her government responsibilities. The key question, as she approached the 2016 presidential race, was which Hillary would be the presidential candidate—the person who reaches out to others and seeks collaborators or the Hillary who demonizes the opposition and fiercely protects her privacy and self-image.

William H. Chafe is the Alice Mary Baldwin Professor of History, Emeritus, at Duke University and former president of the Organization of American Historians. He is the author of numerous books on civil rights, women's history, and politics.

"For those of us who worked with the Clintons, this book, by one of the nation's best historians, brings a keen eye and fresh insights to the intersection of their personalities and their exercise of power."—DAVID GERGEN

HISTORY/AFRICAN AMERICAN STUDIES/CARIBBEAN STUDIES

April 480 pages, 10 illustrations

cloth, 978-0-8223-6116-9, \$120.00/£83.00

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POLITICS/BIOGRAPHY

January 420 pages

paper, 978-0-8223-6230-2, \$21.95tr/£14.99

My Life with Things

The Consumer Diaries

ELIZABETH CHIN

Unconventional and provocative, *My Life with Things* is Elizabeth Chin's meditation on her relationship with consumer goods and a critical statement on the politics and method of anthropology. Chin centers the book on diary entries that focus on everyday items—kitchen cabinet knobs, shoes, a piano—and uses them to intimately examine the ways consumption resonates with personal and social meaning: from writing love haikus about her favorite nail polish and discussing the racial implications of her tooth cap, to revealing how she used shopping to cope with a miscarriage and contemplating how her young daughter came to think that she needed Lunesta. Throughout, Chin keeps Karl Marx and his family's relationship to their possessions in mind, drawing parallels between Marx's napkins, the production of late nineteenth-century table linens, and Chin's own vintage linen collection. Unflinchingly and refreshingly honest, Chin unlocks the complexities of her attachments to, reliance on, and complicated relationships with her things. In so doing, she prompts readers to reconsider their own consumption, as well as their assumptions about the possibilities for creative scholarship.

Elizabeth Chin is Professor of Media Design Practices at Art Center College of Design and the author of *Purchasing Power: Black Kids and American Consumer Culture*.

"In this highly anticipated volume Elizabeth Chin provides what is sure to be a classic text in consumption studies: a breakthrough autoethnography that exposes this mundane space as the highly affective, contradictory, and political space that it is. Smart, beautifully written, and honest, *My Life with Things* is a singular achievement and an unprecedented work that will forever trouble how we think about consumption and the very craft of contemporary ethnography."—**ARLENE DÁVILA**, New York University

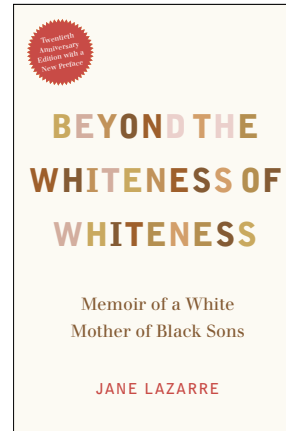
TWENTIETH ANNIVERSARY EDITION

Beyond the Whiteness of Whiteness

Memoir of a White Mother of Black Sons

JANE LAZARRE

With a new preface



"I am Black," Jane Lazarre's son tells her. "I have a Jewish mother, but I am not 'biracial.' That term is meaningless to me." She understands, she says—but he tells her, gently, that she can't because she is white. In this moving memoir, Jane Lazarre offers a powerful meditation on motherhood and racism in America as she works to understand the experiences of her African American husband and their two sons.

Recounting her education into the realities of African American life, Lazarre shows how although perceptions of racial difference lie at the heart of American history and culture, anyone can fully comprehend the experience of another through understanding, empathy, and learning.

This Twentieth Anniversary Edition features a new preface, in which Lazarre's elegy for Mother Emanuel AME in Charleston, South Carolina, Michael Brown, Eric Garner, and so many others, and reminds us of the continued resonance of race in American life. As #BlackLivesMatter gains momentum, *Beyond the Whiteness of Whiteness* is more urgent and essential than ever.

Jane Lazarre is the author of many books, including the memoirs *Wet Earth and Dreams: A Narrative of Grief and Recovery* and *The Mother Knot*, both also published by Duke University Press, and the novels *Inheritance* and *Some Place Quite Unknown*. She founded and directed the undergraduate writing program at Eugene Lang College at the New School for ten years and taught creative writing and literature there for twenty years. She has also taught at the City College of New York and Yale University.

"An important affirmation of a white woman's love of her black sons. Jane Lazarre, warrior mom, has crossed over."—**ALICE WALKER**

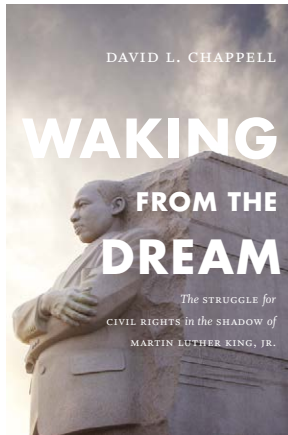
"A beautifully written, deeply thoughtful journey into the worlds of self and other."—*Kirkus Reviews*

NEW IN PAPERBACK

Waking From the Dream

The Struggle for Civil Rights
in the Shadow of Martin Luther King, Jr.

DAVID L. CHAPPELL



In *Waking From the Dream* David L. Chappell—whose book *A Stone of Hope* the *Atlantic Monthly* called “one of the three or four most important books on the civil rights movement”—provides a sweeping history of the fight to keep the civil rights movement alive following Martin Luther King’s assassination. Chappell reveals that, far from coming to an abrupt end with King’s death, the civil rights movement con-

tinued to work to realize King’s vision of an equal society. Entering a new phase where historic victories were no longer within reach, the movement’s veterans struggled to rally around common goals; and despite moments where the movement seemed to be on the verge of dissolution, it kept building coalitions, lobbying for legislation, and mobilizing activists. Chappell chronicles five key events of the movement’s post-King era: the passage of the Fair Housing Act in 1968; the debates over unity and leadership at the National Black Political Conventions; the campaign for full-employment legislation; the establishment of Martin Luther King Day; and Jesse Jackson’s quixotic presidential campaigns. With *Waking From the Dream*, Chappell provides a revealing look into a seldom-studied era of civil rights history, examines King’s place in American memory, and explains how a movement labored to overcome the loss of its leader.

David L. Chappell is Rothbaum Professor of American History at the University of Oklahoma and the author of *A Stone of Hope* and *Inside Agitators*.

“As a foray into still largely unexplored terrain, Chappell’s book is vital.”
—*Kirkus Reviews*

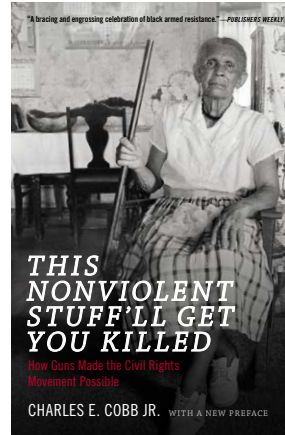
NEW IN PAPERBACK

This Nonviolent Stuff’ll Get You Killed

How Guns Made the Civil Rights
Movement Possible

CHARLES E. COBB JR.

With a new preface



Visiting Martin Luther King Jr. during the Montgomery, Alabama, bus boycott, journalist William Worthly almost sat on a loaded pistol. “Just for self-defense,” King assured him. It was not the only weapon King kept for such a purpose; one of his advisors remembered the reverend’s Montgomery, Alabama, home as “an arsenal.” Like King, many ostensibly “nonviolent” civil rights activists embraced their constitutional right

to self-protection—yet this crucial dimension of the Afro-American freedom struggle has been long ignored by history. In *This Nonviolent Stuff’ll Get You Killed*, Charles E. Cobb Jr. recovers this history, describing the vital role that armed self-defense has played in the survival and liberation of black communities. Drawing on his experiences in the civil rights movement and giving voice to its participants, Cobb lays bare the paradoxical relationship between the nonviolent civil rights struggle and the long history and importance of African Americans taking up arms to defend themselves against white supremacist violence.

Charles E. Cobb Jr. is a former field secretary for the Student Nonviolent Coordinating Committee and has taught at Brown University. An award-winning journalist, he is an inductee of the National Association of Black Journalists Hall of Fame. Cobb lives in Jacksonville, Florida.

“[A] bracing and engrossing celebration of black armed resistance.”
—*Publishers Weekly*

U.S. HISTORY/AFRICAN AMERICAN STUDIES/CIVIL RIGHTS

January 266 pages, 20 photographs
paper, 978-0-8223-6172-5, \$23.95tr/£16.99

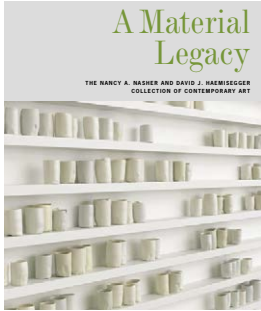
AFRICAN AMERICAN STUDIES/U.S. HISTORY/CIVIL RIGHTS

December 328 pages, 12 illustrations
paper, 978-0-8223-6123-7, \$24.95tr/£16.99

A Material Legacy

The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art

MARSHALL N. PRICE, EDITOR



Comprised of more than thirty large-scale works in two- and three-dimensions and drawn entirely from the Nancy A. Nasher and David J. Haemisegger Collection, *A Material Legacy* is a multi-generational exhibition that illustrates the material impulse found in contemporary art-making practices. Nearly all of the works in the

exhibition have been made within the last ten years, and many in the last several years, providing an almost real-time glimpse into the varied approaches and innovative techniques of art being made in the second decade of the twenty-first century. As the daughter and son-in-law of legendary art collectors, patrons, benefactors, and philanthropists Raymond D. and Patsy R. Nasher, Nancy Nasher and David Haemisegger have continued a family tradition by amassing a significant art collection. Raymond and Patsy acquired one of the world's great collections of modern sculpture, while Nancy and David have focused primarily on contemporary art, expanding their interest beyond three-dimensional work to include painting, drawing, and multimedia works in their collection. *A Material Legacy* reveals the various ways in which contemporary artists manifest a material tendency, from the politically charged works of Ivan Navarro and Kara Walker, the formal complexity of Tony Cragg, and the ascetic repetition of Sol Lewitt, to the colorful exuberance of Katharina Grosse and Elliot Hundley, among many others. The exhibition will be on display at the Nasher Museum of Art at Duke University from February 18 to July 10, 2016.

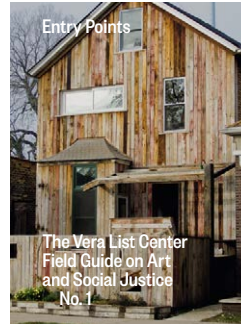
Marshall N. Price is the Nancy Hanks Curator of Modern and Contemporary Art at the Nasher Museum of Art at Duke University. He has organized dozens of exhibitions, most recently *Colour Correction: British and American Screenprints, 1967–75* (2015), and has lectured and written extensively on modern and contemporary art.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

Entry Points

The Vera List Center Field Guide on Art and Social Justice, No. 1

CARIN KUONI & CHELSEA HAINES, EDITORS



Providing a lively snapshot of the state of art and social justice today on a global level, *Entry Points* accompanies the inaugural Vera List Center Prize for Art and Politics, launched at The New School on the occasion of the center's twentieth anniversary. This book captures some of the most significant worldwide examples of art and social justice and introduces

an interested audience of artists, policy makers, scholars, and writers to new ways of thinking about how justice is defined, advanced, and practiced through the arts.

The book's first half contains three essays by Thomas Keenan, João Ribas, and Sharon Sliwinski that map the field of art and social justice. These essays are accompanied by more than twenty profiles of recent artist projects that consist of brief essays and artist pages.

The book's second half consists of an in-depth analysis of Theaster Gates's *The Dorchester Projects*, which won the inaugural Vera List Prize for Art and Politics. Produced to complement the project's exhibition at the Sheila C. Johnson Design Center, Parsons School of Design in September 2013, this analysis illuminates Gates's rich, complex, and exemplary work. This section includes an interview between Gates and Vera List Center director Carin Kuoni; essays by Horace D. Ballard Jr., Romi N. Crawford, Shannon Jackson, and Mabel O. Wilson; and a number of responses to *The Dorchester Projects* by faculty in departments across The New School.

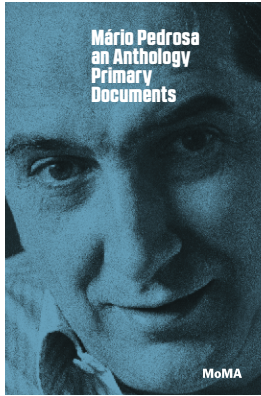
Carin Kuoni is Director and Curator of the Vera List Center for Art and Politics at The New School and the editor of several books, most recently *Speculation, Now*. **Chelsea Haines** is an art historian, curator, and writer based in New York.

PUBLISHED BY DUKE UNIVERSITY PRESS AND THE VERA LIST CENTER FOR ART AND POLITICS AT THE NEW SCHOOL

Mário Pedrosa

Primary Documents

GLORIA FERREIRA &
PAULO HERKENHOFF, EDITORS



This latest volume in MoMA's Primary Documents series provides an anthology of the writings of Mário Pedrosa, Brazil's preeminent critic of art, culture, and politics and one of Latin America's most frequently cited public intellectuals. It is the first publication to provide comprehensive English translations of Pedrosa's writings, which are indispensable to understanding Brazilian art of the twentieth century. Included texts

range from art and architectural criticism and theory to political writings as well as correspondence with his artistic and political interlocutors, among them such luminaries as André Breton, Alexander Calder, Lygia Clark, Ferreira Gullar, Oscar Niemeyer, Hélio Oiticica, Pablo Picasso, Luiz Inácio Lula da Silva, Harald Szeeman, and Leon Trotsky. The book also features newly commissioned essays by important scholars in the field that contextualize central themes of Pedrosa's writing and frame the importance of his thought for twentieth-century Brazilian art as well as the history of modernism writ large. These new translations will contribute to the international recognition of Mário Pedrosa's importance to the growing fields of global art history and theory.

Contributors

Aracy Amaral, Otília Arantes, Dore Ashton, Catherine Bompuis, Kaira Cabañas, Lauro Cavalcanti, Marcio Doctors, Glória Ferreira, Adele Nelson

Gloria Ferreira is an art critic based in Rio de Janeiro, Brazil. **Paulo Herkenhoff** is an art critic, curator, and cultural director of the Museum of Art of Rio—MAR.

PUBLICATION OF THE MUSEUM OF MODERN ART
MoMA PRIMARY DOCUMENTS

Art & Language International

Conceptual Art between Art Worlds

ROBERT BAILEY



Art & Language, *Comparative Models*, first version, 1971–1972

In *Art & Language International* Robert Bailey reconstructs the history of the conceptual art collective Art & Language, situating it in a geographical context to rethink its implications for the broader histories of contemporary art. Focusing on its international collaborations with dozens of artists and critics in and outside the collective between 1969 and 1977, Bailey positions Art & Language at the center of a historical shift from Euro-American modernism to a global contemporary art. He documents the collective's growth and reach, from trans-Atlantic discussions on the nature of conceptual art and the establishment of distinct working groups in New York and England to the collective's later work in Australia, New Zealand, and Yugoslavia. Bailey also details its publications, associations with political organizations, and the internal power struggles that precipitated its breakdown. Analyzing a wide range of artworks, texts, music, and films, he reveals how Art & Language navigated between art worlds to shape the international profile of conceptual art. Above all, Bailey underscores how the group's rigorous and interdisciplinary work provides a gateway to understanding how conceptual art operates as a mode of thinking that exceeds the visual to shape the philosophical, historical, and political.

Robert Bailey is Assistant Professor of Art History at the University of Oklahoma.

"With a remarkable ability to convey complex ideas in an accessible and indeed engaging manner, Robert Bailey displays a rare theoretical sophistication. He strikes a perfect balance between theory and the archive, as the larger theoretical notions assist him in articulating the disclosures of experience, while these disclosures impose upon him the exigency to redesign the mesh of theory itself. It is imperative not to miss just how innovative and important Bailey's contribution is."—ALEXANDER ALBERRO, author of *Conceptual Art and the Politics of Publicity*

ART/LATIN AMERICAN STUDIES

January 504 pages, 72 illustrations (including 32 in color)
paper, 978-0-87070-911-1, \$40.00tr/£27.99

ART HISTORY/CONTEMPORARY ART

June 256 pages, 50 illustrations
paper, 978-0-8223-6168-8, \$23.95/£16.99
cloth, 978-0-8223-6149-7, \$84.95/£59.00
Also available as an ebook

The Value of Comparison

PETER VAN DER VEER

In *The Value of Comparison* Peter van der Veer makes a compelling case for using comparative approaches for the study of society and the need to resist the simplified civilization narratives popular in public discourse and some social theory. He takes the quantitative social sciences and the broad social theories they rely on to task for their inability to question Western cultural presuppositions, demonstrating that anthropology's comparative approach provides a better means to understand societies. This capacity stems from anthropology's engagement with diversity, its fragmentary approach to studying social life, and its ability to translate difference between cultures. Through essays on topics as varied as iconoclasm, urban poverty, Muslim immigration, and social exclusion van der Veer highlights the ways that studying the particular and the unique allows for gaining a deeper knowledge of the whole without resorting to simple generalizations that elide and marginalize difference.

Peter van der Veer is Director at the Max Planck Institute for the Study of Religious and Ethnic Diversity at Göttingen, Germany, and Distinguished University Professor at Utrecht University. He is the author of several books, including *The Modern Spirit of Asia: The Spiritual and the Secular in China and India*.

THE LEWIS HENRY MORGAN LECTURES

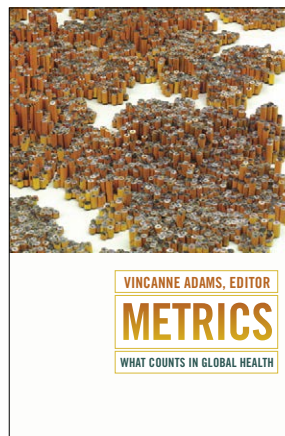
A Series Edited by Robert J. Foster and Daniel R. Reichman

"Passionately defending a critically informed anthropological method, Peter van der Veer takes on big names and massively funded projects in the social sciences—and he does not suffer fools gladly. He exposes the 'emperor's clothes,' critically revealing the persistence of unexamined Western cultural presuppositions while challenging the tendency toward generalization and cultural essentialism in the social sciences and the political uses of notions of civilization and civility to exclude unwanted others."—**KENNETH DEAN**, coauthor of *Ritual Alliances of the Putian Plain*

Metrics

What Counts in Global Health

VINCANNE ADAMS, EDITOR



Using ethnographic evidence from around the globe, this volume's contributors evaluate the accomplishments, limits, and consequences of using metrics as primary tools for global health. Whether analyzing maternal mortality rates in Southeastern Africa to highlight the assumptions built into equations, outlining the links between political goals and metrics data in Nigeria and Alaska, or discussing how health

outcomes are tied to calculating a program's monetary worth in Haiti, the contributors question the ability of metrics to offer universal standards for solving global health problems. While using metrics can improve health and open up new kinds of political and fiscal opportunities, they also have the ability to obstruct the treatment of specific cases and discount what people know about their own lives. *Metrics* captures a moment when global health scholars and practitioners must evaluate the potential effectiveness and pitfalls of using metrics—the ideal implementation of which remains elusive and problematic.

Contributors

Vincanne Adams, Susan L. Erikson, Molly Hales, Pierre Minn, Adeola Oni-Orisan, Carolyn Smith-Morris, Marlee Tichenor, Lily Walkover, Claire L. Wendland

Vincanne Adams is Professor of Medical Anthropology in the Department of Anthropology, History and Social Medicine at the University of California, San Francisco. She is the author of *Markets of Sorrow, Labors of Faith*, also published by Duke University Press.

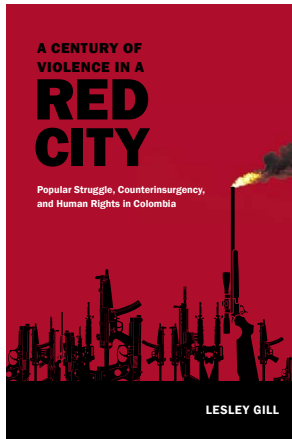
CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY

A Series Edited by Vincanne Adams and João Biehl

"A stunning benchmark volume, in measured tones of 'applause and caution,' about the statistical methods that increasingly govern and provide investment opportunities for health interventions, poverty reduction, and much else in the postcolonial world. But such stories can also expose the fabrications and distortions that the drive for statistical certainty produces, and explain why so many well-intentioned 'evidence based' interventions fail. Lucidly explaining global health financialization, the volume calls for alternative metrics, complementary methods, and less reliance on abstracted indices and proxies."—**MICHAEL M. J. FISCHER**, author of *Anthropological Futures*

A Century of Violence in a Red City

Popular Struggle, Counterinsurgency,
and Human Rights in Colombia
LESLEY GILL



In *A Century of Violence in a Red City* Lesley Gill provides insights into broad trends of global capitalist development, class disenfranchisement and dispossession, and the decline of progressive politics. Gill traces the rise and fall of the strong labor unions, neighborhood organizations, and working class of Barrancabermeja, Colombia, from their origins in the 1920s to their effective activism for agrarian

reforms, labor rights, and social programs in the 1960s and 1970s. Like much of Colombia, Barrancabermeja came to be dominated by alliances of right-wing politicians, drug traffickers, foreign corporations, and paramilitary groups. These alliances reshaped the geography of power and gave rise to a pernicious form of armed neoliberalism. Their violent incursion into Barrancabermeja's civil society beginning in the 1980s decimated the city's social networks, destabilized life for its residents, and destroyed its working-class organizations. As a result, community leaders are now left clinging to the toothless discourse of human rights, which cannot effectively challenge the status quo. In this stark book, Gill captures the grim reality and precarious future of Barrancabermeja and other places ravaged by neoliberalism and violence.

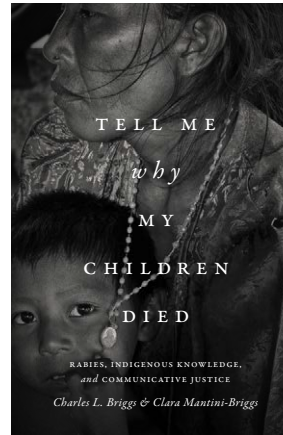
Lesley Gill is Professor of Anthropology at Vanderbilt University and the author of *The School of the Americas: Military Training and Political Violence in the Americas*, also published by Duke University Press.

"Lesley Gill's *A Century of Violence in a Red City* reads like a nonfiction version of *One Hundred Years of Solitude*. Compelling in analysis, empathetic in interpretation, Gill's sweeping narrative of political struggle, social solidarity, and public-private repression in the Colombian city of Barrancabermeja is required reading for anyone hoping to understand Latin America's twentieth- and early-twenty-first-century history."

—**GREG GRANDIN**, author of *Kissinger's Shadow: The Long Reach of America's Most Controversial Statesman*

Tell Me Why My Children Died

Rabies, Indigenous Knowledge,
and Communicative Justice
**CHARLES L. BRIGGS &
CLARA MANTINI-BRIGGS**



Tell Me Why My Children Died tells the gripping story of indigenous leaders' efforts to identify a strange disease that killed thirty-two children and six young adults in a Venezuelan rainforest between 2007 and 2008. In this pathbreaking book, Charles L. Briggs and Clara Mantini-Briggs relay the nightmarish and difficult experiences of doctors, patients, parents, local leaders, healers, and epidemiologists; detail how jour-

nalists first created a smokescreen, then projected the epidemic worldwide; discuss the Chávez government's hesitant and sometimes ambivalent reactions; and narrate the eventual diagnosis of bat-transmitted rabies. By recounting residents' quest to learn why their children died and documenting their creative approaches to democratizing health, the authors open up new ways to address some of global health's most intractable problems.

Charles L. Briggs is Alan Dundes Distinguished Professor in the Department of Anthropology, University of California, Berkeley and the author or coauthor of ten books. **Clara Mantini-Briggs**, a Venezuelan public health physician, was the National Coordinator of the Dengue Fever Program in Venezuela's Ministry of Health and is a Lecturer in Anthropology at the University of California, Berkeley. They are coauthors of *Stories in the Time of Cholera: Racial Profiling during a Medical Nightmare*.

CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY
A Series Edited by Vincanne Adams and João Biehl

"A shocking testimony of a reality that challenges us. Again Charles Briggs and Clara Mantini-Briggs give us irrefutable evidence of the greatest contradiction of the market society: the opulence of a few and misery for the many. Their account of the distressing but institutionally invisible reproduction of an avoidable epidemic confirms the revealing power of critical ethnography and places on the table of public health the role that communication plays in the social determination of health."—**JAIME BREILH**, Universidad Andina Simón Bolívar, Sede Ecuador

LATIN AMERICAN STUDIES/ANTHROPOLOGY/HUMAN RIGHTS

February 304 pages, 8 illustrations

paper, 978-0-8223-6060-5, **\$24.95/£16.99**

cloth, 978-0-8223-6029-2, **\$89.95/£62.00**

Also available as an ebook

ANTHROPOLOGY/GLOBAL HEALTH/LATIN AMERICAN STUDIES

May 320 pages, 52 illustrations

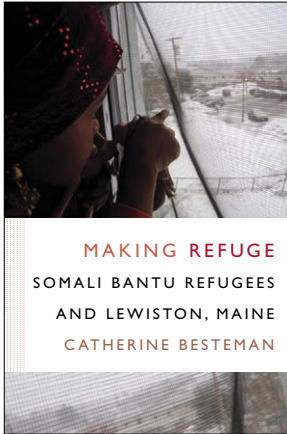
paper, 978-0-8223-6124-4, **\$25.95/£17.99**

cloth, 978-0-8223-6105-3, **\$94.95/£66.00**

Also available as an ebook

Making Refuge

Somali Bantu Refugees
and Lewiston, Maine
CATHERINE BESTEMAN



How do people whose entire way of life has been destroyed and who witnessed horrible abuses against loved ones construct a new future? How do people who have survived the ravages of war and displacement rebuild their lives in a new country when their world has totally changed? In *Making Refuge* Catherine Besteman follows the trajectory of Somali Bantus from their homes in Somalia before the onset in 1991 of Somalia's

civil war, to their displacement to Kenyan refugee camps, to their relocation in cities across the United States, to their settlement in the struggling former mill town of Lewiston, Maine. Tracking their experiences as “secondary migrants” who grapple with the struggles of xenophobia, neoliberalism, and grief, Besteman asks what humanitarianism feels like to those who are its objects and what happens when refugees move in next door. As Lewiston's refugees and locals negotiate coresidence and find that assimilation goes both ways, their story demonstrates the efforts of diverse people to find ways to live together and create community. Besteman's account illuminates the contemporary debates about economic and moral responsibility, security, and community that immigration provokes.

Catherine Besteman is Francis F. and Ruth K. Bartlett Professor of Anthropology at Colby College and the author of *Transforming Cape Town* and *Unraveling Somalia: Race, Class, and the Legacy of Slavery*.

GLOBAL INSECURITIES

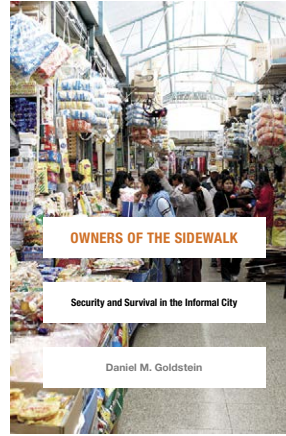
A Series Edited by Catherine Besteman and Daniel M. Goldstein

“*Making Refuge* is the extraordinary story of an anthropological reencounter as the ethnographer discovers that villagers she had lived with in Somalia two decades earlier have become her neighbors in Maine after they left their war-torn country to seek asylum in the United States. Few studies have provided such a powerful albeit intimate understanding of the unexpectedness of globalization, variations in the experience of diaspora, and complications of resettlement in a sometimes hostile new environment.”

—**DIDIER FASSIN**, author of *Humanitarian Reason: A Moral History of the Present*

Owners of the Sidewalk

Security and Survival in the Informal City
DANIEL M. GOLDSTEIN



Many of Bolivia's poorest and most vulnerable citizens work as vendors in the Cancha mega-market in the city of Cochabamba, where they must navigate systems of informality and illegality in order to survive. In *Owners of the Sidewalk* Daniel M. Goldstein examines the ways these systems correlate in the marginal spaces of the Latin American city. Collaborating with the Cancha's legal and permanent stall vendors (*fijos*)

and its illegal and itinerant street and sidewalk vendors (*ambulantes*), Goldstein shows how the state's deliberate neglect and criminalization of the Cancha's poor—a practice common to neoliberal modern cities—make the poor exploitable and governable, and consign them to an insecure existence. Goldstein's collaborative and engaged approach to ethnographic field research also opens up critical questions about what ethical scholarship entails.

Daniel M. Goldstein is Professor of Anthropology at Rutgers University, the author of *Outlawed: Between Security and Rights in a Bolivian City* and *The Spectacular City: Violence and Performance in Urban Bolivia*, and the coeditor of *Violent Democracies in Latin America*, all also published by Duke University Press.

GLOBAL INSECURITIES

A Series Edited by Catherine Besteman and Daniel M. Goldstein

“Superbly researched and beautifully executed, *Owners of the Sidewalk* will be particularly effective at teaching students about methodology and fieldwork as well as collaborative ethnography and its challenges, all while providing a great example of a really well written ethnography. Daniel M. Goldstein's detailed descriptions bring La Cancha and its characters to life, and his successful weaving together of history, method, theory, and the insights of the people he worked with has created a unique and outstanding book that will be welcomed by specialists and generalists alike.”—**LYNN STEPHEN**, author of *We Are the Face of Oaxaca: Testimony and Social Movements*

Exiled Home

Salvadoran Transnational Youth
in the Aftermath of Violence

SUSAN BIBLER COUTIN

In *Exiled Home*, Susan Bibler Coutin recounts the experiences of Salvadoran children who migrated with their families to the United States during the 1980–1992 civil war. Because of their youth and the violence they left behind, as well their uncertain legal status in the United States, many grew up with distant memories of El Salvador and a profound sense of disjuncture in their adopted homeland. Through interviews in both countries, Coutin examines how they sought to understand and overcome the trauma of war and displacement through such strategies as recording community histories; advocating for undocumented immigrants; forging new relationships with the Salvadoran state; and, for those deported from the United States, reconstructing their lives in El Salvador. In focusing on the case of Salvadoran youth, Coutin's nuanced analysis shows how the violence associated with emigration can be countered through practices that recuperate historical memory while also reclaiming national membership.

Susan Bibler Coutin is Professor of Criminology, Law, and Society and Anthropology at the University of California, Irvine. She is the author of *Nations of Emigrants: Shifting Boundaries of Citizenship in El Salvador and the United States*; *Legalizing Moves: Salvadoran Immigrants' Struggle for U.S. Residency*; and *The Culture of Protest: Religious Activism and the U.S. Sanctuary Movement*.

GLOBAL INSECURITIES

A Series Edited by Catherine Besteman and Daniel M. Goldstein

Endangered City

The Politics of Security
and Risk in Bogotá

AUSTIN ZEIDERMAN

Security and risk have become central to how cities are planned, built, governed, and inhabited in the twenty-first century. In *Endangered City*, Austin Zeiderman focuses on this new political imperative to govern the present in anticipation of future harm. Through ethnographic fieldwork and archival research in Bogotá, Colombia, he examines how state actors work to protect the lives of poor and vulnerable citizens from a range of threats, including environmental hazards and urban violence. By following both the governmental agencies charged with this mandate and the citizens governed by it, *Endangered City* reveals what happens when logics of endangerment shape the terrain of political engagement between citizens and the state. The self-built settlements of Bogotá's urban periphery prove a critical site from which to examine the rising effect of security and risk on contemporary cities and urban life.

Austin Zeiderman is an anthropologist and Assistant Professor in the Department of Geography and Environment at the London School of Economics and Political Science.

GLOBAL INSECURITIES

A Series Edited by Catherine Besteman and Daniel M. Goldstein

Announcing a new series

Global Insecurities

EDITED BY CATHERINE BESTEMAN
AND DANIEL M. GOLDSTEIN

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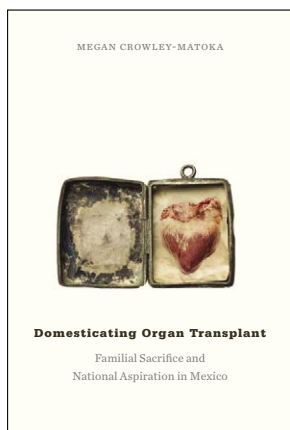
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Domesticating Organ Transplant

Familial Sacrifice and
National Aspiration in Mexico

MEGAN CROWLEY-MATOKA



Organ transplant in Mexico is overwhelmingly a family matter, utterly dependent on kidneys from living relatives—not from stranger donors typical elsewhere. Yet Mexican transplant is also a public affair that is proudly performed primarily in state-run hospitals. In *Domesticating Organ Transplant*, Megan Crowley-Matoka examines the intimate dynamics and complex politics of kidney transplant, drawing on extensive fieldwork with patients, families, medical professionals, and government and religious leaders in Guadalajara. Weaving together haunting stories and sometimes surprising statistics culled from hundreds of transplant cases, she offers nuanced insight into the way iconic notions about mothers, miracles, and mestizos shape how some lives are saved and others are risked through transplantation. Crowley-Matoka argues that as familial donors render transplant culturally familiar, this fraught form of medicine is deeply enabled in Mexico by its domestication as both private matter of home and proud product of the nation. Analyzing the everyday effects of transplant's own iconic power as an intervention that exemplifies medicine's death-defying promise and commodifying perils, Crowley-Matoka illuminates how embodied experience, clinical practice, and national identity produce one another.

Through interviews with women and doctors, observations in clinics, research centers, and pharmacies, and analyses of contraceptive marketing, Sanabria traces the genealogy of menstrual suppression, from its use in population control strategies in the Global South to its remarketing as a practice of pharmaceutical self-enhancement couched in neoliberal notions of choice. She links the widespread practice of menstrual suppression and other related elective medical interventions to Bahian views of the body as a malleable object that requires constant work. Given this bodily plasticity, and its potentially limitless character, the book considers ways to assess the values attributed to bodily interventions. *Plastic Bodies* will be of interest to all those working in medical anthropology, gender studies, and sexual and reproductive health.

Megan Crowley-Matoka is Assistant Professor of Medical Humanities and Bioethics at Northwestern University.

"This superbly crafted ethnography draws readers deeply into the domain of organ transplantation in Guadalajara, Mexico. Megan Crowley-Matoka lays bare the ubiquitous moral and social consequences, tragic and joyful, associated with kidney transfer from one family member to another, that reverberate for years among extended family members, transplant teams, and society at large. These findings have implications for all forms of medical manipulation involving the procurement and transfer of bodily material among humankind."—**MARGARET LOCK**, author of *The Alzheimer Conundrum: Entanglements of Dementia and Aging*

Plastic Bodies

Sex Hormones and
Menstrual Suppression in Brazil

EMILIA SANABRIA



Photo courtesy of Smithsonian Institution, National Museum of American History.

In *Plastic Bodies* Emilia Sanabria examines how sex hormones are enrolled to create, mold, and discipline social relations and subjectivities. She shows how hormones have become central to contemporary understandings of class, gender, sex, the body, personhood, modernity, and Brazilian national identity.

Through interviews with women and doctors, observations in clinics, research centers, and pharmacies, and analyses of contraceptive marketing, Sanabria traces the genealogy of menstrual suppression, from its use in population control strategies in the Global South to its remarketing as a practice of pharmaceutical self-enhancement couched in neoliberal notions of choice. She links the widespread practice of menstrual suppression and other related elective medical interventions to Bahian views of the body as a malleable object that requires constant work. Given this bodily plasticity, and its potentially limitless character, the book considers ways to assess the values attributed to bodily interventions. *Plastic Bodies* will be of interest to all those working in medical anthropology, gender studies, and sexual and reproductive health.

Emilia Sanabria is Maîtresse de conference in Social Anthropology at the Ecole Normale Supérieure de Lyon.



EXPERIMENTAL FUTURES

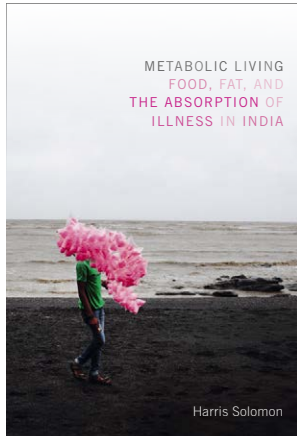
A Series Edited by Michael M. J. Fischer and Joseph Dumit

"Read this book and you'll never think about hormones the same way again. Emilia Sanabria takes us into the Brave New World of Brazilian gynecology, where experimental contraceptives (sometimes containing testosterone) are taken to suppress menstruation, improve body shape, 'give fire,' or manage relationships. *Plastic Bodies* is a fascinating account of how hormones came to have multiple forms and uses in Brazil. A beautifully written ethnography, it is also an intimate portrait of women's experiences of these pharmaceuticals."—**ALEXANDER EDMONDS**, author of *Pretty Modern: Beauty, Sex, and Plastic Surgery in Brazil*

Metabolic Living

Food, Fat, and the Absorption of Illness in India

HARRIS SOLOMON



The popular narrative of “globesity” posits that the adoption of Western diets is intensifying obesity and diabetes in the Global South and that disordered metabolisms are the embodied consequence of globalization and excess. In *Metabolic Living* Harris Solomon recasts these narratives by examining how people in Mumbai, India experience the porosity between food, fat, the body, and the city. Solomon

contends that obesity and diabetes pose a problem of absorption between body and environment. Drawing on ethnographic fieldwork carried out in Mumbai’s home kitchens, metabolic disorder clinics, food companies, markets, and social services, he details the absorption of everything from snack foods and mangoes to insulin, stress, and pollutants. As these substances pass between the city and the body and blur the two domains, the onset and treatment of metabolic illness raise questions about who has the power to decide what goes into bodies and when food means life. Evoking metabolism as a condition of contemporary urban life and a vital political analytic, Solomon illuminates the lived predicaments of obesity and diabetes, and reorients our understanding of chronic illness in India and beyond.

Harris Solomon is Assistant Professor of Cultural Anthropology and Global Health at Duke University.

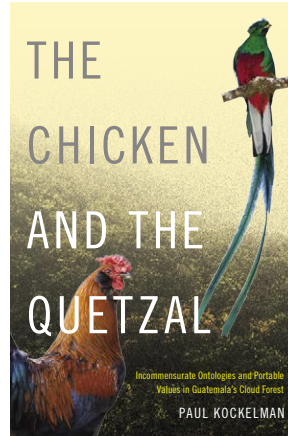
CRITICAL GLOBAL HEALTH: EVIDENCE, EFFICACY, ETHNOGRAPHY
A Series Edited by Vincanne Adams and João Biehl

“Harris Solomon’s deft and beautifully written analysis makes a strong case for absorption as a key concept that will enable new understandings of global health and its politics; food and obesity as generative sites for reflection on complex transformation in urban India; and metabolism as a powerful figure for reanimating debate in science studies, medical and philosophical anthropology, and public health.”—**LAWRENCE COHEN**, author of *No Aging in India: Alzheimer’s, the Bad Family, and Other Modern Things*

The Chicken and the Quetzal

Incommensurate Ontologies and Portable Values in Guatemala’s Cloud Forest

PAUL KOCKELMAN



In *The Chicken and the Quetzal* Paul Kockelman theorizes the creation, measurement, and capture of value by recounting the cultural history of a village in Guatemala’s highland cloud forests and its relation to conservation movements and ecotourism. In 1990 a group of German ecologists founded an NGO to help preserve the habitat of the resplendent quetzal—the strikingly beautiful national bird of

Guatemala—near the village of Chicacnab. The ecotourism project they established in Chicacnab was meant to provide new sources of income for its residents so they would abandon farming methods that destroyed quetzal habitat. The pressure on villagers to change their practices created new values and forced negotiations between indigenous worldviews and the conservationists’ goals. Kockelman uses this story to offer a sweeping theoretical framework for understanding the entanglement of values as they are interpreted and travel across different and often incommensurate ontological worlds. His theorizations apply widely to studies of the production of value, the changing ways people make value portable, and value’s relationship to ontology, affect, and selfhood.

Paul Kockelman is Professor of Anthropology at Yale University and the author of *Agent, Person, Subject, Self: A Theory of Ontology, Interaction, and Infrastructure*.

“This is a big book, speaking to the hard and intractable questions about the distinctions between the particular and the universal, the private and the public, and the intimate and the ultimate. Insofar as philosophy has tried to understand the human condition as bridging the mental and physical world, Paul Kockelman’s book is one of the boldest things out there. I love this book and its analytical project. Anthropology needs something like this, now.”—**BILL MAURER**, author of *How Would You Like to Pay?: How Technology Is Changing the Future of Money*

ANTHROPOLOGY/SCIENCE STUDIES/SOUTH ASIAN STUDIES

May 296 pages, 12 illustrations

paper, 978-0-8223-6101-5, \$24.95/£16.99

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January 216 pages

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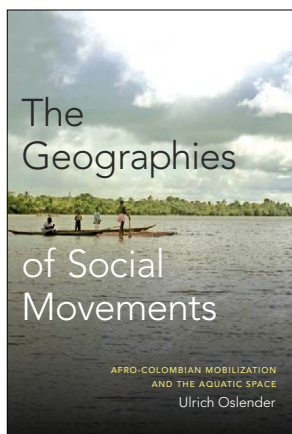
cloth, 978-0-8223-6056-8, \$84.95/£59.00

Also available as an ebook

The Geographies of Social Movements

Afro-Colombian Mobilization and the Aquatic Space

ULRICH OSLENDER



In *The Geographies of Social Movements* Ulrich Oslender proposes a critical place perspective to examine the activism of black communities in the lowland rain forest of Colombia's Pacific coast region. Drawing on extensive ethnographic fieldwork in and around the town of Guapi, Oslender examines how the work of local community councils, which have organized around newly granted ethnic and land rights

since the early 1990s, is anchored to space and place. Exploring how residents' social relationships are entangled with the region's rivers, streams, swamps, rain, and tides, Oslender argues that this "aquatic space"—his conceptualization of the mutually constitutive relationships between people and their rain forest environment—provides a local epistemology that has shaped the political process. Oslender demonstrates that social mobilization among Colombia's Pacific coast black communities is best understood as emerging out of their place-based identity and environmental imaginaries. He argues that the critical place perspective proposed accounts more fully for the multiple, multiscalar, rooted, and networked experiences within social movements.

Ulrich Oslender is Assistant Professor of Geography at Florida International University and the coeditor of *Bridging Scholarship and Activism: Reflections from the Frontlines of Collaborative Research*.

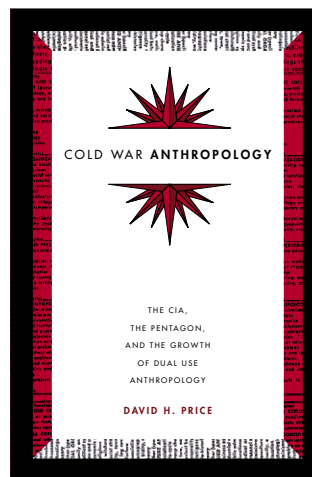
NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY
A Series Edited by Arturo Escobar and Dianne Rocheleau

"Ulrich Oslender makes a clear and forceful argument for using a critical place perspective. *The Geographies of Social Movements* is an outstanding piece of work; with its open and inviting writing and its broad overview of the literature about social movements, it will be a welcome text for introducing anthropology, sociology, and geography students to the dilemmas of 'development' and the difficulties of people who live in marginalized spaces. Oslender's grasp of the history of Colombia and its internal political divisions is beyond reproach."—**JOHN AGNEW**, author of *Hegemony: The New Shape of Global Power*

Cold War Anthropology

The CIA, the Pentagon, and the Growth of Dual Use Anthropology

DAVID H. PRICE



In *Cold War Anthropology*, David H. Price offers a provocative account of the profound influence that the American security state has had on the field of anthropology since the Second World War. Using a wealth of information unearthed in CIA, FBI, and military records, he maps out the intricate connections between academia and the intelligence community, and the strategic use of anthropological research to further the goals of

the American military complex. The rise of area studies programs, funded both openly and covertly by government agencies, encouraged anthropologists to produce work that had intellectual value within the field while also shaping global counterinsurgency and development programs that furthered America's Cold War objectives. Ultimately, the moral issues raised by these activities prompted the American Anthropological Association to establish its first ethics code. Price concludes by comparing Cold War-era anthropology to the anthropological expertise deployed by the military in the post-9/11 era.

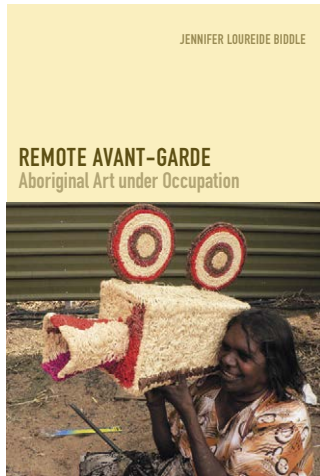
David H. Price is Professor of Anthropology at Saint Martin's University. He is the author of *Threatening Anthropology: McCarthyism and the FBI's Surveillance of Activist Anthropologists* and *Anthropological Intelligence: The Deployment and Neglect of American Anthropology in the Second World War*, both also published by Duke University Press, and *Weaponizing Anthropology: Social Science in Service of the Militarized State*.

"Once again, David H. Price proves he is anthropology's conscience. In a time when the human sciences are being compromised by revelations of their complicity with some of the worst practices of a national security state and a phony 'war on terror,' Price's work stands as a moral and political compass. It stands as a caution and a guide to research because of Price's remarkable accomplishment in making a persuasive case for ethical action the logical conclusion of serious scholarship."—**MARSHALL SAHLINS**, author of *Confucius Institutes: Academic Malware*

Remote Avant-Garde

Aboriginal Art under Occupation

JENNIFER LOUREIDE BIDDLE



In *Remote Avant-Garde* Jennifer Loureide Biddle models new and emergent desert Aboriginal aesthetics as an art of survival. Since 2007, Australian government policy has targeted “remote” Australian Aboriginal communities as at crisis level of delinquency and dysfunction. Biddle asks how emergent art responds to national emergency, from the creation of locally hunted grass sculptures to bi-literary acrylic witness paintings

to stop-motion animation. Following directly from the unprecedented success of the Western Desert art movement, contemporary Aboriginal artists harness traditions of experimentation to revivify at-risk vernacular languages, maintain cultural heritage, and ensure place-based practice of community initiative. Biddle shows how these new art forms demand serious and sustained attention to the dense complexities of sentient perception and the radical inseparability of art from life. Taking shape on frontier boundaries and in zones of intercultural imperative, *Remote Avant-Garde* presents Aboriginal art “under occupation” in Australia today.

Jennifer Loureide Biddle is Director of Visual Anthropology & Visual Culture and Senior Research Fellow at the National Institute for Experimental Arts at the University of New South Wales. She is the author of *Breasts, Bodies, Canvas: Central Desert Art as Experience*.

OBJECTS/HISTORIES

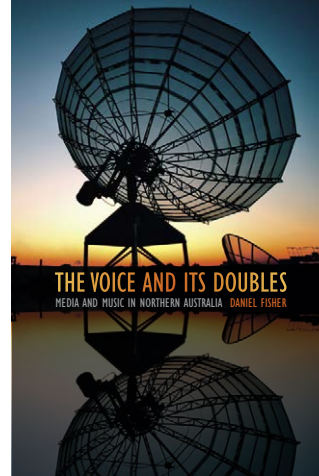
A Series Edited by Nicholas Thomas

“Introducing an entire complex array of art, film, and digital forms, Jennifer Loureide Biddle destabilizes standard divisions between urban and remote Indigenous arts and politics, and between art as representation and art as performative social intervention. She does this all while simultaneously moving readers into the social complexity of Western Desert Indigenous art and outward into contemporary Australia’s broader social politics of culture and arts. *Remote Avant-Garde* is a tour de force of aesthetic life under settler occupation that moves approaches to art, politics, and aesthetic theory in new and exciting directions.”—**ELIZABETH A. POVINELLI**, author of *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism*

The Voice and Its Doubles

Media and Music in Northern Australia

DANIEL FISHER



Beginning in the early 1980s Aboriginal Australians found in music, radio, and filmic media a means to make themselves heard across the country and to insert themselves into the center of Australian political life. In *The Voice and Its Doubles* Daniel Fisher analyses the great success of this endeavor, asking what is at stake in the sounds of such media for Aboriginal Australians. Drawing on long-term

ethnographic research in Northern Australia, Fisher describes the close proximity of musical media, shifting forms of governmental intervention, and those public expressions of intimacy and kinship that suffuse Aboriginal Australian social life. Today’s Aboriginal media include genres of country music and hip-hop; radio requests and broadcast speech; the visual graphs of a digital audio timeline; as well as the statistical media of audience research and the discursive and numerical figures of state audits and cultural policy formation. In each of these diverse instances the mediatized voice has become a site for overlapping and at times discordant forms of political, expressive, and institutional creativity.

Daniel Fisher is Assistant Professor of Anthropology at the University of California, Berkeley, and the coeditor of *Radio Fields: Anthropology and Wireless Sound in the 21st Century*.

“*The Voice and Its Doubles* is a beautifully crafted theoretical and ethnographic tour de force that deeply engages with the rich universe of Indigenous audio media. Daniel Fisher guides us through experiences linking indigenous sonic expression and social relations that characterize radio, music, and activism in Northern Australia. More broadly, this book asks readers interested in anthropology, media, and indigenous studies to think about what’s at stake for Indigenous cultural activists in the poetics and politics of voice, music, and their mediation in complex contemporary soundscapes.”—**FAYE GINSBURG**, Director, Center for Media, Culture, and History, New York University

ART/ANTHROPOLOGY/INDIGENOUS STUDIES

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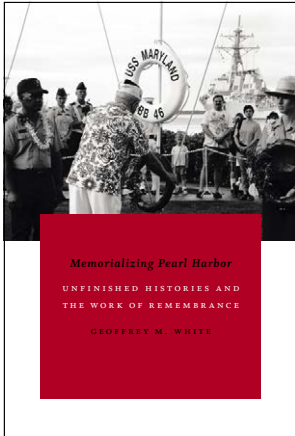
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Memorializing Pearl Harbor

Unfinished Histories
and the Work of Remembrance

GEOFFREY M. WHITE



Memorializing Pearl Harbor examines the challenge of representing history at the site of the attack that brought the United States into World War II. Analyzing moments in which history is re-presented—in commemorative events, documentary films, museum design, and educational programming—Geoffrey M. White shows that the memorial to the Pearl Harbor bombing is not a fixed or singular institution.

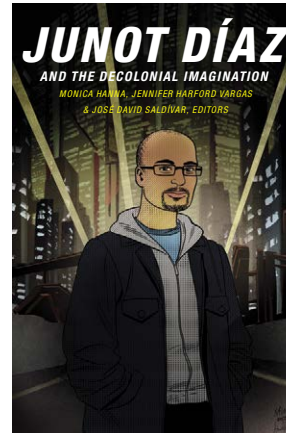
Rather, it has become a site in which many histories are performed, validated, and challenged. In addition to valorizing military service and sacrifice, the memorial has become a place where Japanese veterans have come to seek recognition and reconciliation, where Japanese Americans have sought to correct narratives of racial mistrust, and where Native Hawaiians have challenged their ongoing erasure from their own land. Drawing on extended ethnographic fieldwork, White maps these struggles onto larger controversies about public history, museum practices, and national memory.

Geoffrey M. White is Professor Emeritus of Anthropology at the University of Hawai'i. He is the coeditor of *Perilous Memories: The Asia-Pacific War(s)*, also published by Duke University Press, and author of *Identity through History: Living Stories in a Solomon Islands Society*.

“With engaging prose, theoretical sophistication, and rich observation, Geoffrey M. White advances a new understanding of public commemoration as deeply affective work for those whose voices are remembered, forgotten, or excluded. *Memorializing Pearl Harbor* fills a huge lacuna in the study of contemporary American memory and breaks new ground in its ethnographic depth and historical breadth by bringing a range of sites of memory production into one comprehensive account. It is a tour de force.”—**CHRISTINA SCHWENKEL**, author of *The American War in Contemporary Vietnam: Transnational Remembrance and Representation*

Junot Díaz and the Decolonial Imagination

MONICA HANNA, JENNIFER HARFORD VARGAS
& JOSÉ DAVID SALDÍVAR, EDITORS



The first sustained critical examination of the work of Dominican American writer Junot Díaz, this interdisciplinary collection considers how Díaz's writing illuminates the world of Latino cultural expression and trans-American and diasporic literary history. Interested in conceptualizing Díaz's decolonial imagination and his radically reenvisioned world, the contributors show how his aesthetic and activist practice reflect a significant shift in American letters

toward a hemispheric and planetary culture. They examine the intersections of race, Afro-Latinidad, gender, sexuality, disability, poverty, and power in Díaz's work. Essays in the volume explore issues of narration, language, and humor in *The Brief Wondrous Life of Oscar Wao*, the racialized constructions of gender and sexuality in *Drown* and *This Is How You Lose Her*, and the role of the zombie in the short story “Monstro.” Collectively, they situate Díaz's writing in relation to American and Latin American literary practices and reveal the author's activist investments. The volume concludes with Paula Moya's interview with Díaz.

Contributors

Glenda R. Carpio, Arlene Dávila, Lyn Di Iorio, Junot Díaz, Monica Hanna, Jennifer Harford Vargas, Ylce Irizarry, Claudia Milian, Julie Avril Minich, Paula M. L. Moya, Sarah Quesada, José David Saldívar, Ramón Saldívar, Silvio Torres-Saillant, Deborah R. Vargas

Monica Hanna is Assistant Professor of Chicana and Chicano Studies at California State University, Fullerton. **Jennifer Harford Vargas** is Assistant Professor of English at Bryn Mawr College. **José David Saldívar** is Professor of Comparative Literature at Stanford University and the author of *Trans-Americanity*, also published by Duke University Press.

“Powerfully seductive and so cagey that literary classics and models become mere forerunners of his own moves, Junot Díaz does more than delight us. He also arrests the attention of critical readers who accompany him, in great style and subtle substance. This collection of brilliant essays follows Junot's masterful lead to give historical, sociological, linguistic, but primarily and gloriously stylistic accounts of his wrestling American English into an ethnically mixed medium of decolonized compositions.”—**DORIS SOMMER**, author of *The Work of Art in the World*

The Brink of Freedom

Improvising Life in the
Nineteenth-Century Atlantic World

DAVID KAZANJIAN

In *The Brink of Freedom* David Kazanjian revises nineteenth-century conceptions of freedom by examining the ways black settler colonists in Liberia and Mayan rebels in Yucatán imagined how to live freely. Focusing on colonial and early national Liberia and the Caste War of Yucatán, Kazanjian interprets letters from black settlers in apposition to letters and literature from Mayan rebels and their Creole antagonists. He reads these overlooked, multilingual archives not for their descriptive content, but for how they unsettle and recast liberal forms of freedom within global systems of racial capitalism. By juxtaposing two unheralded and seemingly unrelated Atlantic histories, Kazanjian finds remarkably fresh, nuanced, and worldly conceptions of freedom thriving amid the archived everyday. *The Brink of Freedom's* speculative, quotidian globalities ultimately ask us to improvise radical ways of living in the world.

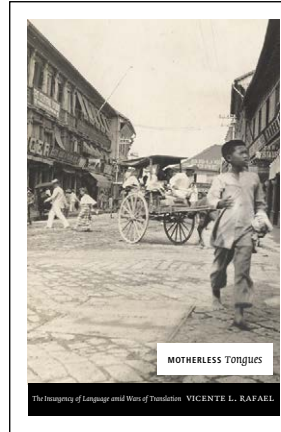
David Kazanjian is Associate Professor of English and Comparative Literature at the University of Pennsylvania and the author of *The Colonizing Trick: National Culture and Imperial Citizenship in Early America*.

“Standing out for its breadth, analytical clarity, and sophistication, *The Brink of Freedom* makes a monumental intervention to unfolding narratives of freedom. Embodying the new American Studies, it will be widely read in literature and cultural studies courses with a historicist or Atlantic orientation. This book’s brilliance is dazzling.”—**HERMAN L. BENNETT**, author of *Colonial Blackness: A History of Afro-Mexico*

Motherless Tongues

The Insurgency of Language
amid Wars of Translation

VICENTE L. RAFAEL



In *Motherless Tongues*, Vicente L. Rafael examines the vexed relationship between language and history gleaned from the workings of translation in the Philippines, the United States, and beyond. Moving across a range of colonial and postcolonial settings, he demonstrates translation’s agency in the making and understanding of events. These include nationalist efforts to vernacularize politics, U.S. projects to

weaponize languages in wartime, and autobiographical attempts by area studies scholars to translate the otherness of their lives amid the Cold War. In all cases, translation is at war with itself, generating divergent effects. It deploys as well as distorts American English in counterinsurgency and colonial education, for example, just as it re-articulates European notions of sovereignty among Filipino revolutionaries in the nineteenth century and spurs the circulation of text messages in a civilian-driven coup in the twenty-first. Along the way, Rafael delineates the untranslatable that inheres in every act of translation, asking about the politics and ethics of uneven linguistic and semiotic exchanges. Mapping those moments where translation and historical imagination give rise to one another, *Motherless Tongues* shows how translation, in unleashing the insurgency of language, simultaneously sustains and subverts regimes of knowledge and relations of power.

Vicente L. Rafael is Professor of History at the University of Washington. His books include *The Promise of the Foreign; White Love and Other Events in Filipino History*; and *Contracting Colonialism*, all also published by Duke University Press.

“In this rich compendium, Vicente L. Rafael continues to teach us how to think about the long, unpredictable afterlives of empire—their entangled, translingual socioscapescapes, their webs of attraction, their insurgent, untamable energies. His pages are populated by intellectuals of remarkable imagination and insight, including above all, his own.”—**MARY LOUISE PRATT**, author of *Imperial Eyes: Travel Writing and Transculturation*

HISTORY/LATIN AMERICAN STUDIES/BLACK DIASPORA

May 344 pages, 16 illustrations
paper, 978-0-8223-6170-1, \$26.95/£18.99
cloth, 978-0-8223-6151-0, \$94.95/£66.00
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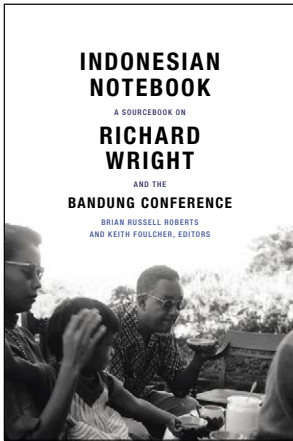
POSTCOLONIAL STUDIES/TRANSLATION STUDIES/AMERICAN STUDIES

April 296 pages, 13 illustrations
paper, 978-0-8223-6074-2, \$24.95/£16.99
cloth, 978-0-8223-6058-2, \$89.95/£62.00
Also available as an ebook

Indonesian Notebook

A Sourcebook on Richard Wright
and the Bandung Conference

**BRIAN RUSSELL ROBERTS
& KEITH FOULCHER, EDITORS**



While Richard Wright's account of the 1955 Bandung Conference has been key to shaping Afro-Asian historical narratives, Indonesian accounts of Wright and his conference attendance have been largely overlooked. *Indonesian Notebook* contains myriad documents by Indonesian writers, intellectuals, and reporters, offering an indispensable view of Wright's place within the cultural milieu of modern

Indonesia. Brian Russell Roberts and Keith Foulcher introduce and contextualize these documents with extensive background information and analysis, showcasing the heterogeneity of postcolonial modernity and underscoring the need to consider non-English language perspectives in transnational cultural exchanges. *Indonesian Notebook* also includes a newly recovered lecture by Wright, previously published only in Indonesian.

Brian Russell Roberts is Associate Professor of English and American Studies at Brigham Young University and the author of *Artistic Ambassadors: Literary and International Representation of the New Negro Era*. **Keith Foulcher** is Honorary Associate in the Department of Indonesian Studies at the University of Sydney and the coeditor of *Words in Motion: Language and Discourse in Post-New Order Indonesia*.

"In this groundbreaking account of Richard Wright and Bandung, Brian Russell Roberts and Keith Foulcher advance in fresh and unexpected ways our conversations on the postcoloniality of black histories in the West and the tangled legacies of white supremacy in Asian and African colonialism. *Indonesian Notebook's* rich layering of Indonesian sources makes this book an indispensable addition to Wright scholarship and reminds us that the quest for equality must confront the stubborn local socioeconomic realities throughout the globe."—**AMRITJIT SINGH**, Langston Hughes Professor of English, Ohio University

Hope Draped in Black

Race, Melancholy,
and the Agony of Progress

JOSEPH R. WINTERS

In *Hope Draped in Black* Joseph R. Winters responds to the enduring belief that America follows a constant trajectory of racial progress. Such notions—like those that suggested the passage into a post-racial era following Barack Obama's election—gloss over the history of racial violence and oppression to create an imaginary and self-congratulatory world where painful memories are conveniently forgotten. In place of these narratives, Winters advocates for an idea of hope that is predicated on a continuous engagement with loss and melancholy. Signaling a heightened sensitivity to the suffering of others, melancholy disconcerts us and allows us to cut against dominant narratives and identities. Winters identifies a black literary and aesthetic tradition in the work of intellectuals, writers, and artists such as W. E. B. Du Bois, Ralph Ellison, Toni Morrison, and Charles Burnett that often underscores melancholy, remembrance, loss, and tragedy in ways that gesture toward such a conception of hope. Winters also draws on Walter Benjamin and Theodor Adorno to highlight how remembering and mourning the uncomfortable dimensions of American social life can provide alternate sources for hope and imagination that might lead to building a better world.

Joseph R. Winters is Assistant Professor of Religious Studies at Duke University.

RELIGIOUS CULTURES OF AFRICAN AND AFRICAN DIASPORA PEOPLE
A Series Edited by Jacob K. Olupona, Dianne M. Stewart, and Terrence L. Johnson

"In this thought-provoking, demanding, and courage-inspiring book Joseph R. Winters urges his readers to embrace narratives of progress that force them to confront loss. In so doing, he opens us up to more realistic and more human possibilities for identity and community. Winters's ethical passion is lovely to behold."—**DANA D. NELSON**, author of *Commons Democracy: Reading the Politics of Participation in the Early United States*

Blacktino Queer Performance

E. PATRICK JOHNSON &
RAMÓN H. RIVERA-SERVERA, EDITORS

Staging an important new conversation between performers and critics, *Blacktino Queer Performance* approaches the interrelations of blackness and Latinidad through a stimulating mix of theory and art. The collection contains nine performance scripts by established and emerging black and Latina/o queer playwrights and performance artists, each accompanied by an interview and a critical essay conducted or written by leading scholars of Black, Latina/o, and queer expressive practices. As the volume's framing device, "blacktino" grounds the specificities of black and brown social and political relations while allowing the contributors to maintain the goals of queer of color critique. Whether interrogating constructions of Latino masculinity, theorizing the black queer male experience, or examining black lesbian relationships, the contributors present blacktino queer performance as an artistic, critical, political, and collaborative practice. These scripts, interviews, and essays not only accentuate the value of blacktino as a reading device; they radiate the possibilities for thinking through the concepts of blacktino, queer, and performance across several disciplines. *Blacktino Queer Performance* reveals the inevitable flirtations, frictions, and seductions that mark the contours of any ethnoracial love affair.

Contributors

Jossiana Arroyo, Marlon M. Bailey, Pamela Booker, Sharon Bridgforth, Jennifer DeVere Brody, Cedric Brown, Bernadette Marie Calafell, Javier Cardona, E. Patrick Johnson, Omi Osun Joni L. Jones, John Keene, Lawrence La Fountain-Stokes, D. Soyini Madison, Jeffrey Q. McCune Jr., Andreea Micu, Charles I. Nero, Tavia Nyong'o, Paul Outlaw, Coya Paz, Charles Rice-González, Sandra L. Richards, Matt Richardson, Ramón H. Rivera-Servera, Celianny Rivera-Velázquez, Tamara Roberts, Teatro Luna, Lisa B. Thompson, Beliza Torres Narváez, Patricia Ybarra, Vershawn Ashanti Young

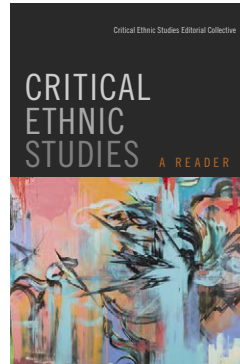
E. Patrick Johnson is Carlos Montezuma Professor of Performance Studies and African-American Studies at Northwestern University and the author of *Appropriating Blackness*, also published by Duke University Press. **Ramón H. Rivera-Servera** is Associate Professor of Performance Studies at Northwestern University and the author of *Performing Queer Latinidad*.

"Blacktino Queer Performance arrives as an essential volume for all concerned with performance and its theory. Its pages bristle with smart and unexpected discoveries arranged with fresh expertise by E. Patrick Johnson and Ramón H. Rivera-Servera. Queer Blacktino lives have found worthy theatrical representation in this collection."—**THOMAS F. DEFRANTZ**, coeditor of *Black Performance Theory*

Critical Ethnic Studies

A Reader

CRITICAL ETHNIC STUDIES
EDITORIAL COLLECTIVE, EDITORS



Building on the intellectual and political momentum that established the Critical Ethnic Studies Association, this reader inaugurates a radical response to the appropriations of liberal multiculturalism while building on the possibilities enlivened by the historical work of ethnic studies. It does not attempt to circumscribe the boundaries of critical ethnic studies; rather, it offers a space

to promote open dialogue, discussion, and debate regarding the field's expansive, politically complex, and intellectually rich concerns. Covering a wide range of topics, from multiculturalism, the neoliberal university, and the exploitation of bodies, to empire, the militarized security state, and decolonialism, these twenty-five essays call attention to the urgency of articulating a critical ethnic studies for the twenty-first century.

Contributors

Dan Berger, Long T. Bui, Glen Coulthard, Tania Das Gupta, Nada Elia, Nirmala Erelles, Keith P. Feldman, Jason Luna Gavilan, Jin Haritaworn, David M. Hernández, Ronak K. Kapadia, Jodi Kim, David Lloyd, Bo Luengsurawat, Nelson Maldonado-Torres, John D. Márquez, Laura Pulido, Shana L. Redmond, Dylan Rodríguez, Gilberto Rosas, Lindsey Schneider, Sarita Echavez See, Ella Shohat, Robert Stam, Neferti X.M. Tadiar, Stephanie Nohelani Teves, Andrew Uzendoski, João H. Costa Vargas, Alexander G. Weheliye

The members of the **Critical Ethnic Studies Editorial Collective** are **Nada Elia**, independent scholar; **David M. Hernández**, Assistant Professor of Latina/o Studies at Mount Holyoke College; **Jodi Kim**, Associate Professor of Ethnic Studies at the University of California, Riverside; **Shana L. Redmond**, Associate Professor of American Studies and Ethnicity at the University of Southern California; **Dylan Rodríguez**, Professor of Ethnic Studies at the University of California, Riverside; and **Sarita Echavez See**, Associate Professor of Media and Cultural Studies at the University of California, Riverside.

"Critical Ethnic Studies: A Reader brings together some of the best established and rising scholars to provide an ambitious, rigorous, and timely account of the ongoing violences of settler colonialism, racialization, and exploitation in the midst of neoliberal appropriation and affirmation. At once an invaluable teaching resource and a comprehensive remapping of the avenues of inquiry in the field, this momentous work confirms the urgency and importance of ethnic studies scholarship for a changing world."—**GRACE KYUNGWON HONG**, author of *Death beyond Disavowal*

PERFORMANCE STUDIES/LATINO/A STUDIES/AFRICAN AMERICAN STUDIES

June 672 pages, 23 illustrations
paper, 978-0-8223-6065-0, **\$34.95/£23.99**
cloth, 978-0-8223-6050-6, **\$119.95/£83.00**
Also available as an ebook

CRITICAL ETHNIC STUDIES

May 544 pages, 16 illustrations
paper, 978-0-8223-6127-5, **\$31.95/£21.99**
cloth, 978-0-8223-6108-4, **\$109.95/£76.00**
Also available as an ebook

White Innocence

Paradoxes of Colonialism and Race

GLORIA WEKKER

In *White Innocence* Gloria Wekker explores a central paradox of Dutch culture: the passionate denial of racism and colonial violence coexisting alongside aggressive racism and xenophobia. Accessing a cultural archive built over four hundred years of Dutch colonial rule, Wekker fundamentally challenges Dutch racial exceptionalism by undermining the dominant narrative of the Netherlands as a “gentle” and “ethical” nation. Wekker analyzes the Dutch media’s portrayal of black women and men, the failure to grasp race in the Dutch academy, contemporary conservative politics (including gay politicians espousing anti-immigrant rhetoric), and the controversy surrounding the folkloric character Black Pete, showing how the denial of racism and the expression of innocence safeguards white privilege. Wekker uncovers the postcolonial legacy of race and its role in shaping the white Dutch self, presenting the contested, persistent legacy of racism in the country.

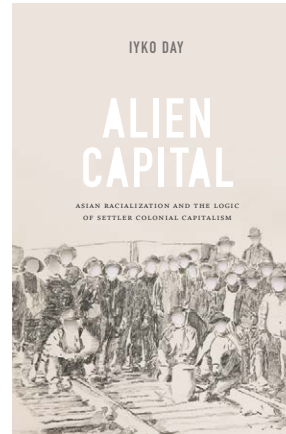
Gloria Wekker is Professor Emeritus of Gender Studies at Utrecht University and the author of several books, including *The Politics of Passion: Women’s Sexual Culture in the Afro-Surinamese Diaspora*.

“*White Innocence* is a major contribution that provides us with new and distinct methods for investigating the cultural archives of colonialism, showing how they are at once national archives that include written documents and accumulated impressions, encounters, and experiences. Gloria Wekker takes the trouble of creating an itinerary of expressions of whiteness as innocence. It is a powerful itinerary. This book will reach out to readers, and draw them in.”—**SARA AHMED**, author of *Willful Subjects*

Alien Capital

Asian Racialization and the Logic of Settler Colonial Capitalism

IYKO DAY



In *Alien Capital* Iyko Day retheorizes the history and logic of settler colonialism by examining its intersection with capitalism and the racialization of Asian immigrants to Canada and the United States. Day explores how the historical alignment of Asian bodies and labor with capital’s abstract and negative dimensions became one of settler colonialism’s foundational and defining features.

This alignment allowed white settlers

to gloss over and expunge their complicity with capitalist exploitation from their collective memory. Day reveals this process through an analysis of a diverse body of Asian North American literature and visual culture, including depictions of Chinese railroad labor in the 1880s, filmic and literary responses to Japanese internment in the 1940s, and more recent examinations of the relations between free trade, national borders, and migrant labor. In highlighting these artists’ reworking and exposing of the economic modalities of Asian racialized labor, Day pushes beyond existing approaches to settler colonialism as a Native/settler binary to formulate it as a dynamic triangulation of Native, settler, and alien populations and positionalities.

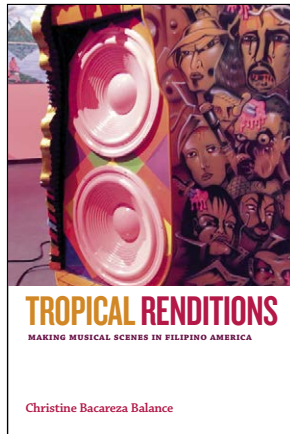
Iyko Day is Associate Professor of English at Mount Holyoke College.

“Through often unexpected and dazzling analyses, Iyko Day considers a transnational U.S.–Canada archive that explores how Asian immigrants came to represent the abstraction of capital, bringing to the fore a history of settler colonialism that is often ignored in accounts of Asian immigration and racialization. *Alien Capital* is sure to be a very important, influential, and widely read book.”—**DAVID L. ENG**, author of *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy*

Tropical Renditions

Making Musical Scenes in Filipino America

CHRISTINE BACAREZA BALANCE



In *Tropical Renditions* Christine Bacareza Balance examines how the performance and reception of post-World War II Filipino and Filipino American popular music provide crucial tools for composing Filipino identities, publics, and politics. To understand this dynamic, Balance advocates for a “disobedient listening” that reveals how Filipino musicians challenge dominant racialized U.S. imperialist tropes of

Filipinos as primitive, childlike, derivative, and mimetic. Balance disobediently listens to how the Bay Area turntablist DJ group the Invisibl Skratch Piklz bear the burden of racialized performers in the United States and defy conventions on musical ownership; to karaoke as affective labor, aesthetic expression, and pedagogical instrument; to how writer and performer Jessica Hagedorn’s collaborative and improvisational authorial voice signals the importance of migration and place; and how Pinoy indie rock scenes challenge the relationship between race and musical genre by tracing the alternative routes that popular music takes. In each instance Filipino musicians, writers, visual artists, and filmmakers work within and against the legacies of the U.S./Philippines imperial encounter, and in so doing, move beyond preoccupations with authenticity and offer new ways to reimagine tropical places.

Christine Bacareza Balance is Associate Professor of Asian American Studies at the University of California, Irvine.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

“In this stunningly refreshing take on the musicological and performative dimensions of Filipino American historical and cultural experiences, Christine Bacareza Balance makes intricate and superb sonic connections between seemingly separate realms such as colonialism, migration, youth culture, leisure, and labor. Standing alone in its incisive cultural critique and superb interpretive readings of a culture and a people spanning thousands of miles, *Tropical Renditions* makes a pioneering contribution to Asian American Studies and performance studies.”—**MARTIN F. MANALANSAN IV**, author of *Global Divas: Filipino Gay Men in the Diaspora*

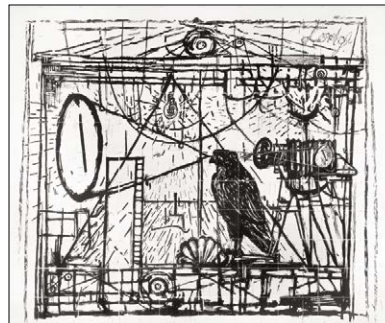
Econophonia

Music, Value, and Forms of Life

GAVIN STEINGO & JAIRO MORENO,

SPECIAL ISSUE EDITORS

A special issue of *BOUNDARY 2*



William Kentridge, *Learning the Flute*, 2004.

This issue theorizes what questions of value might contribute to our understanding of sound and music. Divesting sound and music from notions of intrinsic value, the contributors follow various avenues through which sound and music produce

value in and as history, politics, ethics, epistemology, and ontology. As a result, the very question of what sound and music are—what constitutes them, as well as what they constitute—is at stake. Contributors examine the politics of music and crowds, the metaphysics of sensation, the ecological turn in music studies, and the political resistance inherent to sound; connect Karl Marx to black music and slave labor; look at Marx, the Marx Brothers, and fetishism; and explore the tension between the voice of the Worker who confronts Capital head-on and the voices of actual workers.

Contributors

Amy Cimini, Bill Dietz, Jairo Moreno, Rosalind Morris, Ana María Ochoa Gautier, Ronald Radano, Gavin Steingo, Peter Szendy, Gary Tomlinson, Naomi Waltham-Smith

Gavin Steingo is Assistant Professor of Music at the University of Pittsburgh. **Jairo Moreno** is Associate Professor of Music at the University of Pennsylvania and the author of *Musical Representations, Subjects, and Objects: The Construction of Musical Thought in Zarlino, Descartes, Rameau, and Weber*.

Negotiated Moments

Improvisation, Sound, and Subjectivity

GILLIAN SIDDALL &

ELLEN WATERMAN, EDITORS



The contributors to *Negotiated Moments* explore how subjectivity is formed and expressed through musical improvisation, tracing the ways the transmission and reception of sound occur within and between bodies in real and virtual time and across memory, history, and space. They place the gendered, sexed, raced, classed, disabled, and technologized body at the center of critical improvisation

studies and move beyond the field's tendency toward celebrating improvisation's utopian and democratic ideals by highlighting the improvisation of marginalized subjects. Rejecting a singular theory of improvisational agency, the contributors show how improvisation helps people gain hard-won and highly contingent agency. The contributors' close attention to improvisation provides a touchstone for examining subjectivities and offers ways to hear the full spectrum of ideas that sound out from and resonate within and across bodies.

Contributors

George Blake, David Borgo, Judith Butler, Rebecca Caines, Louise Campbell, Illa Carrillo Rodríguez, Berenice Corti, Andrew Raffo Dewar, Nina Sun Eidsheim, Tomie Hahn, Jaclyn Heyen, Christine Sun Kim, Catherine Lee, Andra McCartney, Tracy McMullen, Kevin McNeilly, Leaf Miller, Jovana Milović, François Mouillot, Pauline Oliveros, Jason Robinson, Neil Rolnick, Simon Rose, Gillian Siddall, Julie Dawn Smith, Jesse Stewart, Clara Tomaz, Sherrie Tucker, Lindsay Vogt, Zachary Wallmark, Ellen Waterman, David Whalen, Pete Williams, Deborah Wong, Mandy-Suzanne Wong

Gillian Siddall is Dean of the Faculty of Social Sciences and Humanities at Lakehead University. **Ellen Waterman** is Professor of Music at Memorial University of Newfoundland.

IMPROVISATION, COMMUNITY, AND SOCIAL PRACTICE
A Series Edited by Daniel Fischlin

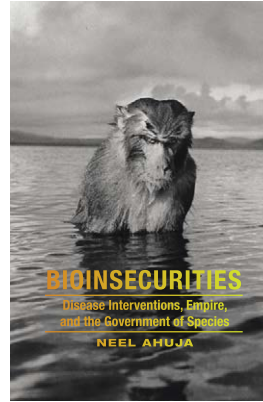
"Negotiated Moments is a timely and exciting multidisciplinary collection that is not only essential reading for critical improvisation studies specialists, but is valuable for scholars and students in ethnomusicology, performance studies, sound and popular music studies, and media studies."

—**TARA RODGERS**, author of *Pink Noises: Women on Electronic Music and Sound*

Bioinsecurities

Disease Interventions, Empire, and the Government of Species

NEEL AHUJA



In *Bioinsecurities* Neel Ahuja argues that United States imperial expansion has been shaped by the attempts of health and military officials to control interactions of humans, animals, viruses, and bacteria at the borders of U.S. influence, a phenomenon called the government of species. The book explores efforts to control the spread of Hansen's disease, venereal disease, polio, smallpox, and HIV through interventions linking the continental United States

to Hawai'i, Panamá, Puerto Rico, Cuba, Congo, Iraq, and India in the twentieth and twenty-first centuries. Ahuja argues that racial fears of contagion helped to produce public optimism concerning state uses of pharmaceuticals, medical experimentation, military intervention, and incarceration to regulate the immune capacities of the body. In the process, the security state made the biological structures of human and animal populations into sites of struggle in the politics of empire, unleashing new patient activisms and forms of resistance to medical and military authority across the increasingly global sphere of United States influence.

Neel Ahuja is Associate Professor of English, Comparative Literature, and Geography at the University of North Carolina, Chapel Hill.

ANIMA A Series Edited by Mel Y. Chen and Jasbir K. Puar

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ANIMA EDITED BY MEL Y. CHEN AND JASBIR K. PUAR

Cultivating projects that enact transdisciplinarity through the deployment of feral methods and rogue genres, ANIMA reimagines that which animates or enlivens a thing, opening up the study of "life" in all its definitional, philosophical, cultural, and political complexities. Books in this series bring together queer theory, postcolonial studies, critical race scholarship, and disability theory to foreground the oft-occluded import of race and sex in the fields of posthumanist theory, new materialisms, vitalism, media theory, animal studies, and object-oriented ontologies. ANIMA emphasizes how life, vitality, and animatedness reside beyond what is conventionally and humanistically known.

Climate Change and the Future of Cities

Mitigation, Adaptation,
and Social Change on an Urban Planet

ERIC KLINENBERG, SPECIAL ISSUE EDITOR

A special issue of PUBLIC CULTURE



Marina Barrage, Singapore. Photograph by Jerome Whittington

We live in the age of extremes, a period punctuated by significant disasters that have changed the way we understand risk, vulnerability, and the future of communities. Violent ecological events such as Superstorm Sandy attest to the urgent need to analyze what cities around the world are doing to reduce carbon emissions, develop new energy systems, and build structures to enhance preparedness for catastrophe. The essays in this issue illustrate that the best techniques for safeguarding cities and critical infrastructure systems from threats related to climate change have multiple benefits, strengthening networks that promote health and prosperity during ordinary times as well as mitigating damage during disasters. The contributors provide a truly global perspective on topics such as the toxic effects of fracking, water rights in the Los Angeles region, wind energy in southern Mexico, and water scarcity from Brazil to the Arabian Peninsula.

Contributors

Nina Berman, Dominic Boyer, Daniel Aldana Cohen, Gökçe Günel, Cymene Howe, Colin Jerolmack, Eric Klinenberg, Liz Koslov, Andrew Lakoff, Valeria Procupez, Jerome Whittington, Austin Zeiderman

Eric Klinenberg is Professor of Sociology and Director of the Institute for Public Knowledge at New York University; he is also a former editor of *Public Culture*. He is the author of several books, including *Going Solo: The Extraordinary Rise and Surprising Appeal of Living Alone*.

The Cultural Logic of Contemporary Capitalism

**NICO BAUMBACH, DAMON R. YOUNG
& GENEVIEVE YUE, SPECIAL ISSUE EDITORS**

A special issue of SOCIAL TEXT



Urban Mirror, I (HEART) NAIROBI.

In 1984 Fredric Jameson wrote that “everything in our social life—from economic value and state power to practices and to the very structure of the psyche itself—can be said to have become ‘cultural’ in some original and yet untheorized sense.” The essays in this special issue track the status of this claim some thirty years later, inquiring into the relationship of art, aesthetics, and cultural production to political economy today. At a moment when interpretation (including “ideology critique” and “symptomatic reading”) has been variously supplanted by descriptivism, empiricism, and the return of metaphysics, contributors here pursue the possibilities for an engaged cultural criticism that is attentive to form while rejecting a depoliticized formalism. Spanning a wide range of cultural sites—from recent Hollywood cinema to post-broadcast television, manufactured landscape photography, contemporary West African art, and “new materialism” in philosophy—they ask what the “formal tendencies” of contemporary cultural production (including theory itself) can tell us about the cultural logic of contemporary capitalism. The collection includes a new interview with Jameson conducted by the editors.

Contributors

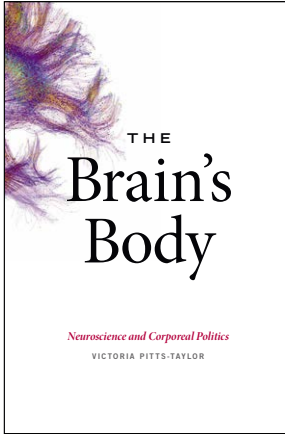
Jennifer Bajorek, Nico Baumbach, Jonathan Beller, Alexander R. Galloway, Fredric Jameson, Sulgi Lie, Alberto Toscano, Amy Villarejo, Damon R. Young, Genevieve Yue

Nico Baumbach is Assistant Professor at the Columbia University School of the Arts. **Damon R. Young** is Assistant Professor of French and Film/Media at the University of California, Berkeley. **Genevieve Yue** is Assistant Professor of Culture and Media at The New School.

The Brain's Body

Neuroscience and Corporeal Politics

VICTORIA PITTS-TAYLOR



In *The Brain's Body* Victoria Pitts-Taylor brings feminist and critical theory to bear on new developments in neuroscience to demonstrate how power and inequality are materially and symbolically entangled with neurobiological bodies. Pitts-Taylor is interested in how the brain interacts with and is impacted by social structures, especially in regard to race, class, gender, sexuality, and disability, as well as how those

social structures shape neuroscientific knowledge. Pointing out that some brain scientists have not fully abandoned reductionist or determinist explanations of neurobiology, Pitts-Taylor moves beyond debates over nature and nurture to address the politics of plastic, biosocial brains. She highlights the potential of research into poverty's effects on the brain to reinforce certain notions of poor subjects and to justify particular forms of governance, while her queer critique of kinship research demonstrates the limitations of hypotheses based on heteronormative assumptions. In her exploration of the embodied mind and the "embrained" body, Pitts-Taylor highlights the inextricability of nature and culture and shows why using feminist and queer thought is essential to understanding the biosociality of the brain.

Victoria Pitts-Taylor is Professor of Feminist, Gender, and Sexuality Studies at Wesleyan University and the author of *Surgery Junkies: Wellness and Pathology in Cosmetic Culture*.

"*The Brain's Body* brings clarity and sociological finesse to current debates about the role of neuroscientific data in public and intellectual life. With remarkable fluency, this book places the embodied specifics of race, class, disability, gender, and sexuality at the center of our responses to the brain sciences. This will be an indispensable and widely read guide for how to work with neurological data in the social sciences."—**ELIZABETH A. WILSON**, author of *Gut Feminism*

Undoing Monogamy

The Politics of Science
and the Possibilities of Biology

ANGELA WILLEY

In *Undoing Monogamy* Angela Willey offers a radically interdisciplinary exploration of the concept of monogamy in U.S. science and culture, propelled by queer feminist desires for new modes of conceptualization and new forms of belonging. She approaches the politics and materiality of monogamy as intertwined with one another in ways that make disciplinary ways of knowing themselves an object of critical inquiry. Refusing to answer the naturalization of monogamy with a naturalization of nonmonogamy, Willey demands a critical reorientation toward the monogamy question in the natural sciences, social sciences, and humanities. The book examines colonial sexual science, monogamous voles, polyamory, and the work of Alison Bechdel and Audre Lorde to show how challenging the lens through which human nature is seen as monogamous or nonmonogamous forces us to reconsider our investments in coupling and in disciplinary notions of biological bodies.

Angela Willey is Assistant Professor of Women, Gender, Sexuality Studies at the University of Massachusetts, Amherst.

"Reaching far into feminist science studies, new materialism, and feminist of color critique, Angela Willey refuses to privilege either biology or the social. Her deepest ethic is to recognize the animacy of both humans and nonhumans, of both culture and materiality, and the ways in which they make one another. An outstanding book, *Undoing Monogamy* opens up important questions for defining feminist science and its promise for democratizing science and society."—**KIM TALLBEAR**, author of *Native American DNA: Tribal Belonging and the False Promise of Genetic Science*

Biocultural Creatures

Toward a New Theory of the Human
SAMANTHA FROST

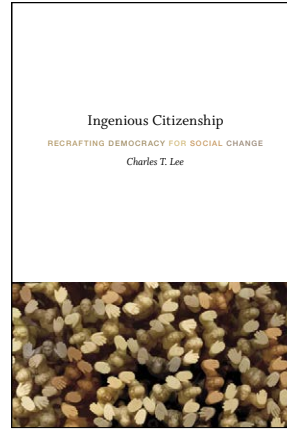
In *Biocultural Creatures*, Samantha Frost brings feminist and political theory together with findings in the life sciences to recuperate the category of the human for politics. Challenging the idea of human exceptionalism as well as other theories of subjectivity that rest on a distinction between biology and culture, Frost proposes that humans are biocultural creatures who quite literally are cultured within the material, social, and symbolic worlds they inhabit. Through discussions about carbon, the functions of cell membranes, the activity of genes and proteins, the work of oxygen, and the passage of time, Frost recasts questions about the nature of matter, identity, and embodiment. In doing so, she elucidates the imbrication of the biological and cultural within the corporeal self. In remapping the relation of humans to their habitats and arriving at the idea that humans are biocultural creatures, Frost provides new theoretical resources for responding to political and environmental crises and for thinking about how to transform the ways we live.

Samantha Frost is Associate Professor of Political Science and Gender and Women's Studies at the University of Illinois, Urbana-Champaign. She is the coeditor of *New Materialisms: Ontology, Agency, and Politics*, also published by Duke University Press, and the author of *Lessons from a Materialist Thinker: Hobbesian Reflections on Ethics and Politics*.

"Samantha Frost offers a clear, accessible, and theoretically invigorated exploration of the life sciences, demonstrating the need for a new theory of the human."—**SUSAN MERRILL SQUIER**, author of *Liminal Lives: Imagining the Human at the Frontiers of Biomedicine*

Ingenious Citizenship

Recrafting Democracy for Social Change
CHARLES T. LEE



In *Ingenious Citizenship* Charles T. Lee centers the daily experiences and actions of migrant domestic workers, sex workers, transgender people, and suicide bombers in his rethinking of mainstream models of social change. Bridging cultural and political theory with analyses of film, literature, and ethnographic sources, Lee shows how these abject populations find ingenious and improvisational ways to disrupt and

appropriate practices of liberal citizenship. When voting and other forms of civic engagement are unavailable or ineffective, the subversive acts of a domestic worker breaking a dish, or a prostitute using the strategies and language of an entrepreneur, challenge the accepted norms of political action. Taken to the extreme, a young Palestinian woman blowing herself up in a Jerusalem supermarket questions two of liberal citizenship's most cherished values: life and liberty. Using these examples to critically reinterpret political agency, citizenship practices, and social transformation, Lee reveals the limits of organizing change around a human rights discourse. Moreover, his subjects offer crucial lessons in how to turn even the worst conditions and the most unstable positions in society into footholds for transformative and democratic agency.

Charles T. Lee is Assistant Professor of Justice and Social Inquiry in the School of Social Transformation at Arizona State University.

"Illuminating social change emanating from the most compromised, powerless, and abject members of liberal capitalist societies, Charles T. Lee discovers enactments of ingenious citizenship even in a suicide bomber's violence. Lee's readers will find themselves surprised by the degree to which democratic and social theory underestimates the promise of change issuing from actions that appear to be undertaken in complicity with liberal capitalism. Contaminated and compromised as we all are in systems of abjection, Lee offers hope for ingenious citizens everywhere."—**BARBARA CRUIKSHANK**, author of *The Will to Empower: Democratic Citizens and Other Subjects*

Visionary Pragmatism

Radical and Ecological
Democracy in Neoliberal Times
ROMAND COLES



As neoliberal capitalism destroys democracy, commonwealth, and planetary ecology, the need for radically rethinking and generating transformative responses to these catastrophes is greater than ever. Given that, Romand Coles presents an invigorating new mode of scholarship and political practice he calls “visionary pragmatism.”

Coles explores the profound interrelationships among everyday

micro-practices of grassroots politics and pedagogy, institutional transformation, and political protest, through poly-focal lenses of political and social theory, neuroscience research, complex systems theory, and narratives of his cutting edge action research. *Visionary Pragmatism* offers a theory of revolutionary cooptation that, in part, selectively employs practices and strategies of the dominant order to radically alter the coordinates of power and possibility. Underscoring the potential, vitality, and power of emerging democratic practices to change the world, *Visionary Pragmatism*'s simultaneous theoretical rigor and grounding in actual political and ecological practices provokes and inspires new ways of co-creating knowledge and action in dark times.

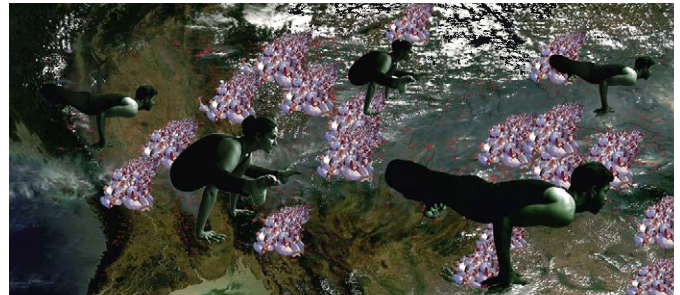
Romand Coles is Frances B. McAllister Endowed Chair and Director for the Program for Community, Culture, and Environment at Northern Arizona University and Research Professor at the Institute for Social Justice at Australian Catholic University. He is the author of several books, including *Beyond Gated Politics: Reflections for the Possibility of Democracy*.

“It is rare that one has the opportunity to read a book that is inspiring, yet carefully argued; that covers difficult theory and articulates innovative new lines of inquiry, yet in a manner that is accessible and engaging; above all, a book that gives parity of esteem and treatment to the development of theoretical arguments and the treatment of political practice, showing how serious engagement with local practice may enrich theory. *Visionary Pragmatism* is such a book.”—**ALETTA NORVAL**, author of *Aversive Democracy: Inheritance and Originality in the Democratic Tradition*

Area Impossible

The Geopolitics of Queer Studies
ANJALI ARONDEKAR & GEETA PATEL,
SPECIAL ISSUE EDITORS

A special issue of GLQ: A JOURNAL OF LESBIAN AND GAY STUDIES



Sheba Chhachhi, *Edible Birds III*, 2007. Moving image lightbox 51x25x4 inches, digital print on Duratrans, two layers.

Staging a much-needed conversation between two often-segregated fields, this issue addresses the promising future of queer and area studies as collaborative formations. Within queer studies, the turn to geopolitics has challenged the field's logics of time, space, and culture, which have routinely been rooted in the United States. For area studies, the focus on diaspora, forced migration, and other transnational trajectories has unmoored the geopolitical from the stability of nations as organizing concepts. The contributors to this issue seek to imagine and broker conversations between the two fields in which “area” becomes the form through which epistemologies of empire and market are critiqued. Histories of debt bondage; sexuality, and indentured labor; Afro-pessimism in African studies; trans theater facing obdurate transits; religion and the politics of Dalit modernity; the biopolitics of maiming: these are some of the conduits through which the authors approach a queer geopolitics.

Contributors

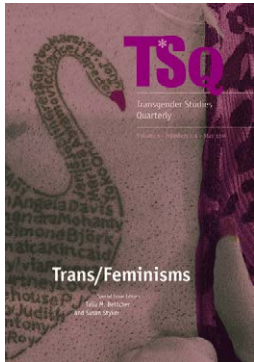
Anjali Arondekar, **Ashley Currier**, **Aliyah Khan**, **Keguro Macharia**, **Thérèse Migraine-George**, **Maya Mikdashi**, **Geeta Patel**, **Jasbir K. Puar**, **Lucinda Ramberg**, **Neferti Tadiar**, **Diana Taylor**, **Ronaldo Wilson**

Anjali Arondekar is Associate Professor of Feminist Studies at the University of California, Santa Cruz, and author of *For the Record: On Sexuality and the Colonial Archive in India*, also published by Duke University Press. **Geeta Patel** is Associate Professor in the Department of Middle Eastern and South Asian Languages and Cultures and the Program in Women, Gender and Sexuality at the University of Virginia. She is the author of *Lyrical Movements, Historical Hauntings*.

Trans/Feminisms

SUSAN STRYKER & TALIA M. BETTCHER,
SPECIAL ISSUE EDITORS

A special issue of *TSQ: TRANSGENDER STUDIES QUARTERLY*



This special double issue of *TSQ* goes beyond the simplistic dichotomy between an exclusionary transphobic feminism and an inclusive trans-affirming feminism. Exploring the ways in which trans issues are addressed within feminist and women's organizations and social movements around the world, contributors ask how trans, genderqueer, and nonbinary issues are related to femi-

nist movements today, what kind of work is currently undertaken in the name of trans/feminism, what new paradigms and visions are emerging, and what questions still need to be taken up. Central to this special issue is the recognition that trans/feminist politics cannot restrict itself to the domain of gender alone. This issue features numerous shorter works that represent the diversity of trans/feminist practices and problematics and, in addition to original research articles, includes theory, reports, manifestos, opinion pieces, reviews, and creative/artistic productions, as well as republished key documents of trans/feminist history and international scholarship.

Contributors

Miriam Abelson, Sara Ahmed, Aitzole Araneta, Alexandre Baril, Marie-Hélène/Sam Bourcier, micha cárdenas, Daniel Chávez, Jeanne Córdova, Pedro J. DiPietro, Lucía Egaña, A. Finn Enke, Karine Espineira, Sandra Fernández, Simon D. Fisher, Tania Hammidi, Christoph Hanssmann, Emma Louise Heaney, Hailey Kaas, Cael Keegan, Faris Khan, Yana Kirey-Sitnikova, Terence Kumpf, Riki Lane, Helen Hok-Sze Leung, Claudia Sofia Garriga López, Tommi Aviccolli Mecca, L. Leigh Ann van der Merwe, Scott Morgensen, Marcio Jose Ornat, Ruin S. M. Pae, José Quiroga, Naomi Scheman, Joseli Maria Silva, reese simpkins, Miriam Solá, Sandy Stone, Stefania Voli, Rinaldo Walcott, Lori Watson, Cristan Williams, Shana Ye, Asli Zengin

Susan Stryker is Associate Professor of Gender and Women's Studies and Director of the Institute for LGBT Studies at the University of Arizona; she is the author of *Transgender History* and a coeditor of *The Transgender Studies Reader* and *The Transgender Studies Reader 2*. **Talia M. Bettcher** is Professor of Philosophy at California State University, Los Angeles; she is the author of *Berkeley's Philosophy of Spirit* and *Berkeley: A Guide for the Perplexed*.

Sexual States

Governance and the Struggle
over the Antisodomy Law in India

JYOTI PURI

In *Sexual States* Jyoti Puri tracks the efforts to decriminalize homosexuality in India to show how the regulation of sexuality is fundamentally tied to the creation and enduring existence of the state. Since 2001 activists have attempted to rewrite section 377 of the Indian Penal Code, which in addition to outlawing homosexual behavior is often used to prosecute a range of activities and groups that are considered perverse. Having interviewed activists and NGO workers throughout five metropolitan centers, investigated crime statistics and case law, visited various state institutions, and met with the police, Puri found that section 377 is but one element of how homosexuality is regulated in India. This statute works alongside the large and complex system of laws, practices, policies, and discourses intended to mitigate sexuality's threat to the social order while upholding the state as inevitable, legitimate, and indispensable. By highlighting the various means through which the regulation of sexuality constitutes India's heterogeneous and fragmented "sexual state," Puri provides a conceptual framework to understand the links between sexuality and the state more broadly.

Jyoti Puri is Professor of Sociology at Simmons College and the author of *Encountering Nationalism*.

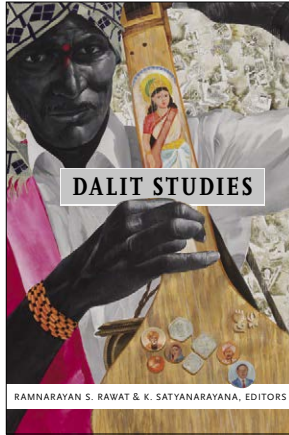
NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

A Series Edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

"*Sexual States* is beautifully written, clearly argued, and carefully researched. Original and compelling, this important book will be of broad interest to those whose work focuses on sexuality and the state, from legal scholars, political scientists, and sociologists to anthropologists, gender and sexuality scholars, and activists."—**INDERPAL GREWAL**, author of *Transnational America: Feminisms, Diasporas, Neoliberalisms*

Dalit Studies

RAMNARAYAN S. RAWAT &
K. SATYANARAYANA, EDITORS



The contributors to this major intervention into Indian historiography trace the strategies through which Dalits have been marginalized as well as the ways Dalit intellectuals and leaders have shaped emancipatory politics in modern India. Moving beyond the anticolonialism/nationalism binary that dominates the study of India, the contributors assess the benefits of colonial modernity and place humiliation, dignity, and spatial exclusion at the center of Indian historiography. Several essays discuss the ways Dalits used the colonial courts and legislature to gain minority rights in the early twentieth century, while others highlight Dalit activism in social and religious spheres. The contributors also examine the struggle of contemporary middle-class Dalits to reconcile their caste and class, intercaste tensions among Sikhs, and the efforts by Dalit writers to challenge dominant constructions of secular and class-based citizenship while emphasizing the ongoing destructiveness of caste identity. In recovering the long history of Dalit struggles against caste violence, exclusion, and discrimination, *Dalit Studies* outlines a new agenda for the study of India, enabling a significant reconsideration of many of the Indian academy's core assumptions.

Contributors

D. Shyam Babu, Laura Brueck, Sambaiah Gundimeda, Gopal Guru, Raj Kumar Hans, Chinniah Jangam, Surinder S. Jodhka, P. Sanal Mohan, Ramnarayan S. Rawat, K. Satyanarayana

Ramnarayan S. Rawat is Associate Professor of History at the University of Delaware and the author of *Reconsidering Untouchability: Chamars and Dalit History in North India*. **K. Satyanarayana** is Associate Professor of Cultural Studies at EFL University, Hyderabad and the coeditor of two collections of Dalit writing from South India: *From Those Stubs, Steel Nibs Are Sprouting* and *No Alphabet in Sight*.

"Dalit Studies presents exciting new scholarship that makes for a powerful introduction to the Dalit struggle against injustices in modern India. Arguing for a contemporary global history that places practices of exclusion based on caste or color at its center, this volume invokes insightful comparisons between Dalit battles and African American campaigns for civil rights."

—**BARBARA D. SAVAGE**, University of Pennsylvania

Africa in the Indian Imagination

Race and the Politics of Postcolonial Citation
ANTOINETTE BURTON
Foreword by Isabel Hofmeyr

In *Africa in the Indian Imagination* Antoinette Burton reframes our understanding of the postcolonial Afro-Asian solidarity that emerged from the 1955 Bandung conference. Afro-Asian solidarity is best understood, Burton contends, by using friction as a lens to expose the racial, class, gender, sexuality, caste, and political tensions throughout the postcolonial Global South. Focusing on India's imagined relationship with Africa, Burton analyzes the fiction of Ansuwah R. Singh and Chanakya Sen, Frank Moraes's travel writing, and Phyllis Naidoo's political histories to historicize Africa's role in the emergence of a coherent postcolonial Indian identity. She shows how—despite Bandung's rhetoric of equality and brotherhood—Indian identity echoed colonial racial hierarchies in its subordination of Africans and blackness. By underscoring Indian anxiety over Africa and challenging the narratives and dearly held assumptions that presume a sentimentalized, nostalgic, and fraternal history of Afro-Asian solidarity, Burton demonstrates the continued need for antiheroic, vexed, and fractious postcolonial critique.

Antoinette Burton is Professor of History and Catherine C. and Bruce A. Bastian Professor of Global and Transnational Studies at the University of Illinois, Urbana-Champaign. She has written and edited many books, including *Ten Books That Shaped the British Empire: Creating an Imperial Commons*; *Postcolonial Studies and Beyond*; and *A Primer for Teaching World History: Ten Design Principles*, all also published by Duke University Press. **Isabel Hofmeyr** is Professor of African Literature at the University of the Witwatersrand, Johannesburg and the author of *Gandhi's Printing Press: Experiments in Slow Reading*.

"Reflecting Antoinette Burton's fearlessness, scholarly dexterity, and shining brilliance, Africa in the Indian Imagination is an impressive achievement. Burton raises important questions on how to approach historical evidence in the writing of imperial histories, while providing a rich, nuanced, and deep account of the tense relations between Indians and Africans as they emerged from colonial relations. A vital book."—**RENISA MAWANI**, author of *Colonial Proximities: Crossracial Encounters and Juridical Truths in British Columbia, 1871–1921*

Intimate Industries

Restructuring (Im)Material Labor in Asia
**RHACEL PARREÑAS, HUNG CAM THAI,
 & RACHEL SILVEY, SPECIAL ISSUE EDITORS**

A special issue of POSITIONS: ASIA CRITIQUE



Joel Eugenio E. Ferraris, *Blackman*, 1997. Phonecards montage & mixed media, 42 x 92 inches.

This issue addresses how laborers within intimate industries—those who do interpersonal work that attends to the sexual, bodily, health, hygiene, or care needs of individuals—are shaping Asia’s growing role in the global economy. The contributors investigate how intimate industries support relational connections for consumers while disrupting laborers’ relationships, as in the case of migrants who perform intimate labor away from their families and communities of origin. The articles collected here include examinations of such trade-offs and their complex meanings and implications for the workers. The authors explore these social processes

through the lens of industries that organize, enable, or delimit the trade in domestic labor, marriage migration, companionship and romance, sex work, pornographic performance, surrogate mothering and ova donation, and cosmetics sales. This issue puts people, as embodied subjects, back into narratives of economic change and offers a perspective on globalization from below.

Contributors

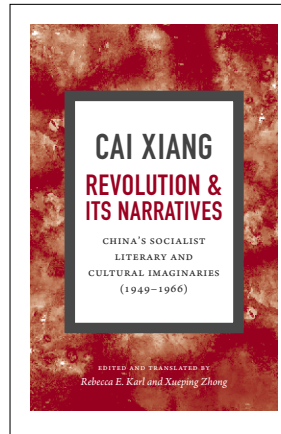
Danièle Bélanger, Hae Yeon Choo, Nicole Constable, Daisy Deomampo, Akhil Gupta, Chaitanya Lakkimsetti, Pei-Chia Lan, Purnima Mankekar, Eileen Otis, Juno Salazar Parreñas, Rhacel Parreñas, Sharmila Rudrappa, Celine Parreñas Shimizu, Rachel Silvey, Hung Cam Thai, Leslie Wang

Rhacel Parreñas is Professor of Sociology and Gender Studies at the University of Southern California. **Hung Cam Thai** is Associate Professor of Sociology and Asian American Studies at Pomona College and the author of *Insufficient Funds: The Culture of Money in Low-Wage Transnational Families*. **Rachel Silvey** is Associate Professor of Geography and Planning at the University of Toronto and coeditor of *Beyond States and Markets: The Challenges of Social Reproduction*.

Revolution and Its Narratives

China’s Socialist Literary
 and Cultural Imaginaries, 1949–1966
CAI XIANG

Edited and Translated by Rebecca E. Karl
 and Xueping Zhong



Published in China in 2010, *Revolution and Its Narratives* is a historical, literary, and critical account of the cultural production of the narratives of China’s socialist revolution. Through theoretical, empirical, and textual analysis of major and minor novels, dramas, short stories, and cinema, Cai Xiang offers a complex study that exceeds the narrow confines of existing views of socialist aesthetics. By engaging with the relationship

among culture, history, and politics in the context of the revolutionary transformation of Chinese society and arts, Cai illuminates the utopian promise as well as the ultimate impossibility of socialist cultural production. Translated, annotated, and edited by Rebecca E. Karl and Xueping Zhong, this translation presents Cai’s influential work to English-language readers for the first time.

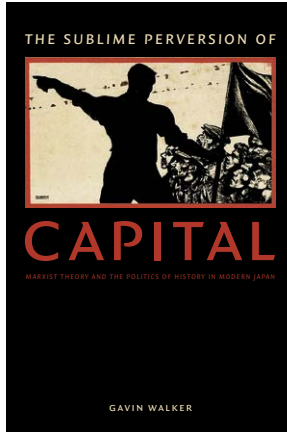
Cai Xiang is Professor of Chinese Literature and Director of the Research Institute for Contemporary Literature at Shanghai University. **Rebecca E. Karl** is Associate Professor of History at New York University and the author of *Mao Zedong and China in the Twentieth-Century World: A Concise History*, also published by Duke University Press. **Xueping Zhong** is Professor of Chinese Literature and Culture at Tufts University and the author of *Masculinity Besieged?: Issues of Modernity and Male Subjectivity in Chinese Literature in the Late Twentieth Century*, also published by Duke University Press.

“A groundbreaking study, *Revolution and Its Narratives* presents a series of sympathetic and penetrating analyses that helps us better understand the cultural and social legacies underlying contemporary China. Since its publication in 2010, Cai Xiang’s book has been widely recognized as a landmark achievement in Chinese socialist culture and history scholarship. This timely translation ought to have a deep impact on the study of modern China in the English-language world.”—**XIAOBING TANG**, author of *Visual Culture in Contemporary China: Paradigms and Shifts*

The Sublime Perversion of Capital

Marxist Theory and the
Politics of History in Modern Japan

GAVIN WALKER



In *The Sublime Perversion of Capital* Gavin Walker examines the Japanese debate about capitalism between the 1920s and 1950s, using it as a “prehistory” to consider current discussions of uneven development and contemporary topics in Marxist theory and historiography. Walker locates the debate’s culmination in the work of Uno Kōzō, whose investigations into the development of capitalism and the commodification

of labor power are essential for rethinking the national question in Marxist theory. Walker’s analysis of Uno and the Japanese debate strips Marxist historiography of its Eurocentric focus, showing how Marxist thought was globalized from the start. In analyzing the little-heralded tradition of Japanese Marxist theory alongside Marx himself, Walker not only offers new insights into the transition to capitalism, the rise of globalization, and the relation between capital and the formation of the nation-state; he provides new ways to break Marxist theory’s impasse with postcolonial studies and critical theory.

Gavin Walker is Assistant Professor of History and East Asian Studies at McGill University.

ASIA-PACIFIC: CULTURE, POLITICS, AND SOCIETY

A Series Edited by Rey Chow, Michael Dutton, H. D. Harootunian, and Rosalind C. Morris

“Gavin Walker’s superb *The Sublime Perversion of Capital* is a brilliantly imaginative recovery of Marx’s worldly vocation and the original premises of historical materialism dedicated to combining the immediacy of local contemporary circumstances with the global reach of capital. He realizes this singularly vital program by reflecting on the writings of the economist Uno Kōzō, especially his thinking on logic and history, as they intervened and culminated in the famous Marxian debate on capitalism in Japan’s 1920s and 1930s in a context sparked by a rapidly uneven passage into capitalist modernity and its spillover into imperialism.”—**HARRY HAROOTUNIAN**, author of *Marx After Marx: History and Time in the Expansion of Capitalism*

Activist Archives

Youth Culture and the
Political Past in Indonesia

DOREEN LEE



Daniel Rudi Haryanto, *Red Café*, 2003.

In *Activist Archives* Doreen Lee tells the origins, experiences, and legacy of the radical Indonesian student movement that helped end the thirty-two-year dictatorship in May of 1998. Lee situates the revolt as the most recent manifestation

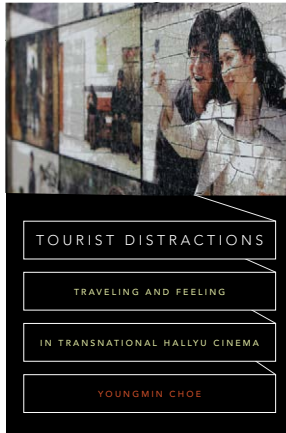
of student activists claiming a political and historical inheritance passed down by earlier generations of politicized youth. Combining historical and ethnographic analysis of “Generation 98,” Lee offers rich depictions of the generational structures, nationalist sentiments, and organizational and private spaces that bound these activists together. She examines the ways the movement shaped new and youthful ways of looking, seeing, and being—found in archival documents from the 1980s and 1990s; the connections between politics and place; narratives of state violence; activists’ experimental lifestyles; and the uneven development of democratic politics on and off the street. Lee illuminates how the interaction between official history, collective memory, and performance come to define youth citizenship and resistance in Indonesia’s transition to the post-Suharto present.

Doreen Lee is Assistant Professor of Anthropology at Northeastern University.

“Elegantly written, rich with ethnographic and archival material, and bursting with theoretical insights, *Activist Archives* offers novel analysis of one of the most important subjects of contemporary Indonesia. In Doreen Lee’s sensitive ethnography the student activist emerges expressing a mix of fiery passion, intellectual idealism, irreverent playfulness, hipster self-consciousness, nostalgia, rivalry, and disillusionment. Artfully tacking between theory and the activists’ everyday experiences, Lee shows how ‘Generation 98’ has both sustained its identity and faded in relevance. *Activist Archives* will be a classic.”—**KAREN STRASSLER**, author of *Refracted Visions: Popular Photography and National Modernity in Java*

Tourist Distractions

Traveling and Feeling
in Transnational Hallyu Cinema
YOUNGMIN CHOE



In *Tourist Distractions* Youngmin Choe uses *hallyu* (Korean wave) cinema as a lens to examine the relationships between tourism and travel, economics, politics, and history in contemporary East Asia. Focusing on films born of transnational collaboration and its networks, Choe shows how the integration of the tourist imaginary into hallyu cinema points to the region's evolving transnational politics and the ways

Korea negotiates its colonial and Cold War past with East Asia's neoliberal present. Hallyu cinema's popularity has inspired scores of international tourists to visit hallyu movie sets, filming sites, and theme parks. This tourism helps ease regional political differences, reimagine South Korea's relationships with North Korea, China, and Japan, and blur the lines between history, memory, affect, and consumerism. It also provides distractions from state-sponsored narratives and forges new emotional and economic bonds that foster community and cooperation throughout East Asia. By attending to the tourist imaginary at work in hallyu cinema, Choe helps us to better understand the complexities, anxieties, and tensions of East Asia's new affective economy as well as Korea's shifting culture industry, its relation to its past, and its role in a rapidly changing region.

Youngmin Choe is Assistant Professor of East Asian Languages and Cultures at the University of Southern California and the coeditor of *The Korean Popular Culture Reader*, also published by Duke University Press.

"This is a wonderful book—one of the most deftly written, soundly argued, and genuinely interesting monographs on Korean cinema and hallyu. Drawing from a number of disciplines, yet never forgetting the centrality of the filmic text through astute visual analysis, Youngmin Choe has produced a book for anyone and everyone at all interested in Korean cinema and culture."—**DAVID DESSER**, coeditor of *The Cinema of Hong Kong: History, Arts, Identity*

Ghostly Desires

Queer Sexuality and Vernacular Buddhism
in Contemporary Thai Cinema
ARNIKA FUHRMANN



Still from *Morakot* (*Emerald*, 2007). Courtesy of Apichatpong Weerasethakul.

Through an examination of post-1997 Thai cinema and video art Arnika Fuhrmann shows how vernacular Buddhist tenets, stories, and images combine with sexual politics in figuring current struggles over notions of personhood, sexuality, and

collective life. The drama, horror, heritage movies, and experimental art films she analyzes draw on Buddhist-informed conceptions of impermanence and prominently feature the motif of the female ghost. In these films the characters' eroticization in the spheres of loss and death represents an improvisation on the Buddhist disavowal of attachment and highlights under-recognized female and queer desire and persistence. Her feminist and queer readings reveal the entangled relationship between film, sexuality, Buddhist ideas, and the Thai state's regulation of heteronormative sexuality. Fuhrmann thereby provides insights into the configuration of contemporary Thailand while opening up new possibilities for thinking about queer personhood and femininity.

Arnika Fuhrmann is Assistant Professor of Southeast Asian Studies at Cornell University.

"Through a bravura queering of Buddhist discourses of attachment, loss, and desire, Arnika Fuhrmann advances a deft and compelling critique of the limited framing of the current debates over state sexual regulation and queer and feminist advocacy in Thailand. Modeling how a queer feminist consideration of religion and film might proceed, this extraordinary book advances a queer critique of cinema that draws on Thai politics and counter-doctrinal uses of Buddhism. A brilliant book and an unquestionably major scholarly intervention, *Ghostly Desires* will galvanize the study of Thai cinema while taking the study of queer and political film more generally in new directions."—**BLISS CUA LIM**, author of *Translating Time: Cinema, the Fantastic, and Temporal Critique*

FILM/ASIAN STUDIES/CULTURAL STUDIES

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paper, 978-0-8223-6155-8, **\$24.95/£16.99**
cloth, 978-0-8223-6119-0, **\$89.95/£62.00**
Also available as an ebook

TV Socialism

ANIKÓ IMRE



From *Tele-Echo*, 1965.

In *TV Socialism*, Anikó Imre provides an innovative history of television in socialist Europe during and after the Cold War. Rather than uniform propaganda programming, Imre finds rich evidence of hybrid aesthetic and economic practices, including frequent exchanges within the region and with Western media, a steady production of varied genre entertainment, elements of European public service broadcasting, and transcultural, multilingual reception practices. These televisual practices challenge conventional understandings of culture under socialism, divisions between East and West, and the divide between socialism and postsocialism. Taking a broad regional perspective encompassing Eastern Europe and the Soviet Union, Imre foregrounds continuities between socialist television and the region's shared imperial histories, including the programming trends, distribution patterns, and reception practices that extended into postsocialism. Television, she argues, is key to understanding European socialist cultures and to making sense of developments after the end of the Cold War and the enduring global legacy of socialism.

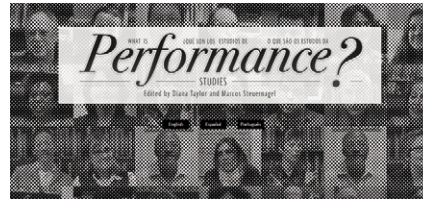
Anikó Imre is Associate Professor and Chair of Critical Studies in the School of Cinematic Arts at the University of Southern California. She is the author of *Identity Games: Globalization and the Transformation of Post-Communist Media*.

CONSOLE-ING PASSIONS: TELEVISION AND CULTURAL POWER
A Series Edited by Lynn Spigel

"TV Socialism is a comprehensive and highly original contribution to television studies, and it will become indispensable in socialist/postsocialist studies. Anikó Imre's scholarship is superior and her book is outstanding in its breadth and depth of coverage."—**KRISTEN GHODSEE**, author of *The Left Side of History: World War II and the Unfulfilled Promise of Communism in Eastern Europe*

What Is Performance Studies?

DIANA TAYLOR &
MARCOS STEUERNAGEL, EDITORS



This open access multimedia digital book asks thirty leading scholars from seven different countries throughout the Americas the same

question: What is performance studies? Available online at <http://hemi.press/scalar/performance>, this project features video interviews accompanied by short essays. The interviews are transcribed, translated, and subtitled into English, Spanish, and Portuguese, offering a truly trilingual perspective on performance studies that engages with it from a variety of national, linguistic, and disciplinary locations. Diana Taylor and Marcos Steuernagel's written introduction provides a history and overview of the project, while four brief essays by Steuernagel, Taylor, Marcela A. Fuentes, and Tavia Nyong'o offer critical entry points to the interviews from different yet complementary perspectives. *What Is Performance Studies?* expands the genealogy of the field while opening new paths for thinking through, in, and with performance studies in the Americas.

Contributors

Patrick Anderson, Daphne A. Brooks, Barbara Browning, Sue-Ellen Case, Catherine M. Cole, Anabelle Contreras Castro, Tracy C. Davis, Diamela Eltit, Soledad Fatabella Luco, Marcela A. Fuentes, Holly Hughes, Barbara Kirshenblatt-Gimblett, Jill Lane, André Lepecki, Laura Levin, Zeca Ligiéro, Beth Lopes, Jesús Martín Barbero, Leda Martins, José Esteban Muñoz, Tavia Nyong'o, Ann Pellegrini, Antonio Prieto Stambaugh, Rossana Reguillo Cruz, Joseph Roach, Richard Schechner, Rebecca Schneider, Javier Serna, Marcos Steuernagel, Diana Taylor, Kay Turner, W. B. Worthen

Diana Taylor is University Professor of Performance Studies and Spanish at New York University and the author and editor of several books, including *Performance*, also published by Duke University Press. **Marcos Steuernagel** is Arts and Humanities Postdoctoral Associate at New York University, Abu Dhabi.

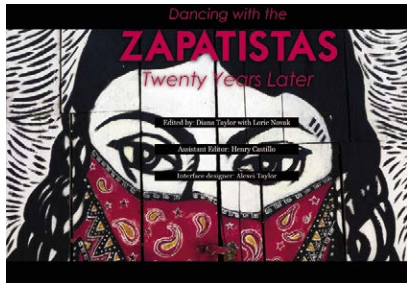
PUBLISHED IN COLLABORATION WITH THE HEMISPHERIC INSTITUTE
OF PERFORMANCE AND POLITICS AT NEW YORK UNIVERSITY

"What Is Performance Studies? offers a rare vantage of hearing a slice of an intimate conversation that demonstrates how iterative, interactive communities of artists and scholars coproduce terms, a field, and areas of study across and between place, language, and discipline."—**ALEXANDRA JUHASZ**, author of *AIDS TV: Identity, Community, and Alternative Video*

Dancing with the Zapatistas

Twenty Years Later

DIANA TAYLOR WITH LORIE NOVAK, EDITORS



Dancing with the Zapatistas brings together scholars, artists, journalists, and activists to respond to the continuing work of the Zapatistas twenty years after their insurrec-

tion in 1994. Available online at <http://hemi.press/scalar/zapatistas>, this open access multimedia digital book includes essays, photo essays, interviews, and spoken word and theatrical performances that offer insights into the workings of the Zapatista Council on Good Government, the murals in the Caracoles, the Escuelita, Subcomandante Marcos; and Zapatista music and celebrations. An exceptionally rich visual resource, this book discusses how Zapatista and Mayan thought permeate the daily life of the Zapatistas, from the way in which their languages configure collective identity to how music affirms the Zapatistas' conception of history. Ultimately, *Dancing with the Zapatistas* considers how the Zapatistas work with those outside their movement while covering how they have influenced the practices of activists and artists around the globe.

Contributors

Brian Batchelor, Henry Castillo, Elvira Colorado, Hortencia Colorado, María Luisa de la Garza, Ricardo Domínguez, Jennifer Flores Sternad Ponce de León, Guillermo Gómez-Peña, Marta Molina, Lorie Novak, Julio Pantoja, Claudia Isabel Serrano Otero, Jacques Servin (a.k.a. Andy Bichlbaum), Alexei Taylor, Diana Taylor, Luis Vargas-Santiago, Moisés Zuñiga

Diana Taylor is University Professor of Performance Studies and Spanish at New York University. **Lorie Novak** is an artist and Professor of Photography and Imaging at New York University.

PUBLISHED IN COLLABORATION WITH THE HEMISPHERIC INSTITUTE OF PERFORMANCE AND POLITICS AT NEW YORK UNIVERSITY

"Dancing with the Zapatistas stands out for its commitment to one of the most important social struggles of our time, its integration of the work of great scholars, artists, and activists into a cohesive and engaging form, and its clear dedication to advancing scholarship without abandoning the search for social justice. Finding audiences among academics, activists, and general readers interested in the Zapatistas, this project makes a fantastic contribution."—**PEDRO LASCH**, author of *Black Mirror/Espejo Negro* and *Art of the MOOC: Merging Public Art & Experimental Education*

Migration and the Making of Industrial São Paulo

PAULO FONTES

Foreword by Barbara Weinstein

Published in 2008 and winner of the 2011 Thomas E. Skidmore Prize, Paulo Fontes's *Migration and the Making of Industrial São Paulo* is a detailed social history of São Paulo's extraordinary urban and industrial expansion. Fontes focuses on those migrants who settled in the suburb of São Miguel Paulista, which grew from 7,000 residents in the 1940s to over 140,000 two decades later. Reconstructing these migrants' everyday lives within a broad social context, Fontes examines the economic conditions that prompted their migration, their creation of an integrated identity and community, and their efforts to gain worker rights. Fontes challenges the stereotypes of northeasterners as culturally backward, uneducated, violent, and unreliable, instead seeing them as a resourceful population with considerable social and political resolve. Fontes's investigations into northeastern life in São Miguel Paulista yield a fresh understanding of São Paulo's incredible and difficult growth while outlining how a marginalized population exercised their political agency.

Paulo Fontes is Associate Professor, School of Social Sciences (CPDOC), Fundação Getúlio Vargas—Rio de Janeiro, a researcher at the Brazilian Council of Research and Development (CNPq), and the coeditor of *The Country of Football: Politics, Popular Culture, and the Beautiful Game in Brazil*. **Barbara Weinstein** is Silver Professor of History at New York University and the author of *The Color of Modernity: São Paulo and the Making of Race and Nation in Brazil*, also published by Duke University Press.

"Paulo Fontes's excellent scholarship and strong narrative sense makes Migration and the Making of Industrial São Paulo a book that should be widely read."—**JEFFREY LESSER**, author of *Immigration, Ethnicity, and National Identity in Brazil, 1808 to the Present*

Crossroads of Freedom

Slaves and Freed People
in Bahia, Brazil, 1870–1910

WALTER FRAGA



Photo by Arthur Wischral/Public Archive of the State of Bahia.

By 1870 the sugar plantations of the Recôncavo region in Bahia, Brazil, held at least seventy thousand slaves, making it one of the largest and most enduring slave societies in the Americas. In this new translation of *Crossroads*

of Freedom—which won the 2011 Clarence H. Haring Prize for the Most Outstanding Book on Latin American History—Walter Fraga charts these slaves’ daily lives and recounts their struggle to make a future for themselves following slavery’s abolition in 1888. Through painstaking archival research, he illuminates the hopes, difficulties, opportunities, and setbacks of ex-slaves and plantation owners alike as they adjusted to their post-abolition environment. Breaking new ground in Brazilian historiography, Fraga does not see an abrupt shift with slavery’s abolition; rather, he describes a period of continuous change in which the strategies, customs, and identities that slaves built under slavery allowed them to navigate their newfound freedom. Fraga’s analysis of how Recôncavo’s residents came to define freedom and slavery more accurately describes this seminal period in Brazilian history, while clarifying how slavery and freedom are understood in the present.

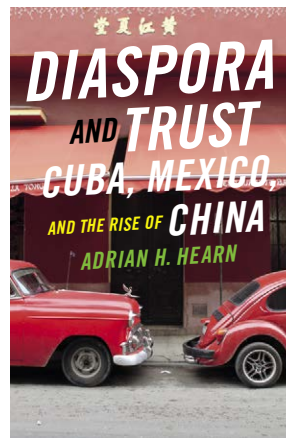
Walter Fraga is Associate Professor in the Department of History of the Federal University of the Bahian Recôncavo in Cachoeira, Bahia, Brazil. He is the author of *Mendigos, Moleques e Vadios na Bahia do Século XIX*.

“Based on outstanding research into the notarial, parish, and judicial records from the heart of the old sugar plantation area of Bahia, Walter Fraga recaptures many of the individual stories that illuminate the process of slavery’s end and the adjustments of masters and slaves to that process. Featuring fascinating stories with a strong human dimension, *Crossroads of Freedom* makes a wonderful contribution to an already rich historiography.”
—**STUART B. SCHWARTZ**, author of *Sea of Storms: A History of Hurricanes in the Greater Caribbean from Columbus to Katrina*

Diaspora and Trust

Cuba, Mexico, and the Rise of China

ADRIAN H. HEARN



In *Diaspora and Trust* Adrian H. Hearn proposes that a new paradigm of socioeconomic development is gaining importance for Cuba and Mexico. Despite their contrasting political ideologies, both countries must build new forms of trust among the state, society, and resident Chinese diaspora communities if they are to harness the potentials of China’s rise. Combining political and economic analysis with ethnographic

fieldwork, Hearn analyzes Cuba’s and Mexico’s historical relations with China, and highlights how Chinese diaspora communities are now deepening these ties. Theorizing trust as an alternative to existing models of exchange—which are failing to navigate the world’s shifting economic currents—Hearn shows how Cuba and Mexico can reformulate the balance of power between state, market, and society. A new paradigm of domestic development and foreign engagement based on trust is becoming critical for Cuba, Mexico, and other countries seeking to benefit from China’s growing economic power and social influence.

Adrian H. Hearn is Associate Professor of Spanish and Latin American Studies at the University of Melbourne and the author of *Cuba: Religion, Social Capital, and Development*, also published by Duke University Press.

“Based on fifteen years of field research in Cuba, Mexico, and China, this book gives us an insightful bottom-up account of the complex relationship between receiving societies and the resident Chinese immigrant communities. An original and important contribution to the field of immigrant transnationalism and the rising literature on Sino–Latin American economic and political relations.”—**ALEJANDRO PORTES**, Professor of Sociology Emeritus, Princeton University and Research Professor, University of Miami

Disciplinary Conquest

U.S. Scholars in South America, 1900–1945
RICARDO D. SALVATORE

In *Disciplinary Conquest* Ricardo D. Salvatore rewrites the origin story of Latin American studies by tracing the discipline's roots back to the first half of the twentieth century. Salvatore focuses on the work of five representative U.S. scholars of South America—historian Clarence Haring, geographer Isaiah Bowman, political scientist Leo Rowe, sociologist Edward Ross, and archaeologist Hiram Bingham—to show how Latin American studies was allied with U.S. business and foreign policy interests. Diplomats, policy makers, business investors, and the American public used the knowledge these and other scholars gathered to build an informal empire that fostered the growth of U.S. economic, technological, and cultural hegemony throughout the hemisphere. Tying the drive to know South America to the specialization and rise of Latin American studies, Salvatore shows how the disciplinary conquest of South America affirmed a new mode of American imperial engagement.

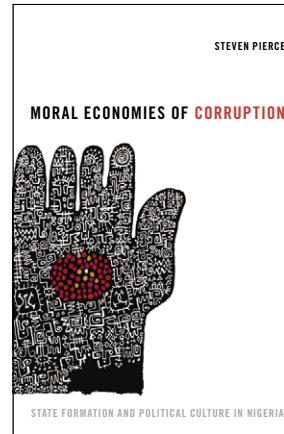
Ricardo D. Salvatore is Plenary Professor at Universidad Torcuato Di Tella in Buenos Aires. He is the author of *Wandering Paysanos: State Order and Subaltern Experience in Buenos Aires Province during the Rosas Era* and the coeditor of *Crime and Punishment in Latin America: Law and Society Since Late Colonial Times*, both also published by Duke University Press.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS
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“In this stunning book Ricardo D. Salvatore provides a major methodological, theoretical, and interpretive contribution to U.S. history, Latin American history, U.S.–Latin American relations, and intellectual history by analyzing the workings and complexities of cultural authority, interpersonal networks, and situated knowledges. A significant book by a major scholar.”—**EMILY S. ROSENBERG**, author of *Transnational Currents in a Shrinking World: 1870–1945*

Moral Economies of Corruption

State Formation and
Political Culture in Nigeria
STEVEN PIERCE



Nigeria is famous for “419” emails asking recipients for bank account information and for scandals involving the disappearance of billions of dollars from government coffers. Corruption permeates even minor official interactions, from traffic control to university admissions. In *Moral Economies of Corruption* Steven Pierce provides a cultural history of the last 150 years of corruption in Nigeria as a case study

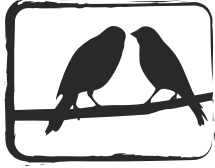
for considering how corruption plays an important role in the processes of political change in all states. He suggests that corruption is best understood in Nigeria, as well as in all other nations, as a culturally contingent set of political discourses and historically embedded practices. The best solution to combatting Nigerian government corruption, Pierce contends, is not through attempts to prevent officials from diverting public revenue to self-interested ends, but to ask how public ends can be served by accommodating Nigeria’s history of patronage as a fundamental political principle.

Steven Pierce is Senior Lecturer in Modern African History at the University of Manchester. He is the coeditor of *Discipline and the Other Body: Correction, Corporeality, Colonialism*, also published by Duke University Press, and the author of *Farmers and the State in Colonial Kano: Land Tenure and the Legal Imagination*.

“In this superb book Steven Pierce takes us to the ur-capital of imagined corruption in Africa. Challenging conventional understandings of the term corruption, Pierce embeds the practice in the political, colonial, and cultural history of northern Nigeria and provides a historical analysis of the term, showing how it traveled to new contexts, assumed new meanings, and slid into an array of other terms and practices. *Moral Economies of Corruption* is a brilliant contribution to the timeliest of topics in African studies today.”—**CHARLES PIOT**, author of *Nostalgia for the Future: West Africa after the Cold War*

Environmental Humanities

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Environmental Humanities is an international, open-access journal that aims to invigorate interdisciplinary research on the environment. In response to rapid environmental and social change, the journal publishes outstanding scholarship that

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Thom van Dooren is Senior Lecturer in Environmental Humanities at the University of New South Wales and the author of *Flight Ways: Life and Loss at the Edge of Extinction*. **Elizabeth DeLoughrey** is Associate Professor in the Department of English and at the Institute for the Environment and Sustainability at the University of California, Los Angeles, and coeditor of *Global Ecologies and the Environmental Humanities: Postcolonial Approaches*.

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World Policy Journal

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World Policy Journal (WPJ) is the flagship publication of the World Policy Institute. For over thirty years, *WPJ* has been home to both distinguished and emerging thinkers from around

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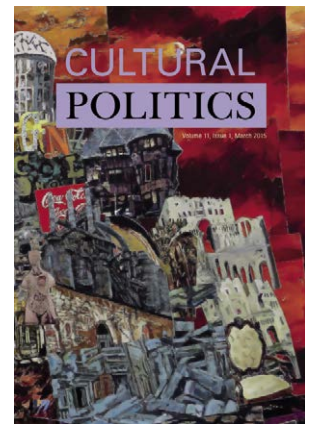
Christopher Shay is editor of *World Policy Journal*. Shay has written for such publications as *Al Jazeera America*, *The Phnom Penh Post*, *TIME*, and *The Wall Street Journal*.

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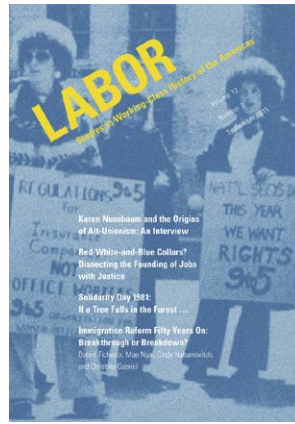
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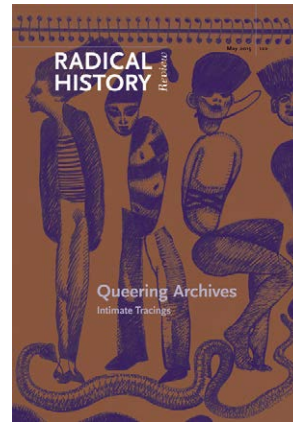
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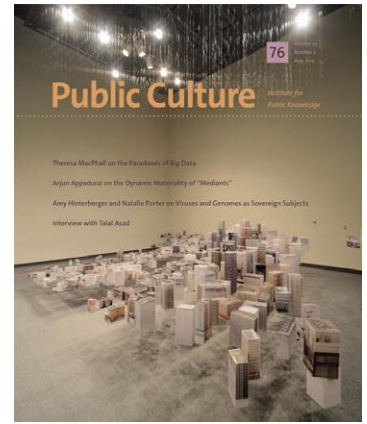
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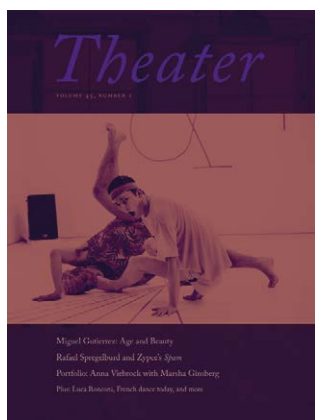
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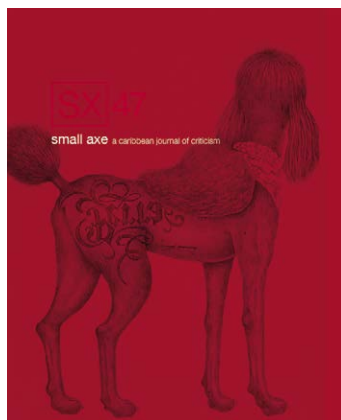
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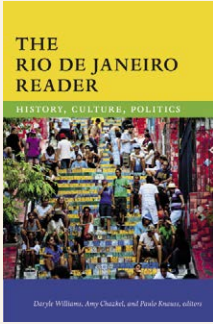
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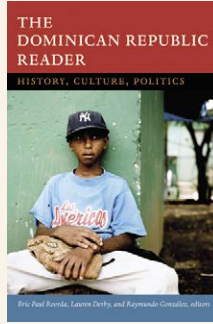
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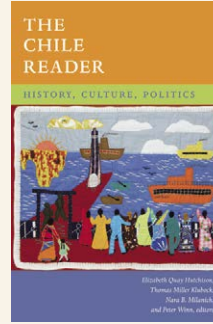
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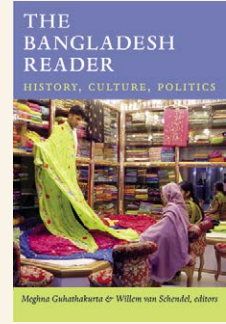
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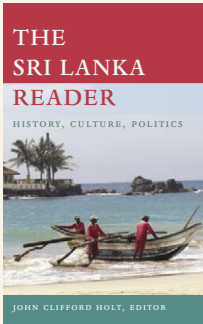
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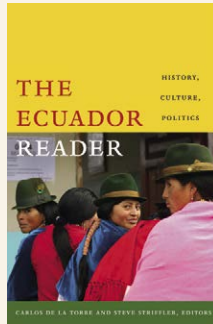
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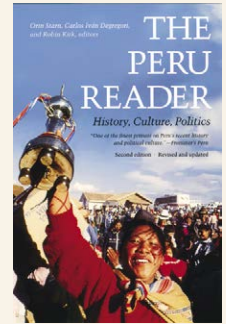
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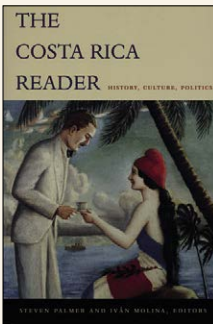
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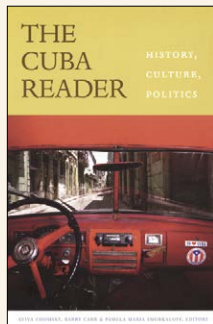
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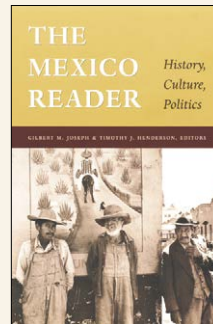
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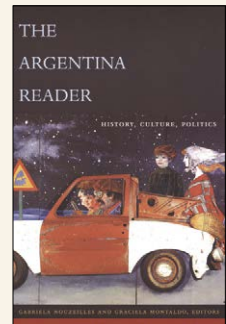
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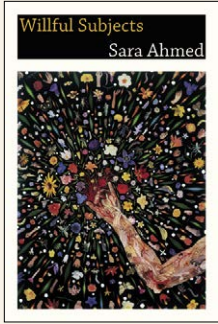
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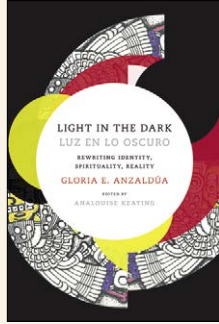
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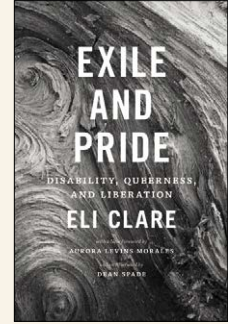
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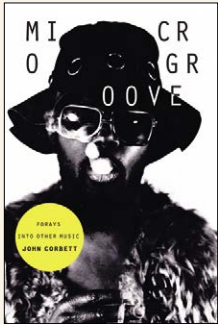
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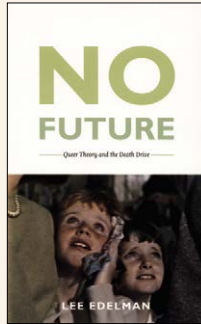
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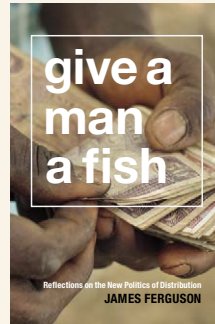
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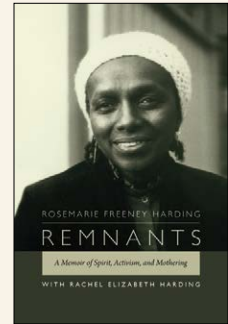
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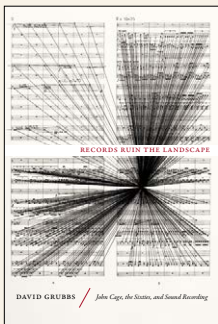
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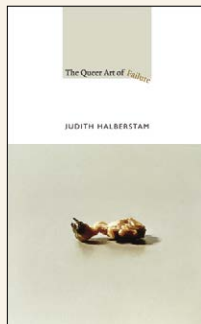
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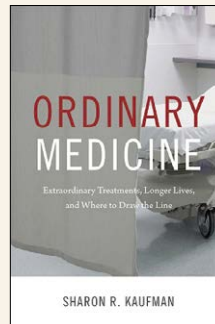
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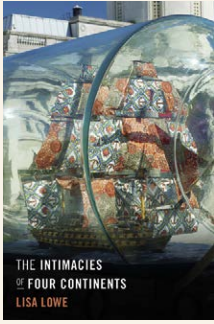
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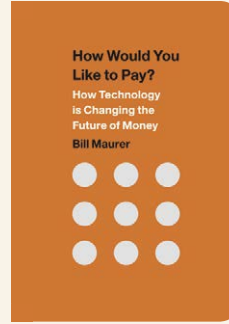
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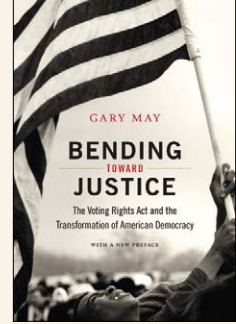
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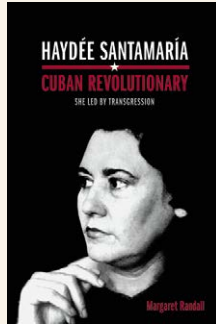
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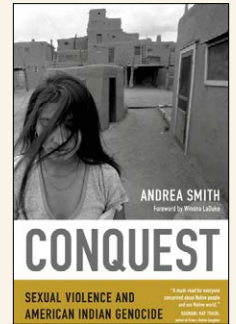
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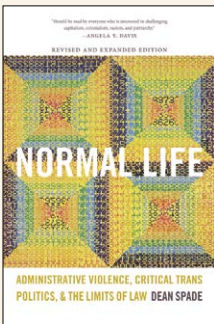
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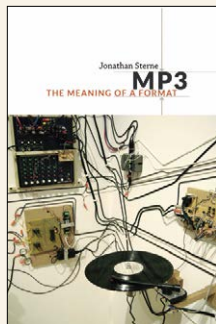
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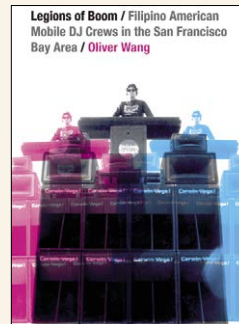
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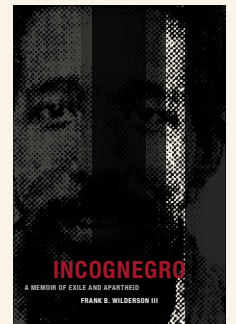
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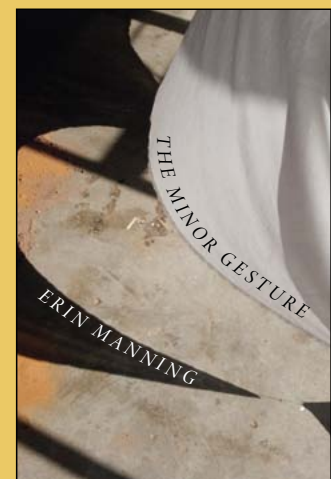
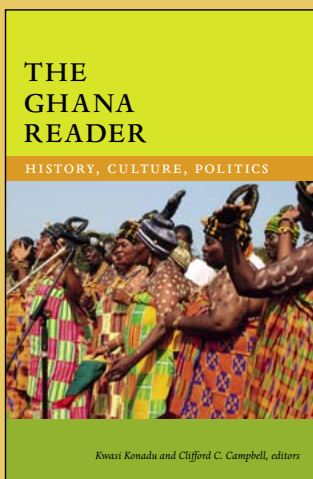
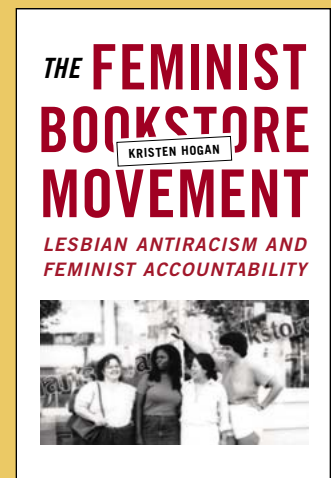
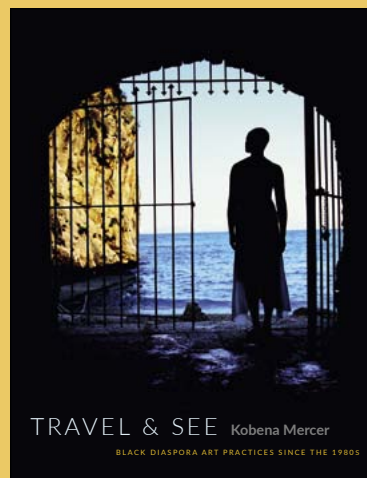
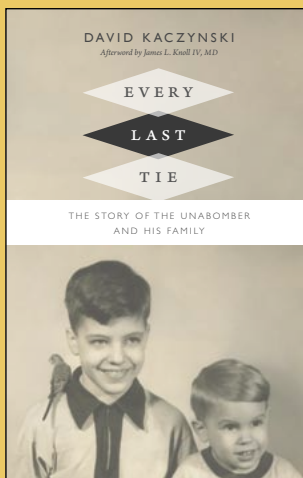
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