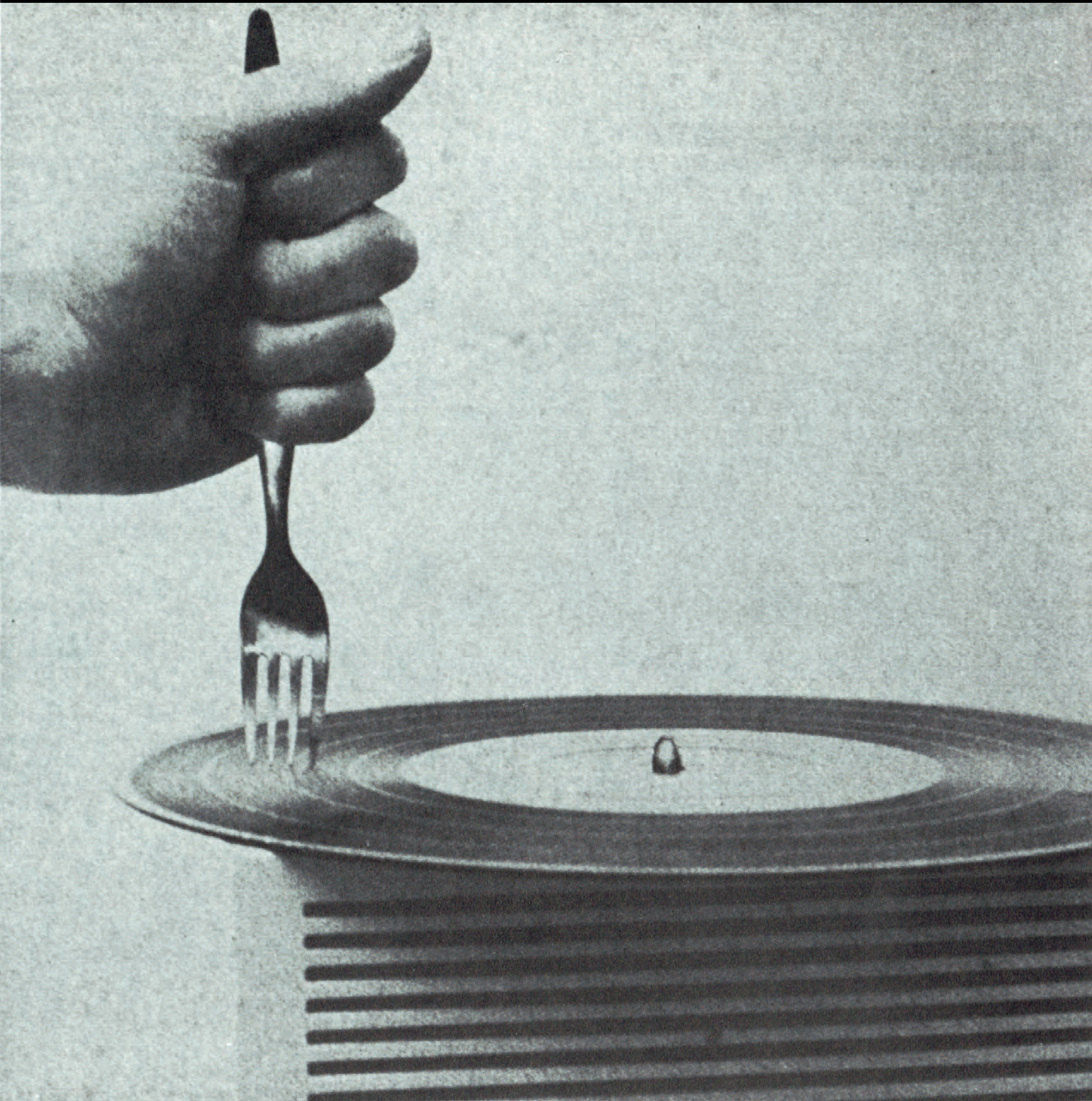


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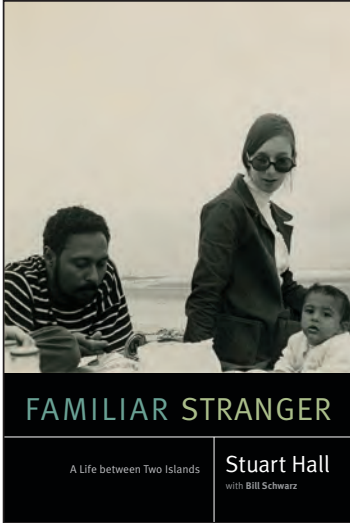


Familiar Stranger

A Life between Two Islands

STUART HALL

With Bill Schwarz



“Sometimes I feel myself to have been the last colonial.” This, in his own words, is the extraordinary story of the life and career of Stuart Hall—how his experiences shaped his intellectual, political, and theoretical work and how he became one of his age’s brightest intellectual lights.

Growing up in a middle-class family in 1930s Kingston, Jamaica, still then a British colony, the young Stuart Hall found himself uncomfortable in his own home. He lived among Kingston’s stiflingly respectable brown middle class,

who, in their habits and ambitions, measured themselves against the white elite. As colonial rule was challenged, things began to change in Kingston and across the world. In 1951 a Rhodes scholarship took Hall across the Atlantic to Oxford University, where he met young Jamaicans from all walks of life, as well as writers and thinkers from across the Caribbean, including V. S. Naipaul and George Lamming. While at Oxford Hall met Raymond Williams, Charles Taylor, and other leading intellectuals, with whom he helped found the intellectual and political movement known as the New Left. With the emotional aftershock of colonialism still pulsing through him, Hall faced a new struggle: that of building a home, a life, and an identity in a postwar England so rife with racism that it could barely recognize his humanity.

With great insight, compassion, and wit, Hall tells the story of his early life, taking readers on a journey through the sights, smells, and streets of 1930s Kingston while reflecting on the thorny politics of 1950s and 1960s Britain. Full of passion and wisdom, *Familiar Stranger* is the intellectual memoir of one of our greatest minds.

STUART HALL: SELECTED WRITINGS

A series edited by Catherine Hall and Bill Schwarz

Stuart Hall (1929–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. He was a prolific writer and speaker and a public voice for critical intelligence and social justice who appeared widely on British television and radio. He taught at the University of Birmingham and the Open University, was the founding editor of *New Left Review*, and served as the director of Birmingham’s Centre for Contemporary Cultural Studies during its most creative and influential decade. He is the author of *Selected Political Writings: The Great Moving Right Show and Other Essays* and *Cultural Studies 1983: A Theoretical History*, both also published by Duke University Press. **Bill Schwarz** is Professor of English at Queen Mary University of London, author of *Memories of Empire, Volume I: The White Man’s World*, and an editor of *History Workshop Journal*. Schwarz and Catherine Hall are Stuart Hall’s literary executors.

FROM CHAPTER ONE

“I was born and formed in the closing days of the old colonial world. They are my conditions of existence. This is, as I see it, the starting point for narrating my life, the source of a curious, unreachable, and abiding unease. . . . As the great Trinidadian C. L. R. James once said of Caribbean migrants to the UK, we are ‘in, but not of, Europe.’ . . . In Jamaica, I wasn’t of course an exile. But there is a sense in which, although I belong to it, Jamaica worked to ‘other’ me. As a consequence, I experience my life as sharply divided into two unequal but entangled, disproportionate halves. . . . Because of radically changing locations, I have belonged, in different ways, to both at different times of my life, without ever being fully of either.”

Selected Political Writings

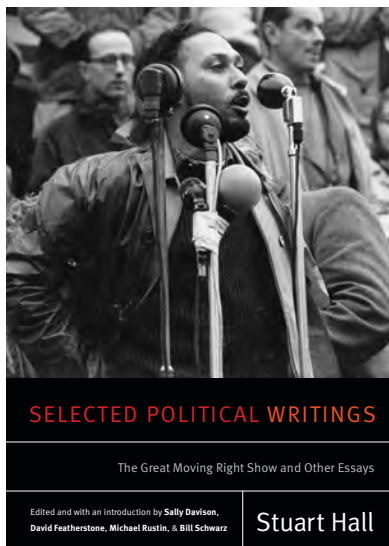
The Great Moving Right Show and Other Essays

STUART HALL

Edited and with an introduction by Sally Davison,
David Featherstone, Michael Rustin, and Bill Schwarz

Stuart Hall (1932–2014) was one of the most prominent and influential scholars and public intellectuals of his generation. He was a prolific writer and speaker and a public voice for critical intelligence and social justice who appeared widely on British television and radio. He taught at the University of Birmingham and the Open University, was the founding editor of *New Left Review*, and served as the director of Birmingham's Centre for Contemporary Cultural Studies during its most creative and influential decade. He is the author of *Familiar Stranger: A Life between Two Islands* and *Cultural Studies 1983: A Theoretical History*, both also published by Duke University Press.

Sally Davison is the managing editor of Lawrence & Wishart and the editor of *Soundings*. **David Featherstone** is Senior Lecturer of Geographical and Earth Sciences at the University of Glasgow. **Michael Rustin** is Professor of Sociology at the University of East London. **Bill Schwarz** is Professor of English at Queen Mary University of London.



Selected Political Writings gathers Stuart Hall's best known and most important essays that directly engage with political issues. Written between 1957 and 2011 and appearing in publications such as *New Left Review* and *Marxism Today*, these twenty essays span the whole of Hall's career, from his early involvement with the New Left, his critique of Thatcherism, to his later focus on neoliberalism. Whether addressing economic decline and class struggle, the Cuban Missile Crisis, or the politics of empire, Hall's singular commentary and theorizations make this volume essential for anyone interested in the politics of the last sixty years.

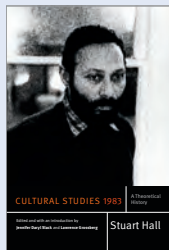
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"Hall's writings make an extremely important contribution not only in our understanding of the past and the cultural, political, sociological, and theoretical formations that Hall analyzed, but as documents that provide us with powerful political and theoretical tools to understand our present and change our future."—HAZEL CARBY

"Stuart Hall was one of the great political intellectuals of our time—learned, perspicacious, provocative, and wise. He was also a master essayist. This splendid selection, spanning more than fifty years, is a feast."—WENDY BROWN

also by Stuart Hall



Cultural Studies 1983: A Theoretical History

Jennifer Daryl Slack and Lawrence Grossberg, editors

paper, \$23.95 / £19.99

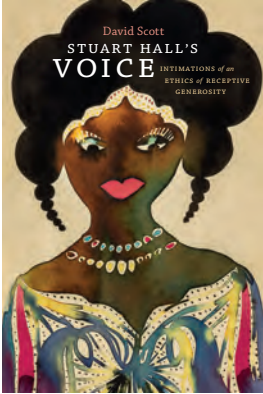
978-0-8223-6263-0 / 2016

Available as an e-book

Stuart Hall's Voice

Intimations of an Ethics of Receptive Generosity

DAVID SCOTT



Stuart Hall's Voice explores the ethos of style that characterized Stuart Hall's intellectual vocation. David Scott frames the book—which he wrote as a series of letters to Hall in the wake of his death—as an evocation of friendship understood as the moral and intellectual medium in which his dialogical hermeneutic relationship with Hall's work unfolded. In this respect, the book asks: What do we owe intellectually to the work of those whom we know well, admire, and honor? Reflecting one of the lessons of Hall's style, the book responds: What we owe should be conceived less in terms of criticism than in terms of listening.

Hall's intellectual life was animated by voice in literal and extended senses: not only was his voice distinctive in the materiality of its sound, but his thinking and his writing were fundamentally shaped by a dialogical and reciprocal practice of speaking and listening. Voice, Scott suggests, is the central axis of the ethos of Hall's style.

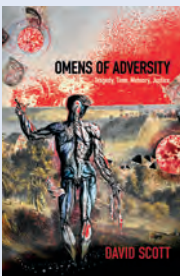
Against the backdrop of the consideration of the voice's aspects, Scott specifically engages Hall's relationship to the concepts of "contingency" and "identity," concepts that were dimensions less of a method as such than of an attuned and responsive attitude to the world. This attitude, moreover, constituted an ethical orientation of Hall's that should be thought of as a special kind of generosity, namely a "receptive generosity," a generosity oriented as much around giving as receiving, as much around listening as speaking.

David Scott is Professor of Anthropology at Columbia University. He is the author of a number of books, including *Omens of Adversity: Tragedy, Time, Memory, Justice* and *Conscripts of Modernity: The Tragedy of Colonial Enlightenment*, and is the editor of *Small Axe: A Caribbean Journal of Criticism*, all also published by Duke University Press.

"I found myself disagreeing often, only to discover this is David Scott's whole point—unlearning what we take for granted can open us to a dialogical ethics of receptivity of the kind Stuart Hall enacted throughout his intellectual life. With philosophically inflected readings of 'identity' and 'contingency' that engage a range of political traditions, this epistolary experiment brings a new interpretive perspective to understanding Hall's inimitable way of thinking aloud."

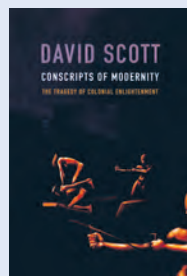
—**KOBENA MERCER**, author of *Travel & See: Black Diaspora Art Practices since the 1980s*

also by David Scott



Omens of Adversity: Tragedy, Time, Memory, Justice

paper, \$24.95 / £20.99
978-0-8223-5621-9 / 2014
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Conscripts of Modernity: The Tragedy of Colonial Enlightenment

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978-0-8223-3444-6 / 2004
Available as an e-book

CULTURAL STUDIES

April 192 pages
cloth, 978-0-8223-6363-7, **\$29.95/£24.99**
Available as an e-book

Critique of Black Reason

ACHILLE MBEMBE

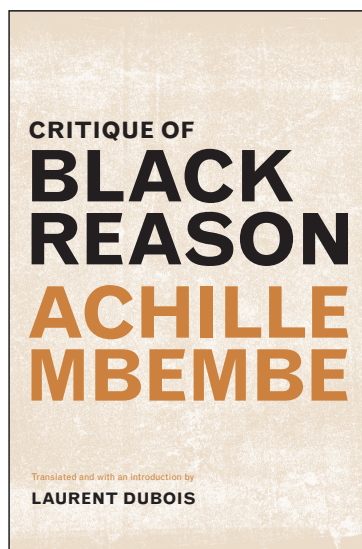
Translated and with an introduction by Laurent Dubois



Achille Mbembe is Research Professor in History and Politics at the Wits Institute for Social and Economic Research, University of the Witwatersrand,

Johannesburg. He is coeditor of *Johannesburg: The Elusive Metropolis*, also published by Duke University Press, and the author of *On the Postcolony*, as well as several books in French. **Laurent Dubois** is Marcello Lotti Professor of Romance Studies and History and Director of the Forum for Scholars and Publics at Duke University.

“Achille Mbembe speaks authoritatively for black life, addressing the whole world in an increasingly distinctive tone of voice. This long-anticipated book resounds with the embattled, southern predicament from which its precious shards of wisdom originate. There is nothing provincial about the philosopher’s history it articulates. Mbembe sketches the entangled genealogies of racism and black thought on their worldly travels from the baracoons and the slave ships, through countless insurgencies into the vexed mechanisms of decolonization and then beyond them, into our own bleak and desperate circumstances.”—**PAUL GILROY**



In *Critique of Black Reason* eminent critic Achille Mbembe offers a capacious genealogy of the category of Blackness—from the Atlantic slave trade to the present—to critically reevaluate history, racism, and the future of humanity. Mbembe teases out the intellectual consequences of the reality that Europe is no longer the world’s center of gravity while mapping the relations between colonialism, slavery, and contemporary financial and extractive capital. Tracing the conjunction of Blackness with the biological fiction of race, he theorizes Black reason as the collection of discourses and prac-

tices that equated Blackness with the nonhuman in order to uphold forms of oppression. Mbembe powerfully argues that this equation of Blackness with the nonhuman will serve as the template for all new forms of exclusion. With *Critique of Black Reason*, Mbembe offers nothing less than a map of the world as it has been constituted through colonialism and racial thinking while providing the first glimpses of a more just future.

A JOHN HOPE FRANKLIN CENTER BOOK

“With *Critique of Black Reason*, Achille Mbembe reaffirms his position as one of the most original and significant thinkers of our times working out of Francophone traditions of anti-imperial and postcolonial criticism. His voyages in this book through a painstakingly assembled archive of empire, race, slavery, blackness, and liberation—an archive that Mbembe both reconfigures and interrogates at the same time—produce profound moments of reflection on the origin and nature of modernity and its mutations in the contemporary phase of global capital. A tour de force that will renew debates on capital, race, and freedom in today’s world.”—**DIPESH CHAKRABARTY**

Living a Feminist Life

SARA AHMED



In *Living a Feminist Life* Sara Ahmed shows how feminist theory is generated from everyday life and the ordinary experiences of being a feminist at home and at work. Building on legacies of feminist of color scholarship in particular, Ahmed offers a poetic and personal meditation on how feminists become estranged from worlds they critique—often by naming and calling attention to problems—and how feminists learn about worlds from their efforts to transform them. Ahmed also provides her most sustained commentary on the figure of the feminist killjoy introduced in her earlier work

while showing how feminists create inventive solutions—such as forming support systems—to survive the shattering experiences of facing the walls of racism and sexism. The killjoy survival kit and killjoy manifesto, with which the book concludes, supply practical tools for how to live a feminist life, thereby strengthening the ties between the inventive creation of feminist theory and living a life that sustains it.

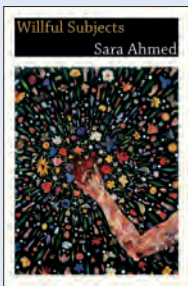


Sara Ahmed is a feminist writer, scholar, and activist. She is the author of *Willful Subjects*, *On Being Included*, *The Promise of Happiness*, and *Queer Phenomenology*, all also published by Duke University Press.

“From the moment I received Sara Ahmed’s new work, *Living a Feminist Life*, I couldn’t put it down. It’s such a brilliant, witty, visionary new way to think about feminist theory. Everyone should read this book. It offers amazing new ways of knowing and talking about feminist theory and practice. And, it is also delightful, funny, and as the song says, ‘your love has lifted me higher.’ Ahmed lifts us higher.”

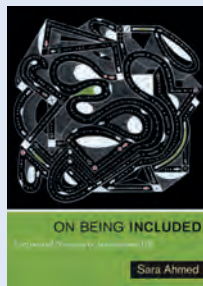
—bell hooks

also by Sara Ahmed



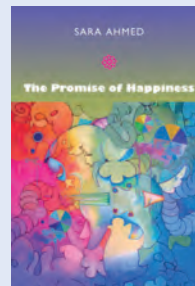
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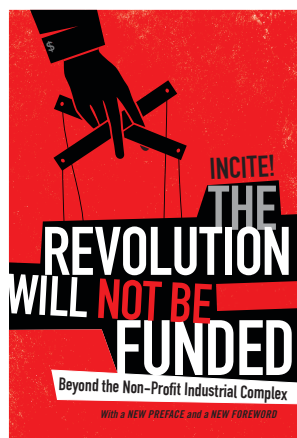
NOW AVAILABLE FROM DUKE

The Revolution Will Not Be Funded

Beyond the Non-Profit Industrial Complex

INCITE!

With a new preface and a new foreword



A trillion-dollar industry, the US non-profit sector is one of the world's largest economies. From art museums and university hospitals to think tanks and church charities, over 1.5 million organizations of staggering diversity share the tax-exempt 501(c)(3) designation, if little else. Many social justice organizations have joined this world, often blunting political goals to satisfy government and foundation mandates. But even as funding

shrinks, many activists often find it difficult to imagine movement-building outside the non-profit model. *The Revolution Will Not Be Funded* gathers essays by radical activists, educators, and non-profit staff from around the globe who critically rethink the long-term consequences of what they call the “non-profit industrial complex.” Urgent and visionary, *The Revolution Will Not Be Funded* presents a biting critique of the quietly devastating role the non-profit industrial complex plays in managing dissent.

Contributors

Christine E. Ahn, Robert L. Allen, Alisa Bierría, Nicole Burrowes, Communities Against Rape and Abuse (CARA), William Cordery, Morgan Cousins, Ruth Wilson Gilmore, Stephanie Guilloud, Adjoa Florência Jones de Almeida, Tiffany Lethabo King, Paul Kivel, Ewuare Osayande, Amara H. Pérez, Project South: Institute for the Elimination of Poverty and Genocide, Dylan Rodríguez, Paula X. Rojas, Ana Clarissa Rojas Durazo, Sisters in Action for Power, Andrea Smith, Eric Tang, Madonna Thunder Hawk, Ije Ude

INCITE! is a national activist organization of radical feminists of color advancing a movement to end all forms of violence against women, gender non-conforming, and trans people of color through direct action, critical dialogue, and grassroots organizing.

“*The Revolution Will Not Be Funded* gives us valuable insight into what these activists call ‘the non-profit industrial complex,’ an unseen web of money and power that tries to undermine people’s struggles for racial, class, economic, gender, and environmental justice. It deserves the closest study.”—**MUMIA ABU-JAMAL**

Exporting Revolution

Cuba’s Global Solidarity

MARGARET RANDALL



In her new book, *Exporting Revolution*, Margaret Randall explores the Cuban Revolution’s impact on the outside world, tracing Cuba’s international outreach in healthcare, disaster relief, education, literature, art, liberation struggles, and sports. Randall combines personal observations and interviews with literary analysis and examinations of political trends in order to understand what compels a small, poor, and

underdeveloped country to offer its resources and expertise.

Why has the Cuban healthcare system trained thousands of foreign doctors, offered free services, and responded to health crises around the globe? What drives Cuba’s international adult literacy programs? Why has Cuban poetry had an outsized influence in the Spanish-speaking world? This multifaceted internationalism, Randall finds, is not only one of the Revolution’s most central features; it helped define Cuban society long before the Revolution.

Margaret Randall is the author of dozens of books of poetry and prose, including *Haydée Santamaría, Cuban Revolutionary: She Led by Transgression*, and *Che on My Mind*, and the editor of *Only the Road / Solo el Camino: Eight Decades of Cuban Poetry*, all also published by Duke University Press.

“Cuba’s internationalist record since it gained independence is utterly without parallel, a record even more remarkable on the part of a small country under unremitting assault by the global superpower. This highly instructive account by a poet immersed in Cuban culture, and deeply familiar with Cuban society, raises critical issues that all should ponder, Americans in particular.”—**NOAM CHOMSKY**

SOCIAL JUSTICE/GENDER STUDIES

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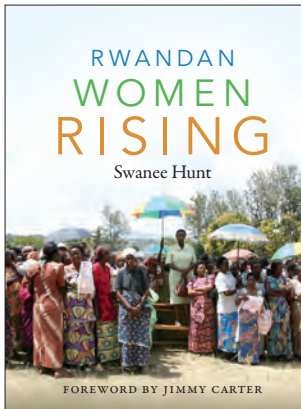
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Rwandan Women Rising

SWANEE HUNT

Foreword by Jimmy Carter



In the spring of 1994, the tiny African nation of Rwanda was ripped apart by a genocide that left nearly a million dead. After the violence subsided, Rwanda's women carved out unlikely new roles for themselves as visionary pioneers creating stability and reconciliation in genocide's wake. Today, 64 percent of the seats in Rwanda's elected house of parliament are held by women, a number unrivaled by any other nation.

In *Rwandan Women Rising*, Swanee Hunt shares

the stories of some seventy women who overcame unfathomable brutality, unrecoverable loss, and unending challenges to rebuild Rwandan society. Hunt points out that Rwandan women did not seek the limelight or set out to build a movement; rather, they organized around common problems such as health care, housing, and poverty to serve the greater good. Their victories were wide ranging, addressing issues such as rape, equality in marriage, female entrepreneurship, reproductive rights, education for girls, and mental health.

These women's accomplishments provide important lessons for policy makers and activists who are working toward equality elsewhere in Africa and other post-conflict societies. Their stories, told in their own words via interviews woven throughout the book, demonstrate that the best way to reduce suffering and to prevent and end conflicts is to elevate the status of women throughout the world.



Swanee Hunt chairs the Washington-based Institute for Inclusive Security. During her tenure as US ambassador to Austria (1993–97), she hosted negotiations and symposia focused on securing peace in the neighboring Balkan states. She is the Eleanor Roosevelt Lecturer in Public Policy at Harvard University's John F. Kennedy School of Government, CEO of Hunt Alternatives Fund, and member of the US Council on Foreign Relations. She has appeared on CNN, MSNBC, NPR, and written for *Foreign Affairs*, *Foreign Policy*, the *International Herald Tribune*, *Chicago Tribune*, *Los Angeles Times*, *Boston Globe*, and *Huffington Post*, among other publications. She is the author of *Worlds Apart*, *Half-Life of a Zealot*, and *This Was Not Our War*, all also published by Duke University Press. **Jimmy Carter** was the thirty-ninth president of the United States. A Nobel Prize laureate and author of numerous books, President Carter is the founder of The Carter Center, which has worked for decades to resolve conflict, promote democracy, protect human rights, and prevent disease around the globe.

"This is an excellent book! It is an honest, authentic, and thoughtful representation of how Rwandan women experienced the narratives of their lives and country. Swanee Hunt's unique voice and experience shows how the story of one nation becomes meaningful and applicable to the rest of the world. This is a page turner and an essential read for anybody interested in social change and women's rights beyond Rwanda."—**ZAINAB SALBI**, Founder of Women for Women International, author, and media personality

also by Swanee Hunt



Worlds Apart:
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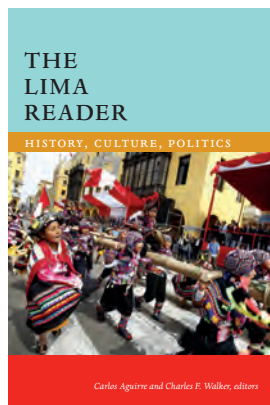
May 448 pages, 116 color illustrations cloth, 978-0-8223-6257-9, **\$34.95tr/£28.99**
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The Lima Reader

History, Culture, Politics

CARLOS AGUIRRE & CHARLES F. WALKER, EDITORS

Carlos Aguirre is Professor of History at the University of Oregon and the author of *The Criminals of Lima and Their Worlds: The Prison Experience, 1850–1935*, also published by Duke University Press. **Charles F. Walker** is Professor of History, Director of the Hemispheric Institute on the Americas, and MacArthur Foundation Endowed Chair in International Human Rights at the University of California, Davis, and the author of *Shaky Colonialism: The 1746 Earthquake-Tsunami in Lima, Peru, and Its Long Aftermath* and *Smoldering Ashes: Cuzco and the Creation of Republican Peru, 1780–1840*, both also published by Duke University Press.



Covering more than 500 years of history, culture, and politics, *The Lima Reader* captures the multiple viewpoints of the diverse peoples of Peru’s capital city. The volume traces Lima’s transformation from a pre-Columbian religious center, to the colonial “City of Kings,” to today’s vibrant and deeply divided metropolis of almost ten million people. A rich array of primary sources—including traveler accounts, essays, photographs, maps, poems, short stories, lyrics, and memoir excerpts, many appearing in English for the first time—address how Lima’s multiethnic population,

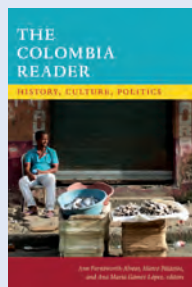
class inequalities, and debates of who is a “true” *limeño/a* have evolved throughout the city’s history. The book also includes selections that explore Lima’s identity through its food, sports culture, festivals, and sense of humor. Intended for travelers, students, and scholars alike, *The Lima Reader* is an invaluable introduction to the complex social tensions and cultural history of Lima and its people.

THE LATIN AMERICA READERS
A series edited by Robin Kirk and Orin Starn

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The Latin America Readers

see page 49 for additional titles



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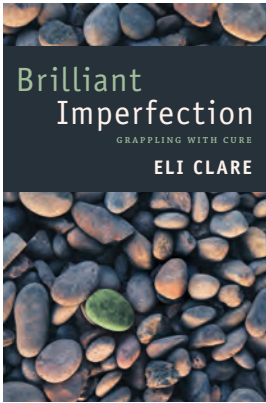
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Brilliant Imperfection

Grappling with Cure

ELI CLARE



In *Brilliant Imperfection* Eli Clare uses memoir, history, and critical analysis to explore cure—the deeply held belief that body-minds considered broken need to be fixed. Cure serves many purposes. It saves lives, manipulates lives, and prioritizes some lives over others. It provides comfort, makes profits, justifies violence, and promises resolution to body-mind loss. Clare grapples with this knot of contradictions, maintaining that neither an anti-cure politics nor a pro-cure worldview can account for the messy, complex relationships we

have with our body-minds. The stories he tells range widely, stretching from disability stereotypes to weight loss surgery, gender transition to skin-lightening creams. At each turn, Clare weaves race, disability, sexuality, class, and gender together, insisting on the non-negotiable value of body-mind difference. Into this mix, he adds environmental politics, thinking about ecosystem loss and restoration as a way of delving more deeply into cure. Ultimately *Brilliant Imperfection* reveals cure to be an ideology grounded in the twin notions of *normal* and *natural*, slippery and powerful, necessary and damaging all at the same time.

“Eli Clare’s *Brilliant Imperfection* effortlessly twines history and memory, embodiment and document to bring the reader into a complex and deeply rooted dance with and among bodies, dis/ability, environment, power, medicine, love, and fear. This is theory and politics carefully contextualized, intimately experienced, brought forth with great heart, thoughtful scholarship, and fierce intellect.”—**HANNE BLANK**, author of *Straight: The Surprisingly Short History of Heterosexuality*



Eli Clare is a poet, essayist, activist, and the author of *Exile and Pride: Disability, Queerness, and Liberation*, also published by Duke University Press, and *The Marrow’s Telling: Words in Motion*. He speaks regularly at conferences, community events, and colleges across

the United States and Canada about disability, queer, and trans identities, and social justice, and his writing has appeared in numerous periodicals and anthologies. Clare lives in the Green Mountains of Vermont and can be found online at eliclare.com.

“*Brilliant Imperfection* is a dazzling work of intellectually rigorous and wildly original thinking that challenges our most deeply held beliefs about the nature of cure, exposing its place in the ideologies of domination. Exquisitely poetic, intensely personal, and highly provocative, the ‘messy story’ Eli Clare draws us into ranges across a broad and contradictory terrain, revealing all the ways in which how we value mind-body difference is at the very heart of justice.”

—**AURORA LEVINS MORALES**, author of *Kindling: Writings On the Body*

also by Eli Clare



Exile and Pride:
Disability, Queerness, and Liberation

paper, \$22.95tr / £18.99

978-0-8223-6031-5 / 2015

Available as an e-book

South of Pico

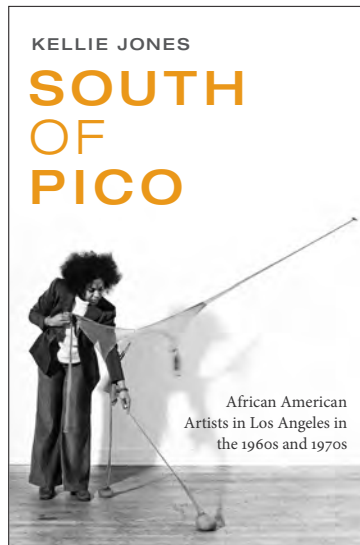
African American Artists in Los Angeles
in the 1960s and 1970s

KELLIE JONES



Kellie Jones, a 2016 recipient of a MacArthur “Genius Grant,” is Associate Professor of Art History at Columbia University and the author of several books, including *EyeMinded: Living and Writing Contemporary Art*, also published by Duke University Press. Jones has curated numerous national and international exhibitions, including *Now Dig This!: Art and Black Los Angeles, 1960–1980* and *Witness: Art and Civil Rights in the 1960s*.

“Born of decades of research as well as her award-winning exhibition *Now Dig This!: Art and Black Los Angeles, 1960–1980*, this brilliant book by Kellie Jones narrates the rise of this African American art world. Examining the migration of black visual artists to Los Angeles, she discloses the geography of artistic invention against the backdrop of the Civil Rights Movement, black power and arts activism, and violent unrest. With this volume, Professor Jones has authored a nuanced and essential history of African American art in the West.”—HENRY LOUIS GATES JR



In *South of Pico* Kellie Jones explores how the artists in Los Angeles’s black communities during the 1960s and 1970s created a vibrant, productive, and engaged activist arts scene in the face of structural racism. Emphasizing the importance of African American migration, as well as L.A.’s housing and employment politics, Jones shows how the work of black Angeleno artists such as Betye Saar, Charles White, Noah Purifoy, and Senga Nengudi spoke to the dislocation of migration, L.A.’s urban renewal, and restrictions on black mobility. Jones characterizes their works as modern migration

narratives that look to the past to consider real and imagined futures. She also attends to these artists’ relationships with gallery and museum culture and the establishment of black-owned arts spaces. With *South of Pico*, Jones expands the understanding of the histories of black arts and creativity in Los Angeles and beyond.

“A gifted and original scholar, Kellie Jones offers unique and stimulating insights into the role L.A.’s close-knit African American artists and communities played in creating art spaces in museums, cultural centers, and storefronts. *South of Pico* is broad in scope, tracing the narratives of oft-neglected artists, exploring the contributions of women artists and feminist visual theory, and highlighting the history of collecting by Hollywood movie stars and entertainers. Wonderfully innovative and extraordinarily researched, *South of Pico* is a foundational study for western American art.”—DEBORAH WILLIS, author of *Posing Beauty: African American Images from the 1890s to the Present*

also by Kellie Jones



EyeMinded: Living and Writing Contemporary Art

paper, \$31.95 / £25.99
978-0-8223-4873-3 / 2011
Available as an e-book

Listening to Images

TINA M. CAMPT



In *Listening to Images* Tina M. Campt explores a way of listening closely to photography, engaging with lost archives of historically dismissed photographs of black subjects taken throughout the black diaspora. Engaging with photographs through sound, Campt looks beyond what one usually sees and attunes her senses to the other affective frequencies through which these photographs register. She hears in these photos—which range from late nineteenth-century ethnographic photographs of rural African women and photographs taken in an early twentieth-century Cape Town prison to postwar

passport photographs in Birmingham, England and 1960s mug shots of the Freedom Riders—a quiet intensity and quotidian practices of refusal. Originally intended to dehumanize, police, and restrict their subjects, these photographs convey the softly buzzing tension of colonialism, the low hum of resistance and subversion, and the anticipation and performance of a future that has yet to happen. Engaging with discourses of fugitivity, black futurity, and black feminist theory, Campt takes these tools of colonialism and repurposes them, hearing and sharing their moments of refusal, rupture, and imagination.

“Tina M. Campt’s *Listening to Images* is an innovative, ambitious, and evocative work that offers a fresh approach to photography and opens up state photographic archives to new forms of analysis. By identifying state archives as sites of quiet refusal that hold complex records of the everyday lives of people of the African diaspora, *Listening to Images* has the potential to become a methodological touchstone in photography studies for years to come.”—**SHAWN MICHELLE SMITH**, author of *At the Edge of Sight: Photography and the Unseen*



Tina M. Campt is Ann Whitney Olin Professor of Africana and Women’s, Gender and Sexuality Studies and Director of the Barnard Center for Research on Women at Barnard College, and the author of *Image Matters: Archive, Photography, and the African Diaspora in Europe*, also published by Duke University Press.

“*Listening to Images* captures the sight, sound, and frequency of the tenses of black life and the possibilities that emerge in and from the everyday black practices of refusal. Tina M. Campt’s rich and generative work rethinks black diaspora in the photographic, sonic, and haptic registers while having profound implications for the ways we see, read, and hear images as well as the ways we touch and are touched by them.”—**CHRISTINA SHARPE**, author of *In the Wake: On Blackness and Being*

also by Tina M. Campt



**Image Matters:
Archive, Photography, and
the African Diaspora in Europe**

paper, \$24.95 / £20.99

978-0-8223-5074-3 / 2012

Available as an e-book

PHOTOGRAPHY/BLACK DIASPORA/VISUAL CULTURE

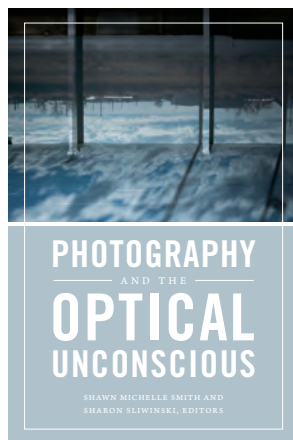
May 200 pages, 136 photographs (including 30 in color)

paper, 978-0-8223-6270-8, **\$23.95/£19.99** cloth, 978-0-8223-6255-5, **\$84.95/£70.00**

Available as an e-book

Photography and the Optical Unconscious

SHAWN MICHELLE SMITH &
SHARON SLIWINSKI, EDITORS



Photography is one of the principal filters through which we engage the world. The contributors to this volume focus on Walter Benjamin's concept of the optical unconscious to investigate how photography has shaped history, modernity, perception, lived experience, politics, race, and human agency. In essays that range from examinations of Benjamin's and Sigmund Freud's writings to the work of Kara Walker

and Roland Barthes's famous Winter Garden photograph, the contributors explore what photography can teach us about the nature of the unconscious. They attend to sideways perception, develop latent images, discover things hidden in plain sight, focus on the disavowed, and perceive the slow. Of particular note are the ways race and colonialism have informed photography from its beginning. The volume also contains photographic portfolios by Zoe Leonard, Kelly Wood, and Kristan Horton, whose work speaks to the optical unconscious while demonstrating how photographs communicate on their own terms. The essays and portfolios in *Photography and the Optical Unconscious* create a collective and sustained assessment of Benjamin's influential concept, opening up new avenues for thinking about photography and the human psyche.

Contributors

Mary Bergstein, Jonathan Fardy, Kristan Horton, Terri Kapsalis, Sarah Kofman, Elisabeth Lebovici, Zoe Leonard, Gabrielle Moser, Mignon Nixon, Thy Phu, Mark Reinhardt, Shawn Michelle Smith, Sharon Sliwinski, Laura Wexler, Kelly Wood, Andrés Mario Zervigón

Shawn Michelle Smith is Professor of Visual and Critical Studies at the School of the Art Institute of Chicago. **Sharon Sliwinski** is Associate Professor of Information and Media Studies at the University of Western Ontario.

Photography after Photography

Gender, Genre, History

ABIGAIL SOLOMON-GODEAU

Edited and with a Foreword by Sarah Parsons

Presenting two decades of work by Abigail Solomon-Godeau, *Photography after Photography* is an inquiry into the circuits of power that shape photographic practice, criticism, and historiography. As the boundaries that separate photography from other forms of artistic production are increasingly fluid, Solomon-Godeau, a pioneering feminist and politically engaged critic, argues that the relationships between photography, culture, gender, and power demand renewed attention. In her analyses of the photographic production of Cindy Sherman, Robert Mapplethorpe, Susan Meiselas, Francesca Woodman, and others, Solomon-Godeau refigures the disciplinary object of photography by considering these practices through an examination of the determinations of genre and gender as these shape the relations between photographers, their images, and their viewers. Among her subjects are the 2006 Abu Ghraib prison photographs and the Cold War-era exhibition *The Family of Man*, insofar as these illustrate photography's embeddedness in social relations, viewing relations, and ideological formations.

Abigail Solomon-Godeau is Professor Emerita of the Department of History of Art and Architecture at the University of California, Santa Barbara, and the author of several books, including *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*; *Male Trouble: A Crisis in Representation*; *Rosemary Laing*; *Chair à canons: Photographie, discours, féminisme*; and coauthor of *Birgit Jürgenssen*.

Sarah Parsons is Associate Professor of Art History at York University.

"Abigail Solomon-Godeau is one of the best, if not the best, critical historians of photography in the country as well as one of the most sophisticated and theoretically astute feminist art historians writing today."—**LINDA NOCHLIN**, author of *Women, Art, and Power and Other Essays*

"Making several important and timely interventions into theories of photography and modernity, this collection is the first extensive treatment of Walter Benjamin's concept of the optical unconscious in relation to photography, postcolonial theory, and race. An exciting and wonderful book."

—**ELSPETH H. BROWN**, coeditor of *Feeling Photography*

PHOTOGRAPHY/ART THEORY & CRITICISM

May 400 pages, 116 illustrations, (including 20 in color)

paper, 978-0-8223-6901-1, **\$28.95/£23.99**

cloth, 978-0-8223-6381-1, **\$99.95/£83.00**

Available as an e-book

PHOTOGRAPHY/FEMINISM/VISUAL CULTURE

May 280 pages, 38 photographs

paper, 978-0-8223-6266-1, **\$25.95/£20.99**

cloth, 978-0-8223-6251-7, **\$94.95/£79.00**

Available as an e-book

I Love My Selfie

ESSAY BY ILAN STAVANS

AUTOPORTRAITS BY ADÁL



What explains our current obsession with selfies? In *I Love My Selfie* noted cultural critic Ilan Stavans explores the selfie's historical and cultural roots by discussing everything from Greek mythology and Shakespeare to Andy Warhol, James Franco, and Pope Francis. He sees selfies as tools people use to disguise or present themselves as spontaneous and casual. This collaboration includes a portfolio of fifty autoportraits by the artist ADÁL; he and Stavans use them as a way to question the notion of the self and to

engage with artists, celebrities, technology, identity, and politics. Provocative and engaging, *I Love My Selfie* will change the way readers think about this unavoidable phenomenon of twenty-first-century life.



Ilan Stavans, *Selfie #49* (with ADÁL), San Juan, Puerto Rico, 2015

Ilan Stavans is Lewis-Sebring Professor in Latin American and Latino Culture at Amherst College. A Guggenheim Fellow, he is the author, editor, and translator of numerous books, including *Reclaiming Travel*, also published by Duke University Press.

Adál Maldonado is a visual, performance,

installation, and video artist, playwright, cofounder of the first all-artist political party in Puerto Rico, and the author of several books, including *Out of Focus Nuyoricans*.

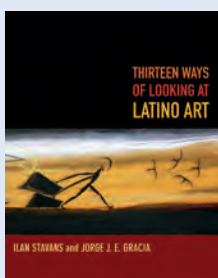
“Seizing that rare moment when a cultural phenomenon is invading the art world, *I Love My Selfie* is timely, ground breaking, and is sure to influence many.”—**JULIÁN ZUGAZAGOITIA**, Director, Nelson-Atkins Museum of Art, Kansas City, Missouri

also by Ilan Stavans



Reclaiming Travel

Ilan Stavans and Joshua Ellison
cloth, \$23.95tr / £19.99
978-0-8223-5869-5 / 2015
Available as an e-book



Thirteen Ways of Looking at Latino Art

Ilan Stavans and Jorge J. E. Gracia
paper, \$24.95tr / £20.99
978-0-8223-5634-9 / 2014
Available as an e-book

PHOTOGRAPHY/ART HISTORY & CRITICISM

March 152 pages, 73 illustrations

paper, 978-0-8223-6349-1, **\$22.95tr/£18.99** cloth, 978-0-8223-6338-5, **\$79.95/£66.00**

Available as an e-book

Art for an Undivided Earth

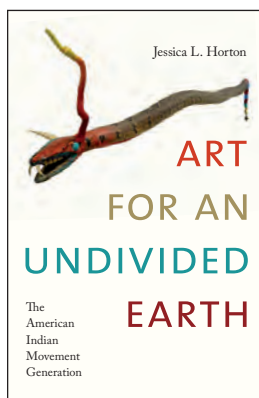
The American Indian Movement Generation

JESSICA L. HORTON



Jessica L. Horton is Assistant Professor of Art History at the University of Delaware.

“Art for an Undivided Earth reframes Native American art history in the twentieth and twenty-first centuries, revising our understanding of modernism and contemporary art. Highlighting Native North American artists as key figures for imagining the global contemporary, Jessica L. Horton demonstrates that the much-celebrated ‘global turn’ has in fact characterized Native North American experience and cultural production since 1492. Based on exhaustive and imaginative research, this book should transform the field and help change the way that Native American artists are understood and taught.”—**BILL ANTHES**, author of *Edgar Heap of Birds*



In *Art for an Undivided Earth* Jessica L. Horton reveals how the spatial philosophies underlying the American Indian Movement (AIM) were refigured by a generation of artists searching for new places to stand. Upending the assumption that Jimmie Durham, James Luna, Kay WalkingStick, Robert Houle, and others were primarily concerned with identity politics, she joins them in remapping the coordinates of a widely shared, yet deeply contested modernity that is defined in great part by the colonization of the Americas.

She follows their installations, performances, and paintings across the ocean and back in time, as they retrace the paths of Native diplomats, scholars, performers, and objects in Europe after 1492. Along the way, Horton intervenes in a range of theories about global modernisms, Native American sovereignty, racial difference, archival logic, artistic itinerancy, and new materialisms. Writing in creative dialogue with contemporary artists, she builds a picture of a spatially, temporally, and materially interconnected world—an undivided earth.



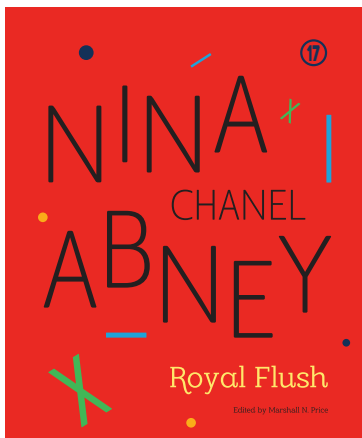
ART HISTORY PUBLICATION INITIATIVE
www.arthistorypi.org

“Art for an Undivided Earth is a landmark in thinking about Native American art and offers a great deal to everyone working on the contribution of indigenous artists to the modernities that coexisted within twentieth-century modern art. An outstanding work.”—**TERRY SMITH**, author of *One and Five Ideas: On Conceptual Art and Conceptualism*

Nina Chanel Abney

Royal Flush

MARSHALL N. PRICE, EDITOR



This catalogue accompanies the exhibition *Nina Chanel Abney: Royal Flush*, a ten-year survey of one of the most provocative and iconoclastic artists working today. Abney is at the forefront of a generation of artists that is unapologetically revitalizing narrative figurative painting, and as a skillful story-teller, she visually articulates the complex social dynamics of contemporary urban life. Her works are informed as much by mainstream news media as they are by animated cartoons, video games, hip-hop culture, celebrity websites, and tabloid magazines. She draws on these sources to make paintings replete with figures, numbers, and words that appear to have tumbled onto the canvas with the stream-of-consciousness immediacy of text messages, pop-up windows, a Twitter feed, or the scrolling headlines of an incessant twenty-four-hour news cycle. By engaging loaded topics and controversial issues with irreverence, humor, and lampooning satire, Abney's works are both pointed contemporary genre scenes as well as scathing commentaries on social attitudes and inequities.

Abney's first solo museum exhibition, *Royal Flush* will be comprised of the artist's large-scale paintings, along with smaller collages and watercolors. While her work has strong ties to important modernist forebears such as Robert Colescott, Stuart Davis, Romare Bearden, and Faith Ringgold, among others, its distinct and arresting visual articulation of the human condition is inherently suited to the rapid-fire and unceasing quality of the Digital Age. Her dense and colorful iconography, a skillful engagement with serious issues, and the provocative way in which she addresses them has brought this young artist increasing critical acclaim in the contemporary art world.

Royal Flush will be on display at the Nasher Museum of Art at Duke University from February 16 to July 16, 2017.

Contributors

Jamillah James, Natalie Y. Moore, Richard J. Powell, Marshall N. Price, Sarah Schroth

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY



Courtesy of the Nasher Museum of Art at Duke University. Photo by J Caldwell.

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 *A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art* (2016), and has lectured and written extensively on modern and contemporary art.



Photo by Bryan Derballa.

Nina Chanel Abney, born in Chicago in 1982, is a New York City-based artist. Her work has been exhibited throughout the United States, Europe, and Brazil, and is part of the collections of the Brooklyn Museum, the Bronx Museum of the Arts, and the Corcoran Gallery of Art.

Breathless Days, 1959–1960

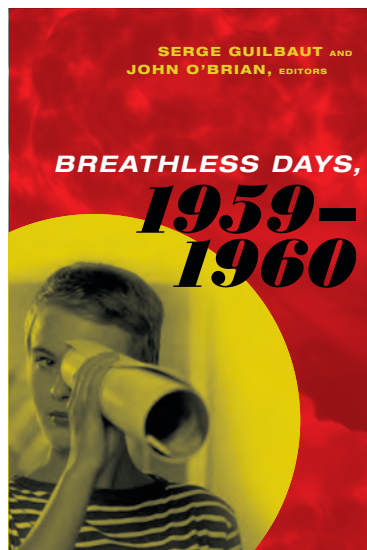
SERGE GUILBAUT & JOHN O'BRIAN, EDITORS



Robert Bos, *Homage to Yves Klein (Coming In)*, 2015.

Serge Guilbaut is Professor Emeritus of Art History at the University of British Columbia and the author and editor of several books, including *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War*. **John O'Brian**

is Professor of Art History and Faculty Associate of the Peter Wall Institute for Advanced Studies at the University of British Columbia and the author and editor of several books, most recently, *Camera Atomica*.



Taking 1959–1960 as a pivotal cultural and political moment, the contributors to *Breathless Days* reframe postwar Western art history, examining the aesthetic and ideological alliances and tensions in art throughout Western Europe and the Americas. The collection provides a heterogeneous account of the intersections of the fine art world with literature, jazz, film, and theater in New York, Paris, Milan, Brazil, and Cuba. This reveals the knotty and multilayered connections among these divergent artistic milieus. Whether discussing Duchamp's *With My Tongue in My Cheek*, Brazilian abstrac-

tion, post-revolutionary Cuban art, Jean Tinguely's self-destructing machines, or Burroughs's *The Naked Lunch*, the contributors show this brief period to be a key to the cultural and political development of Western Europe and the Americas during the Cold War.

Contributors

Carla Benzan, Clint Burnham, Jill Carrick, Eric de Chasse, Mari Dumett, Serge Guilbaut, Luc Lang, Hadrien Laroche, Aleca Le Blanc, Richard Leeman, Tom McDonough, Regis Michel, John O'Brian, Kjetil Rodje, Ludovic Tournès, Antonio Eligio (Tone)

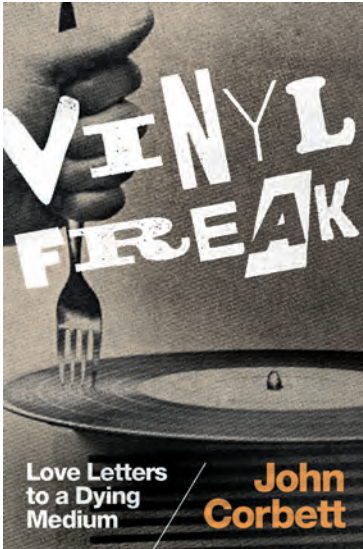
"Edited by two outstanding scholars, *Breathless Days, 1959–1960* works to replace prevailing globalized and national narratives with a set of multipronged and heterogeneous studies of artworks, ideas, and events that emerged during those two years. In contrast to the usual emphases on the Sixties, 1959–1960 is offered as a missing moment, an unseen linchpin, the close reading of which in this volume promises to expose a different, more accurate and suggestive reading of the entire postwar period."—**TERRY SMITH**, author of *One and Five Ideas: On Conceptual Art and Conceptualism*

"*Breathless Days, 1959–1960* reads kaleidoscopically, its pages flickering the myriad events that in a year changed entire aesthetic and political horizons. Serge Guilbaut and John O'Brian have assembled a gamut of pieces that show how the two worlds, modern postwar Paris and New York, were the two poles of a magnetic field. The sum of this collection will leave readers *à bout de souffle*, at once out of breath and breathless."—**TOM CONLEY**, author of *An Errant Eye: Poetry and Topography in Early Modern France*

Vinyl Freak

Love Letters to a Dying Medium

JOHN CORBETT



From scouring flea markets and eBay to maxing-out their credit cards, record collectors will do just about anything to score a long-sought-after album. In *Vinyl Freak*, music writer, curator, and collector John Corbett burrows deep inside the record fiend's mind, documenting and reflecting on his decades-long love affair with vinyl. Discussing more than 200 rare and out-of-print LPs, *Vinyl Freak* is comprised in part of Corbett's long-running *Downbeat* magazine column of the same name, which was devoted to records that had not appeared on CD. In other essays where he combines memoir and criticism,

Corbett considers the current vinyl boom, explains why vinyl is his preferred medium, profiles collector subcultures, and recounts his adventures assembling the Alton Abraham Sun Ra Archive, an event so all-consuming that he claims it cured his record-collecting addiction. Perfect for vinyl newbies and veteran crate diggers alike, *Vinyl Freak* plumbs the motivations that drive Corbett and collectors everywhere.

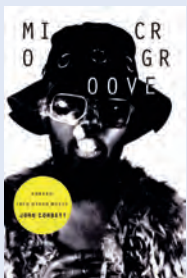


John Corbett is a music critic, record producer, and curator. He is the author of *Microgroove: Forays into Other Music* and *Extended Play: Sounding Off from John Cage to Dr. Funkenstein*, both also published by Duke University Press, and *A Listener's Guide to Free Improvisation*. His writing has appeared in *Downbeat*, *Bomb*, *Nka*, and numerous other publications. He is the co-owner of Corbett vs. Dempsey, an art gallery in Chicago.

“John Corbett has the too-rare ability to combine academic rigor with very readable prose, and he tells good stories. As an avid record collector and close listener to a broad array of music, Corbett really knows his subject. You can practically smell the musty cardboard.”—**KEVIN WHITEHEAD**, jazz critic for NPR's *Fresh Air*

“People who are just getting into vinyl—or who are returning to it after a long time away—will value John Corbett's enthusiasm, personal approach, and vast knowledge. Even the most diehard jazz enthusiasts, collectors, and crate diggers can learn from Corbett's insights.”—**MAC MCCAUGHAN**, member of Superchunk and cofounder of Merge Records

also by John Corbett



Microgroove: Forays into Other Music

paper, \$28.95 / £23.99
978-0-8223-5870-1 / 2015
Available as an e-book



Extended Play: Sounding Off from John Cage to Dr. Funkenstein

paper, \$27.95 / £22.99
978-0-8223-1473-8 / 1994
Available as an e-book

MUSIC/RECORD COLLECTING

June 376 pages, 208 color photographs paper, 978-0-8223-6366-8, **\$27.95tr/£22.99** cloth, 978-0-8223-6350-7, **\$99.95/£83.00**
Available as an e-book

Facing the Planetary

Entangled Humanism and the Politics of Swarming

WILLIAM E. CONNOLLY

William E. Connolly is Krieger-Eisenhower Professor at Johns Hopkins University where he teaches political theory. He is a former editor of *Political Theory* and one of the cofounders of *Theory & Event*. His recent books include *The Fragility of Things*; *A World of Becoming*; *Capitalism and Christianity, American Style*; and *Pluralism*, all also published by Duke University Press.

“A most important work, both for its timeliness and for its breadth—for the breadth of its sources, ranging from the Book of Job, through modern philosophy, to the latest climate science; for the breadth of the planetary forces taken into consideration, too numerous to mention; for the breadth of the obstacles it identifies to adequately addressing the Anthropocene, including sociocentrism, human exceptionalism, geogradualism, religious and secular dominionism, and the ‘two cultures’ separation between the humanities and earth sciences.”—**EUGENE W. HOLLAND**, author of *Nomad Citizenship: Free-Market Communism and the Slow-Motion General Strike*

In *Facing the Planetary* William E. Connolly expands his influential work on the politics of pluralization, capitalism, fragility, and secularism to address the complexities of climate change and to complicate notions of the Anthropocene. Focusing on planetary processes—including the ocean conveyor, glacier flows, tectonic plates, and species evolution—he combines a critical understanding of capitalism with an appreciation of how such nonhuman systems periodically change on their own. Drawing upon scientists and intellectuals such as Lynn Margulis, Michael Benton, Alfred North Whitehead, Anna Tsing, Mahatma Gandhi, Wangari Maathai, Pope Francis, Bruno Latour, and Naomi Klein, Connolly focuses on the gap between those regions creating the most climate change and those suffering most from it. He addresses the creative potential of a “politics of swarming” by which people in different regions and social positions coalesce to reshape dominant priorities. He also explores how those displaying spiritual affinities across differences in creed can energize a militant assemblage that is already underway.

“The theory that emerges from *Facing the Planetary* accepts the force of the human impact on contemporary geological, biological, and meteorological forms and forces while insisting that the world also periodically wreaks havoc for its own reasons and cannot therefore be made subject to human (in)action. The range of William E. Connolly’s encounter with past and present political theory and contemporary evolutionary, ecological, and climatic science is impressive and reflects the intellectual powers of one of our major American political theorists.”—**ELIZABETH A. POVINELLI**, author of *Geontologies: A Requiem to Late Liberalism*

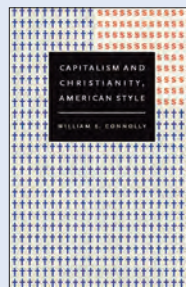
also by William E. Connolly



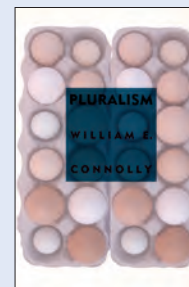
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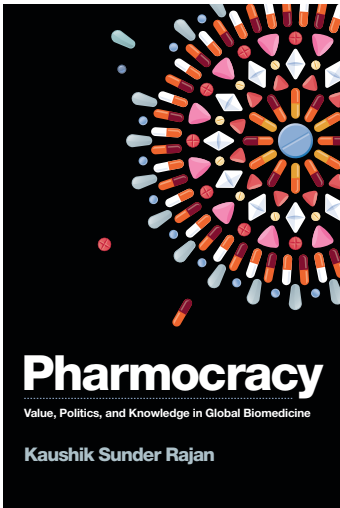


Pluralism
paper, \$23.95 / £19.99
978-0-8223-3567-2 / 2005
Available as an e-book

Pharmocracy

Value, Politics, and Knowledge in Global Biomedicine

KAUSHIK SUNDER RAJAN



Continuing his pioneering theoretical explorations into the relationships between biosciences, the market, and political economy, Kaushik Sunder Rajan introduces the concept of *pharmocracy* to explain the structure and operation of the global hegemony of the multinational pharmaceutical industry. He reveals pharmocracy's logic in two case studies from contemporary India: the controversial introduction of an HPV vaccine in 2010, and the Indian Patent Office's denial of a patent for an anticancer drug in 2006 and ensuing legal battles. In each instance health was appropriated by capital and

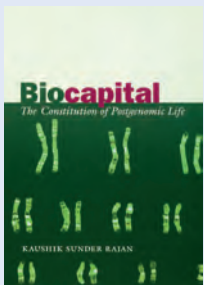
transformed from an embodied state of well-being into an abstract category made subject to capital's interests. These cases demonstrate the precarious situation in which pharmocracy places democracy, as India's accommodation of global pharmaceutical regulatory frameworks pits the interests of its citizens against those of international capital. Sunder Rajan's insights into this dynamic make clear the high stakes of pharmocracy's intersection with health, politics, and democracy.



EXPERIMENTAL FUTURES

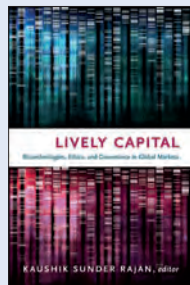
A series edited by Michael M. J. Fischer and Joseph Dumit

also by Kaushik Sunder Rajan



Biocapital:
The Constitution of Postgenomic Life

paper, \$27.95 / £22.99
978-0-8223-3720-1 / 2006
Available as an e-book



Lively Capital:
Biotechnologies, Ethics, and Governance in Global Markets

Kaushik Sunder Rajan, editor
paper, \$31.95 / £25.99
978-0-8223-4831-3 / 2012
Available as an e-book

Kaushik Sunder Rajan is Associate Professor of Anthropology at the University of Chicago and the author of *Biocapital: The Constitution of Post-Genomic Life*, also published by Duke University Press.

"This book offers the most incisive, compelling analysis yet of the multinational pharmaceutical industry—of the mechanisms by which health is appropriated by capital, and the empirically distinct ways in which this takes place in different locations across the globe. As Kaushik Sunder Rajan makes plain, the 'pharmocracy' thus produced is no mere instrument of profit maximization: it also yields complex regimes of governance, knowledge, and ethics that are contested, and rendered political in unpredictable, polarizing ways. The account is a tour de force in the study of bioscience, value, and the nature of power in our times."—**JEAN COMAROFF**, coauthor of *The Truth about Crime: Sovereignty, Knowledge, Social Order*

"*Pharmocracy* is deeply unsettling, taking world systems ethnography and postcolonial science and technology studies in new directions with its intricate account of how the global pharmaceutical industry is making its mark in contemporary India. Superbly written and argued, *Pharmocracy* examines the fate of science and innovation, public health, and democracy while telling of next-generation imperialism and of the many nodes and modes of politics engendered by contemporary structural conditions. It is also a story about and a call for governance. One comes away both sobered and impressed by Indian institutions."—**KIM FORTUN**, author of *Advocacy after Bhopal: Environmentalism, Disaster, New Global Orders*

The War on Sex

DAVID M. HALPERIN &
TREVOR HOPPE, EDITORS

The last fifty years are conventionally understood to have witnessed an uninterrupted expansion of sexual rights and liberties in the United States. This state-of-the-art collection tells a different story: while progress been made in marriage equality, reproductive rights, access to birth control, and other areas, government and civil society are waging a war on stigmatized sex by means of law, surveillance, and social control. The contributors document the history and operation of sex offender registries, the criminalization of HIV, as well as highly punitive measures against sex work that do more to harm women than combat human trafficking. They reveal that sex crimes are punished more harshly than other crimes, while new legal and administrative regulations drastically restrict who is permitted to have sex. By examining how the ever-intensifying war on sex affects both privileged and marginalized communities, the essays collected here show why sexual liberation is indispensable to social justice and human rights.

Contributors

Alexis Agathocleous, Elizabeth Bernstein, J. Wallace Borchert, Mary Anne Case, Scott De Orio, David M. Halperin, Amber Hollibaugh, Trevor Hoppe, Hans Tao-Ming Huang, Regina Kunzel, Roger N. Lancaster, Judith Levine, Laura Mansnerus, Owen Daniel McCarter, Erica R. Meiners, R. Noll, Melissa Petro, Carol Queen, Penelope Saunders, Sean Strub, Maurice Tomlinson, Gregory Tomso

David M. Halperin is W. H. Auden Distinguished University Professor of the History and Theory of Sexuality in the English Department at the University of Michigan and the author, most recently, of *How to be Gay*. **Trevor Hoppe** is Assistant Professor of Sociology at the University at Albany, State University of New York, and author of *Punishing Disease*.

“Containing essays from some of the most insightful scholars and activists working on the front lines, *The War on Sex* is a vital tool for understanding how the regulation and criminalization of sex relate to our vital struggles in racial, economic, gender, and disability justice. Full of thoughtful, carefully-researched essays, *The War on Sex* will support readers in classrooms and social movements to understand and strategize about the relationships between sex, criminalization, poverty, disability, and contemporary politics. We need this book right now.”—**DEAN SPADE**, author of *Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law*

The Economization of Life

MICHELLE MURPHY



Fruit flies in bottles from Pearl, *The Biology of Population Growth*, 1930.

What is a life worth? In the wake of eugenics, new quantitative racist practices that valued life for the sake of economic futures flourished. In *The Economization of Life*, Michelle Murphy provocatively describes the twentieth-century rise of infrastructures of calculation and

experiment aimed at governing population for the sake of national economy, pinpointing the spread of a potent biopolitical logic: some must not be born so that others might live more prosperously. Resituating the history of postcolonial neoliberal technique in expert circuits between the US and Bangladesh, Murphy traces the methods and imaginaries through which family planning calculated lives not worth living, lives not worth saving, and lives not worth being born. The resulting archive of thick data transmuted into financialized “Invest in a Girl” campaigns that reframed survival as a question of human capital. The book challenges readers to reject the economy as our collective container and to refuse population as a term of reproductive justice.

Michelle Murphy is Professor of History and Women and Gender Studies at the University of Toronto and the author of *Seizing the Means of Reproduction: Entanglements of Feminism, Health, and Technoscience* and *Sick Building Syndrome and the Problem of Uncertainty: Environmental Politics, Technoscience, and Women Workers*, both also published by Duke University Press.

“*The Economization of Life* is nothing less than a breakthrough text: it reframes the question of economy after World War II while historicizing and theorizing the emergence of neoliberalism as a global force. Readers will come to understand human capital in a new way and will consider an alternative system of value and a different geopolitics. Demonstrating a clarity of vision and synthesis of economic theory, history, and area studies, Michelle Murphy’s book is an astonishing accomplishment.”—**JOSEPH MASCO**, author of *The Theater of Operations: National Security Affect from the Cold War to the War on Terror*

Speaking of Duke

Leading the Twenty-First-Century University

RICHARD H. BRODHEAD



Chris Hildreth/Duke Photography

Over the course of his thirteen years as President of Duke University, Richard H. Brodhead spoke at numerous university ceremonies, community forums, and faculty meetings, and even appeared on the *Colbert Report*. *Speaking of Duke* collects dozens of these speeches, in which Brodhead speaks both to the special character and history of Duke University and to the general state of higher education.

In these essays, Brodhead shows a university thinking its way forward through challenges all higher education has faced in the twenty-first century, including an expanding global

horizon, an economic downturn that has left a diminished sense of opportunity and a shaken faith in the value of liberal arts education, and pressure to think more deeply about issues of equity and inclusion. His audiences range from newly arrived freshmen and new graduates—both facing uncertainty about how to build their future lives—to seasoned faculty members. On other occasions, he makes the case to the general public for the enduring importance of the humanities.

What results is a portrait of Duke in its modern chapter and the social and political climate that it shapes and is shaped by. While these speeches were given on official occasions, they are not impersonal official pronouncements; they are often quite personal and written with grace, humor, and an unwavering belief in the power of education to shape a changing world for the better.

Brodhead notes that it is an underappreciated fact that a great deal of the exercise of power by a university leader is done through speaking: by articulating the aspirations of the school and the reasons for its choices, and by voicing the shared sense of mission that gives a learning community its reality. *Speaking of Duke* accomplishes each of those and demonstrates Brodhead's conviction that higher education is more valuable now than ever.



Richard H. Brodhead has been the president of Duke University from 2004 to 2017 and served as the William Preston Few Professor of English. He is a member of the Board of Trustees of the Andrew W. Mellon Foundation

and a former member of the Board of Trustees of the Carnegie Corporation of New York. He previously served as the Dean of Yale College from 1993 to 2004 and as the A. Bartlett Giamatti Professor of English at Yale University. He is the recipient of several awards, including four honorary degrees. Elected to the American Academy of Arts and Sciences in 2004, he co-chaired its national Commission on the Humanities and Social Sciences. A scholar of nineteenth-century American literature, Brodhead is the author of several books, including *The Good of this Place: Values and Challenges in College Education and Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America*, and the editor of many others, including *The Journals of Charles W. Chesnutt* and *The Conjure Woman and Other Conjure Tales*, both also published by Duke University Press.

“President Brodhead’s passion, commitment, and leadership have helped make Duke University a great place to learn and grow. The wisdom he shares in this book is valuable to all those dedicated to education, service, and leadership. It was an honor to be on his team!”—**COACH MIKE KRZYZEWSKI**

Beyond Settler Time

Temporal Sovereignty and Indigenous Self-Determination

MARK RIFKIN

Mark Rifkin is Director of the Women's and Gender Studies Program and Professor of English at the University of North Carolina, Greensboro and the author of several books, including *Settler Common Sense: Queerness and Everyday Colonialism in the American Renaissance*.

"Beyond Settler Time is a magnificent book. Already at the very top of his field, Mark Rifkin clarifies with depth and lucidity how Native American genocide was achieved through the violent imposition of settler time, while showing us how to conceptualize temporalities based in the Native American experience without resorting to models of tradition or modernity. His phenomenological approach, combined with historical rigor, careful readings of aesthetic and documentary texts, and astute political analysis, makes for a very illuminating read."—**ELIZABETH FREEMAN**, author of *Time Binds: Queer Temporalities, Queer Histories*

What does it mean to say that Native peoples exist in the present? In *Beyond Settler Time* Mark Rifkin investigates the dangers of seeking to include Indigenous peoples within settler temporal frameworks. Claims that Native peoples should be recognized as coeval with Euro-Americans, Rifkin argues, implicitly treat dominant non-native ideologies and institutions as the basis for defining time itself. How, though, can Native peoples be understood as dynamic and changing while also not assuming that they belong to a present inherently shared with non-natives? Drawing on physics, phenomenology, queer studies, and postcolonial theory, Rifkin develops the concept of "settler time" to address how Native peoples both are consigned to the past and inserted into the present in ways that normalize non-native histories, geographies, and expectations. Through analysis of various kinds of texts, including government documents, film, fiction, and autobiography, he explores how Native experiences of time exceed and defy such settler impositions. In underscoring the existence of multiple temporalities, Rifkin illustrates how time plays a crucial role in Indigenous peoples' expressions of sovereignty and struggles for self-determination.

*"Mark Rifkin's compelling book breaks new grounds and new temporalities, serving to further illuminate the ways that settler colonialism structures the political and everyday life of Indigenous peoples in the United States. As with Rifkin's previous work, *Beyond Settler Time* is a must-read for those in Indigenous studies, settler colonial studies, and queer studies."*—**MISHUANA GOEMAN**, author of *Mark My Words: Native Women Mapping Our Nations*

The Power of the Steel-tipped Pen

Reconstructing Native Hawaiian
Intellectual History

NOENOE K. SILVA

With a foreword by Ngūgī wa Thiong’o



Joseph Moku'ohai Poepoe.

In *The Power of the Steel-tipped Pen* Noenoe K. Silva reconstructs indigenous intellectual history of a culture where—using Western standards—none is presumed to exist. Silva examines the work of two lesser-known Hawaiian writers—Joseph Ho’ona’auao Kanepu’u (1824–ca. 1885) and Joseph Moku’ohai Poepoe (1852–1913)—to show how the rich intellectual history preserved in Hawaiian-language newspapers is

key to understanding Native Hawaiian epistemology and ontology. In their newspaper articles, geographical surveys, biographies, historical narratives, translations, literatures, political and economic analyses, and poetic works, Kanepu’u and Poepoe created a record of Hawaiian cultural history and thought in order to transmit ancestral knowledge on to future generations. Celebrating indigenous intellectual agency in the midst of US imperialism, *The Power of the Steel-tipped Pen* is a call for the further restoration of native Hawaiian intellectual history that can help ground contemporary Hawaiian thought, culture, and governance.

Noenoe K. Silva is Professor of Indigenous Politics at the University of Hawai’i at Mānoa and author of *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism*, also published by Duke University Press. **Ngūgī wa Thiong’o** is the author of numerous works of fiction, poetry, plays, and criticism, most recently, *In the House of the Interpreter*.

“One of the ways in which a suppressed language is marginalized is by convincing its users that it is not an adequate basis for intellectual production. Hence the importance of this work: *The Power of the Steel-tipped Pen* . . . ensures that the young generation have something concrete to help them feel connected to a rich intellectual ancestry. But the work as a whole has a resonance that goes well beyond Hawai’i to other areas in the world where a people are still struggling to decolonize their minds. It is a welcome addition to the global movement for the decolonization of languages and the minds.”—**NGŪGĪ WA THIONG’O**, from the foreword

Critically Sovereign

Indigenous Gender, Sexuality,
and Feminist Studies

JOANNE BARKER, EDITOR

Critically Sovereign traces the ways in which gender is inextricably a part of Indigenous politics and US and Canadian imperialism and colonialism. The contributors show how gender, sexuality, and feminism work as co-productive forces of Native American and Indigenous sovereignty, self-determination, and epistemology. Several essays use a range of literary and legal texts to analyze the production of colonial space, the biopolitics of “Indianness,” and the collisions and collusions between queer theory and colonialism within Indigenous studies. Others address the US government’s criminalization of traditional forms of Diné marriage and sexuality, the Iñupiat people’s changing conceptions of masculinity as they embrace the processes of globalization, Hawai’i’s same-sex marriage bill, and stories of Indigenous women falling in love with non-human beings such as animals, plants, and stars. Following the politics of gender, sexuality, and feminism across these diverse historical and cultural contexts, the contributors question and reframe the thinking about Indigenous knowledge, nationhood, citizenship, history, identity, belonging, and the possibilities for a decolonial future.

Contributors

Jodi A. Byrd, Joanne Barker, Jennifer Nez Denetdale, Mishuana Goeman, J. Kēhaulani Kauanui, Melissa K. Nelson, Jessica Bissett Perea, Mark Rifkin

Joanne Barker is Professor of American Indian Studies at San Francisco State University, the author of *Native Acts: Law, Recognition, and Cultural Authenticity*, also published by Duke University Press, and the editor of *Sovereignty Matters: Locations of Contestation and Possibility in Indigenous Struggles for Self-Determination*.

“*Critically Sovereign* is pure Indigenous brilliance from start to finish, making intelligent, incisive, and elegant interventions in fields often wrought by division and controversy. These outstanding essays embody the highest levels of excellence and ground conversations around gender, sexuality, and feminist studies in the proper frame—Indigenous self-determination. This is a book I’ve been waiting for.”—**LEANNE BETASAMOSAKE SIMPSON**, author of *Dancing on Our Turtle’s Back: Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence*

HAWAIIAN HISTORY/INDIGENOUS HISTORY

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Native American Slavery in the Seventeenth Century

ARNE BIALUSCHEWSKI, EDITOR

a special issue of ETHNOHISTORY



Visite des sauvages, in Jean-Baptiste Du Tertre, *Histoire générale*.

This issue sheds new light on the role of Native American slavery in the development of colonial economies and in shaping the colonial world across cultural and political boundaries. Though

enslavement took various forms—from outright chattel to limited-term servitude—indigenous slavery was ubiquitous in the major colonial empires by the late seventeenth century. Focusing on five examples of Native American slavery in the early modern period, the contributors present important new frames for scholarship in this growing area of study. Articles address an early Spanish abolition campaign, buccaneers’ involvement in the enslavement of Maya groups, native slaves in the early plantation economy of Barbados, the enslavement of indigenous surrenderers after King Philip’s War, and the interactions between French explorers and indigenous slaves in the Lower Mississippi Valley.

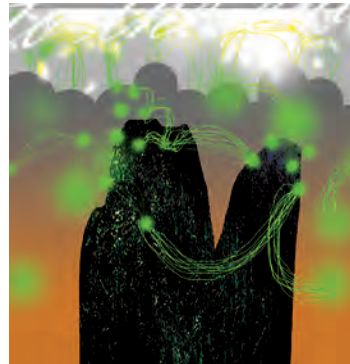
Contributors

Carolyn Arena, Arne Bialuschewski, Linford D. Fisher, George Edward Milne, Andrés Reséndez

Arne Bialuschewski is Assistant Professor of History at Trent University.

Archipelagic American Studies

BRIAN RUSSELL ROBERTS &
MICHELLE ANN STEPHENS, EDITORS



Fidalis Buehler, *Bali Hai Series-II*, 2012. Used with permission.

Departing from conventional narratives of the United States and the Americas as fundamentally continental spaces, the contributors to *Archipelagic American Studies* theorize America as constituted by and accountable to an assemblage of interconnected islands, archipelagoes, shorelines, continents, seas, and oceans. They trace these

planet-spanning archipelagic connections in essays on topics ranging from indigenous sovereignty to the work of Édouard Glissant, from Philippine call centers to US militarization in the Caribbean, from the Great Pacific Garbage Patch to enduring overlaps between US imperialism and a colonial Mexican archipelago. Shaking loose the straitjacket of continental exceptionalism that hinders and permeates Americanist scholarship, *Archipelagic American Studies* asserts a more relevant and dynamic approach for thinking about the geographic, cultural, and political claims of the United States within broader notions of America.

Contributors

Birte Blascheck, J. Michael Dash, Paul Giles, Susan Gillman, Matthew Pratt Guterl, Hsinya Huang, Allan Punzalan Isaac, Joseph Keith, Yolanda Martínez-San Miguel, Brandy Nālani McDougall, Ifeoma Kiddoe Nwankwo, Craig Santos Perez, Brian Russell Roberts, John Carlos Rowe, Cherene Sherrard-Johnson, Ramón E. Soto-Crespo, Elaine Stratford, Michelle Ann Stephens, Etsuko Taketani, Alice Te Punga Somerville, Teresia Teaiwa, Lanny Thompson, Nicole A. Waligora-Davis

Brian Russell Roberts is Associate Professor of English at Brigham Young University. Michelle Ann Stephens is Professor of English and Latino and Caribbean Studies at Rutgers University, New Brunswick.

“Brilliant, transformative, and a model of engaging scholarship, *Archipelagic American Studies* offers a bracing challenge to reevaluate and reimagine the ways in which we structure knowledge in American studies. A conceptually innovative and highly imaginative work.”—SHELLEY FISHER FISHKIN, author of *Writing America: Literary Landmarks from Walden Pond to Wounded Knee*

Afro-Atlantic Flight

Speculative Returns and the Black Fantastic

MICHELLE D. COMMANDER



Donovan Nelson, *Ibo Landing 7*.

In *Afro-Atlantic Flight* Michelle D. Commander traces how post-civil rights Black American artists, intellectuals, and travelers envision literal and figurative flight back to Africa as a means by which to heal the dispossession caused by the slave trade. Through ethnographic, historical, literary, and filmic analyses, Commander

shows the ways that cultural producers such as Octavia Butler, Thomas Allen Harris, and Saidiya Hartman engage with speculative thought about slavery, the spiritual realm, and Africa, thereby structuring the imaginary that propels future return flights. She goes on to examine Black Americans' cultural heritage tourism in and migration to Ghana, Bahia, Brazil, and various sites of slavery in the US South to interrogate the ways that a cadre of actors produces "Africa" and contests master narratives. Compellingly, these material flights do not always satisfy Black Americans' individualistic desires for homecoming and liberation, leading Commander to focus on the revolutionary possibilities inherent in *psychic* speculative returns and to argue for the development of a Pan-Africanist stance that works to more effectively address the contemporary resonances of slavery that exist across the Afro-Atlantic.

Michelle D. Commander is Associate Professor of English at the University of Tennessee.

"Michelle D. Commander's tremendously illuminating work will be a seminal study on the psychological, political, and quite literal flights experienced by African Americans and their kin in the post-Civil Rights United States and postcolonial African Diaspora. Wonderfully executed, creative, and comprehensive, *Afro-Atlantic Flight* deeply enhances our understanding of how signifiers like heritage, diaspora, and Africa have functioned over the last several decades."—**SALAMISHAH TILLET**, author of *Sites of Slavery: Citizenship and Racial Democracy in the Post-Civil Rights Imagination*

The Labor of Faith

Gender and Power in Black Apostolic Pentecostalism

JUDITH CASSELBERRY

In *The Labor of Faith* Judith Casselberry examines the material and spiritual labor of the women of The Church of Our Lord Jesus Christ, which is based in Harlem and one of the oldest and largest historically Black Pentecostal denominations in the United States. This male-headed church only functions through the work of the church's women, who despite making up three-quarters of its adult membership hold no formal positions of power. Casselberry shows how the women negotiate this contradiction by using their work to produce and claim a spiritual authority that provides them with a particular form of power. She also emphasizes how their work is as significant, labor intensive, and critical to their personhood, family, and community as their careers, home and family work, and community service. Focusing on the circumstances of producing a holy black female personhood, Casselberry reveals the ways twenty-first-century women's spiritual power operates and resonates with meaning in Pentecostal, female-majority, male-led churches.

Judith Casselberry is Associate Professor of Africana Studies at Bowdoin College. A vocalist and guitarist, Casselberry was a member of the award-winning reggae duo Casselberry-DuPreé and currently performs internationally with Toshi Reagon and BigLovely.

"Anthropologist and Africana Studies scholar Judith Casselberry's *The Labor of Faith* is a rich interdisciplinary and ethnographic study that integrates spiritual, material, social, and structural spheres of twenty-first-century metropolitan New York Black Apostolic women's work. Casselberry highlights the role of Black women's religious labor in defining and sustaining personal faith, building churches and faith communities, and navigating intraracial and intergender power relations. An engaging study that expands the field of Pentecostal studies and a must read."—**EMILIE M. TOWNES**, author of *Womanist Ethics and the Cultural Production of Evil*

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March 296 pages, 26 illustrations
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May 232 pages
 paper, 978-0-8223-6903-5, **\$24.95/£20.99**
 cloth, 978-0-8223-6383-5, **\$89.95/£74.00**
 Available as an e-book

Migrant Returns

Manila, Development, and
Transnational Connectivity

ERIC J. PIDO



Filipiniana gated community in Tagaytay, 2009.
Photo by the author.

In *Migrant Returns* Eric J. Pido examines the complicated relationship between the Philippine economy, Manila's urban development, and *balikbayans*—Filipino migrants visiting or returning to their homeland—to reconceptualize migration as a process

of connectivity. Focusing on the experiences of balikbayans returning to Manila from California, Pido shows how Philippine economic and labor policies have created an economy reliant upon property speculation, financial remittances, and the affective labor of Filipinos living abroad. Now as the initial generation of post-1965 Filipino migrants are beginning to age, they are encouraged to retire in their homeland through various state-sponsored incentives. Yet, once arriving, balikbayans often find themselves in the paradoxical position of being neither foreign nor local. They must reconcile their memories of their Filipino upbringing with American conceptions of security, sociality, modernity, and class as their homecoming comes into collision with the Philippines' deep economic and social inequality. Tracing the complexity of balikbayan migration, Pido shows that rather than being a unidirectional event marking the end of a journey, migration is a multidirectional and continuous process that results in ambivalence, anxiety, relief, and difficulty.

Eric J. Pido is Assistant Professor of Asian American Studies at San Francisco State University.

"Migrant Returns is an important book, and especially timely given its analysis of our current global moment, the contemporary Philippines, and the history of migrations between the United States and the Philippines. It could easily become a standard reference for the history of neoliberal migrancy in the early twenty-first century."—VICENTE RAFAEL, author of *Motherless Tongues: The Insurgency of Language amid Wars of Translation*

Migrant Futures

Decolonizing Speculation in Financial Times

AIMEE BAHNG



Sonny Liew, Cover of *Malinky Robot*.

In *Migrant Futures* Aimee Bahng traces the cultural production of futurity by juxtaposing the practices of speculative finance against those of speculative fiction. While financial speculation creates a future based on predicting and mitigating risk for wealthy elites, the wide range of speculative novels, comics, films, and narratives Bahng examines imagine alternative futures that envision the multiple possibilities that exist beyond capital's reach. Whether

presenting new spatial futures of the US-Mexico borderlands or inventing forms of kinship in Singapore in order to survive in an economy designed for the few, the varied texts Bahng analyzes illuminate how the futurity of speculative finance is experienced by those who find themselves mired in it. At the same time these displaced, undocumented, unbanked, and disavowed characters imagine alternative visions of the future that offer ways to bring forth new political economies, social structures, and subjectivities that exceed the framework of capitalism.

Aimee Bahng is Assistant Professor of English at Dartmouth College.

"Elegantly written and meticulously researched, Migrant Futures breaks new ground in taking a comparative ethnic approach to Asian American literature and culture through the genre of speculative fiction. Scholars interested in critical ethnic studies, Marxist approaches to literary studies, and gender and queer theory will be educated and persuaded by Aimee Bahng's compelling theorization of how speculation and economic extraction have traditionally gone hand-in-hand."—RACHEL C. LEE, author of *The Exquisite Corpse of Asian America: Biopolitics, Biosociality, and Posthuman Ecologies*

In the Name of Women's Rights

The Rise of Femonationalism

SARA R. FARRIS

Sara R. Farris examines the demands for women's rights from an unlikely collection of right-wing nationalist political parties, neoliberals, and some feminist theorists and policymakers. Focusing on contemporary France, Italy, and the Netherlands, Farris labels this exploitation and cooptation of feminist themes by anti-Islam and xenophobic campaigns as "femonationalism." She shows that by characterizing Muslim males as dangerous to western societies and as oppressors of women, and by emphasizing the need to rescue Muslim and migrant women, these groups use gender equality to justify their racist rhetoric and policies. This practice also serves an economic function. Farris analyzes how neoliberal civic integration policies and feminist groups funnel Muslim and non-western migrant women into the segregating domestic and caregiving industries, all the while claiming to promote their emancipation. *In the Name of Women's Rights* documents the links between racism, feminism, and the ways in which non-western women are instrumentalized for a variety of political and economic purposes.

Sara R. Farris is Senior Lecturer in Sociology at Goldsmiths, University of London and the author of *Max Weber's Theory of Personality: Individuation, Politics, and Orientalism in the Sociology of Religion*.

"How and why did the unlikely combination of right-wing political parties, some feminists, and neoliberal policy makers converge in campaigns for non-western (especially Muslim) migrant women's rights? In this compelling and rigorous book, Sara R. Farris insists that political economy provides an answer: in the face of the privatizing of social welfare provisions, non-western migrant women perform an increasingly important strategic role in social reproduction through care and domestic labor. They have become a regular army of labor, indispensable for the workings of western European neoliberal capitalist economies. The range of empirical and theoretical materials is impressive and the relevance of the book to current debates about Islamophobia and the 'immigrant question' in Western Europe is invaluable. Farris is a scholar to reckon with and appreciate."—**JOAN W. SCOTT**, Institute for Advanced Study

Mothering through Precarity

Women's Work and Digital Media

JULIE A. WILSON & EMILY CHIVERS YOCHIM

In *Mothering through Precarity* Julie A. Wilson and Emily Chivers Yochim explore how working- and middle-class mothers negotiate the difficulties of twenty-first-century mothering through their everyday engagement with digital media. From Facebook and Pinterest to couponing, health, and parenting websites, the women Wilson and Yochim study rely upon online resources and communities for material and emotional support. Feeling responsible for their family's economic security, these women often become "mamapreneurs," running side businesses out of their homes. They also feel the need to provide for their family's happiness, making successful mothering dependent upon economic and emotional labor. Questioning these standards of motherhood, Wilson and Yochim demonstrate that mothers' work is inseparable from digital media and how it provides them the means for sustaining their families through difficulties such as health scares, underfunded schools, a weakening social safety net, and job losses.

Julie A. Wilson is Assistant Professor of Communication Arts and Theatre at Allegheny College. **Emily Chivers Yochim** is Associate Professor of Communication Arts and Theatre at Allegheny College and the author of *Skate Life: Re-imagining White Masculinity*.

"Julie A. Wilson and Emily Chivers Yochim provide a highly compelling commentary on the state of motherhood in the present moment, infused as it is with technologies and concerns about emotional and economic precarity. Making a strong (if depressing) case for the failure of the nuclear family project in the context of neoliberalism, their beautifully executed work helps us to think about labor and affect theory in new ways."—**BRENDA R. WEBER**, editor of *Reality Gendervision: Sexuality and Gender on Transatlantic Reality Television*

WOMEN'S STUDIES/SOCIOLOGY/POLITICS

April 280 pages,
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GENDER STUDIES/MEDIA STUDIES

March 232 pages, 11 illustrations
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cloth, 978-0-8223-6336-1, **\$89.95/£74.00**
Available as an e-book

If Truth Be Told

The Politics of Public Ethnography

DIDIER FASSIN, EDITOR

What happens when ethnographers go public via books, opinion papers, media interviews, court testimonies, policy recommendations, or advocacy activities? Calling for a consideration of this public moment as part and parcel of the research process, the contributors to *If Truth Be Told* explore the challenges, difficulties, and stakes of having ethnographic research encounter various publics, ranging from journalists, legal experts, and policymakers to activist groups, local populations, and other scholars. The experiences they analyze include Didier Fassin's interventions on police and prison, Gabriella Coleman's multiple roles as intermediary between hackers and journalists, Kelly Gillespie's and Jonathan Benthall's experiences serving as expert witnesses, the impact of Manuela Ivone Cunha's and Vincent Dubois's work on public policies, and the vociferous attacks on the work of Unni Wikan and Nadia Abu El-Haj. With case studies from five continents, this collection signals the global impact of the questions that the publicization of ethnography raises about the public sphere, the role of the academy, and the responsibilities of social scientists.

Contributors

Jonathan Benthall, Lucas Bessire, João Biehl, Gabriella Coleman, Manuela Ivone Cunha, Vincent Dubois, Nadia Abu El-Haj, Didier Fassin, Kelly Gillespie, Ghassan Hage, Sherine Hamdy, Federico Neiburg, Unni Wikan

Didier Fassin is James Wolfensohn Professor of Social Science at the Institute for Advanced Study, a Director of Studies at the École des Hautes Études en Sciences Sociales, and the author and editor of many books, most recently, *Prison Worlds: An Ethnography of the Carceral Condition*.

"This excellent and important collection sensitizes its readers to the highly varied contexts of the practice of public ethnography, taking a step toward making it more fully integrated into comparative anthropology. The essays go beyond the mere approval of public ethnography as a matter of principle while showing that its concrete practice can be a difficult and sometimes frustrating one."—**ULF HANNERZ**, author of *Anthropology's World: Life in a Twenty-First-Century Discipline*

Crumpled Paper Boat

Experiments in Ethnographic Writing

ANAND PANDIAN &
STUART MCLEAN, EDITORS

Crumpled Paper Boat is a book of experimental ventures in ethnographic writing, an exploration of the possibilities of a literary anthropology. These original essays from notable writers in the field blur the boundaries between ethnography and genres such as poetry, fiction, memoir, and cinema. They address topics as diverse as ritual expression in Cuba and madness in a Moroccan city, the HIV epidemic in South Africa and roadkill in suburban America. Essays alternate with methodological reflections on fundamental problems of writerly heritage, craft, and responsibility in anthropology. *Crumpled Paper Boat* engages writing as a creative process of encounter, a way of making and unmaking worlds, and a material practice no less participatory and dynamic than fieldwork itself. These talented writers show how inventive, appealing, and intellectually adventurous prose can allow us to enter more profoundly into the lives and worlds of others, breaking with conventional notions of representation and subjectivity. They argue that such experimentation is essential to anthropology's role in the contemporary world, and one of our most powerful means of engaging it.

Contributors

Daniella Gandolfo, Angela Garcia, Tobias Hecht, Michael Jackson, Adrie Kusserow, Stuart McLean, Todd Ramón Ochoa, Anand Pandian, Stefania Pandolfo, Lisa Stevenson, Kathleen Stewart

Anand Pandian teaches anthropology at Johns Hopkins University. His books include *Reel World: An Anthropology of Creation*, also published by Duke University Press. **Stuart McLean** teaches anthropology at the University of Minnesota. His books include *Fictionalizing Anthropology: Encounters and Fabulations, Human and Other*.

A SCHOOL FOR ADVANCED RESEARCH ADVANCED SEMINAR

"Boldly experimental, the contributors to this invigorating collection reveal the seriousness and creativity with which contemporary anthropologists—alert to the explosion of narrative form in fiction, poetry, cinema, and elsewhere—are breathing new life into ethnographic writing; in so doing, they reopen the possibilities of this most vital form of ethnographic expression."—**HUGH RAFFLES**, author of *Insectopedia*

Hydraulic City

Water and the Infrastructures of Citizenship in Mumbai

NIKHIL ANAND



Photo by the author.

In *Hydraulic City* Nikhil Anand explores the politics of Mumbai's water infrastructure to demonstrate how citizenship emerges through the continuous efforts to control, maintain, and manage the city's water.

Through extensive ethnographic fieldwork in Mumbai's settlements, Anand found that Mumbai's water flows, not through a static collection of pipes and valves, but through a dynamic infrastructure built on the relations between residents, plumbers, politicians, engineers, and the 3,000 miles of pipe that bind them. In addition to distributing water, the public water network often reinforces social identities and exclusion of marginalized groups, as only those actively recognized by city agencies receive legitimate water services. This form of recognition—what Anand calls “hydraulic citizenship”—is incremental, intermittent, and reversible. It provides residents an important access point through which they can make demands on the state for other public services such as sanitation and education. Tying the ways Mumbai's poorer residents are seen by the state to their historic, political, and material relations with water pipes, the book highlights the critical role infrastructures play in consolidating civic and social belonging in the city.

Nikhil Anand is Assistant Professor of Anthropology at the University of Pennsylvania.

“This beautifully written book is a major contribution to the growing scholarship on infrastructure, materiality, and humanity in anthropology and adjacent fields. Its major argument, which is anchored in the idea of hydraulic citizenship, will be most valuable for scholars of neoliberal and postcolonial states, of the maximum cities of the poorer parts of the world, and of the entanglement of technology and sociality in human life.”—**ARJUN APPADURAI**, author of *The Future as Cultural Fact: Essays on the Global Condition*

Downwardly Global

Women, Work, and Citizenship in the Pakistani Diaspora

LALAIÉ AMEERIAN

In *Downwardly Global* Lalaie Ameerian examines the transnational labor migration of Pakistani women to Toronto. Despite being trained professionals in fields including engineering, law, medicine, and education, they experience high levels of unemployment and poverty. Rather than addressing this downward mobility as the result of bureaucratic failures, in practice their unemployment is treated as a problem of culture and racialized bodily difference. In Toronto, a city that prides itself on multicultural inclusion, women are subjected to two distinct cultural contexts revealing that integration in Canada represents not the erasure of all differences, but the celebration of some differences and the eradication of others. *Downwardly Global* juxtaposes the experiences of these women in state-funded unemployment workshops, where they are instructed not to smell like Indian food or wear ethnic clothing, with their experiences at cultural festivals in which they are encouraged to promote these same differences. This form of multiculturalism, Ameerian reveals, privileges whiteness while using race, gender, and cultural difference as a scapegoat for the failures of Canadian neoliberal policies.

Lalaie Ameerian is Assistant Professor of Asian American Studies at the University of California, Santa Barbara.

“Lalaie Ameerian’s critical examination of multiculturalism offers ethnographic nuance to long existing—and largely theoretical—debates about gender, cultural difference, and the multicultural state. By bringing these debates to life through the everyday lives of the women she interviews, Ameerian highlights the urgency of these debates, as well as the lessons that we as scholars and citizens have yet to fully learn.”—**SMITHA RADHAKRISHNAN**, author of *Appropriately Indian: Gender and Culture in a New Transnational Class*

ANTHROPOLOGY/URBAN STUDIES/ENVIRONMENTAL STUDIES

March 320 pages, 20 illustrations
paper, 978-0-8223-6269-2, **\$26.95/£21.99**
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ANTHROPOLOGY/GENDER STUDIES

March 224 pages
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cloth, 978-0-8223-6301-9, **\$89.95/£74.00**
Available as an e-book

Energy without Conscience

Oil, Climate Change, and Complicity

DAVID McDERMOTT HUGHES



Port of Spain. Photo by the author.

In *Energy without Conscience* David McDermott Hughes investigates why climate change has yet to be seen as a moral issue. He examines the forces that render the use of fossil fuels ordinary and therefore exempt from

ethical evaluation. Hughes centers his analysis on Trinidad and Tobago, which is the world's oldest petro-state, having drilled the first continuously producing oil well in 1859. Marrying historical research with interviews with Trinidadian petroleum scientists, policymakers, technicians, and managers, he draws parallels between Trinidad's eighteenth- and nineteenth-century slave labor energy economy and its contemporary oil industry. Hughes shows how both forms of energy rely upon a complicity that absolves producers and consumers from acknowledging the immoral nature of each. He passionately argues that like slavery, producing oil is a moral choice and that oil is at its most dangerous when it is accepted as an ordinary part of everyday life. Only by rejecting arguments that oil is economically, politically, and technologically necessary, and by acknowledging our complicity in an immoral system, can we stem the damage being done to the planet.

David McDermott Hughes is Professor of Anthropology at Rutgers University and the author of *Whiteness in Zimbabwe: Race, Landscape, and the Problem of Belonging* and *From Enslavement to Environmentalism: Politics on a Southern African Frontier*.

"This is a fascinating exploration of uncharted—and crucial—intellectual ground. It is hardest for us to see that which is hidden in plain sight, as David McDermott Hughes makes powerfully clear."—**BILL MCKIBBEN**, author of *Eaarth: Making a Life on a Tough New Planet*

The Space of Boredom

Homelessness in the Slowing Global Order

BRUCE O'NEILL



Photo by the author.

In *The Space of Boredom* Bruce O'Neill explores how those people cast aside by globalism deal with an intractable symptom of downward mobility: an unshakeable and immense boredom. Focusing on Bucharest, Romania, where the 2008 financial crisis compounded the failures of the post-socialist state to deliver on the promises of liberalism, O'Neill shows how the city's homeless are unable to fully participate in a society that is increasingly organized around practices of consumption.

Without a job to work, a home to make, or money to spend, the homeless—who include pensioners abandoned by their families and the state—struggle daily with the slow deterioration of their lives. O'Neill moves between homeless shelters and squatter camps, black labor markets and transit stations, detailing the lives of men and women who manage boredom by seeking stimulation, from conversation and coffee to sex in public restrooms or going to the mall or IKEA. Showing how boredom correlates with the downward mobility of Bucharest's homeless, O'Neill theorizes boredom as an enduring affect of globalization to provide a foundation from which to rethink the politics of alienation and displacement.

Bruce O'Neill is Assistant Professor of Sociology and Anthropology at Saint Louis University.

"Bruce O'Neill's empirically rich, analytically sophisticated, and sumptuously written ethnography transports the reader into the lives of Bucharest's homeless population, clearly articulating their relentless sense of boredom and the daily tedium of being cast aside. Of great interest to scholars of postsocialism and critics of neoliberalism, *The Space of Boredom* should be required reading for all the World Bank and IMF staff in Romania as well as the market fundamentalists celebrating globalization."—**KRISTEN GHODSEE**, author of *The Left Side of History: World War II and the Unfulfilled Promise of Communism in Eastern Europe*

Everyday Conversions

Islam, Domestic Work, and South Asian Migrant Women in Kuwait

ATTIYA AHMAD

Why are domestic workers converting to Islam in the Arabian Peninsula and Persian Gulf region? In *Everyday Conversions* Attiya Ahmad presents us with an original analysis of this phenomenon. Based on extensive fieldwork conducted among South Asian migrant women in Kuwait, Ahmad argues domestic workers' Muslim belonging emerges from their work in Kuwaiti households as they develop Islamic piety in relation—but not opposition—to their existing religious practices, family ties, and ethnic and national belonging. Their conversion is less a clean break from their preexisting lives than it is a refashioning in response to their everyday experiences. In examining the connections between migration, labor, gender, and Islam, Ahmad complicates conventional understandings of the dynamics of religious conversion and the feminization of transnational labor migration while proposing the concept of everyday conversion as a way to think more broadly about emergent forms of subjectivity, affinity, and belonging.

Attiya Ahmad is Assistant Professor of Anthropology at The George Washington University.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

A series edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

"In this brilliant book Attiya Ahmad captures the stories of her informants with great subtlety and sympathy while rendering the complexities of domestic work, showing the domestic space as riven with power, hierarchy, and precarity. Beautifully written and argued, with persistent focus on the dynamics of conversion as everyday practice, Ahmad's work illuminates this important contemporary phenomenon, outlining the ways in which power operates to make these migrant women domestic workers into subjects of new Islamic pieties."—**INDERPAL GREWAL**, author of *Transnational America: Feminisms, Diasporas, Neoliberalisms*

Competing Responsibilities

The Ethics and Politics of Contemporary Life

SUSANNA TRNKA &
CATHERINE TRUNDLE, EDITORS

Noting the pervasiveness of the adoption of "responsibility" as a core ideal of neoliberal governance, the contributors to *Competing Responsibilities* challenge contemporary understandings and critiques of that concept in political, social, and ethical life. They reveal that neoliberalism's reification of the responsible subject masks the myriad forms of individual and collective responsibility that people engage with in their everyday lives, from accountability, self-sufficiency, and prudence to care, obligation, and culpability. The essays—which combine social theory with ethnographic research from Europe, North America, Africa, and New Zealand—address a wide range of topics, including critiques of corporate social responsibility practices; the relationships between public and private responsibilities in the context of state violence; the tension between calls on individuals and imperatives to groups to prevent the transmission of HIV; audit culture; and how health is cast as a citizenship issue. *Competing Responsibilities* allows for the examination of modes of responsibility that extend, challenge, or coexist with the neoliberal focus on the individual cultivation of the self.

Contributors

Barry D. Adam, Elizabeth Anne Davis, Filippa Lentzos, Jessica Robbins-Ruszkowski, Nikolas Rose, Rosalind Shaw, Cris Shore, Jessica M. Smith, Susanna Trnka, Catherine Trundle, Jarrett Zigon

Susanna Trnka is Associate Professor of Anthropology at the University of Auckland and coeditor of *Senses and Citizenships: Embodying Political Life*. **Catherine Trundle** is Senior Lecturer in Anthropology at Victoria University of Wellington and coeditor of *Detachment: Essays on the Limits of Relational Thinking*.

"This volume's concern with responsibility captures a range of facets of neoliberal policies in a focused and novel way. An absorbing and compelling read, *Competing Responsibilities* makes an original contribution to the continuing delineation of neoliberal policy and practice as the subject and grounding of contemporary anthropological research."—**GEORGE MARCUS**, coauthor of *Designs for an Anthropology of the Contemporary*

WOMEN'S STUDIES/ANTHROPOLOGY/RELIGION

March 280 pages

paper, 978-0-8223-6344-6, **\$25.95/£20.99**

cloth, 978-0-8223-6333-0, **\$94.95/£79.00**

Available as an e-book

ANTHROPOLOGY/SOCIAL THEORY

March 296 pages, 4 illustrations

paper, 978-0-8223-6375-0, **\$25.95/£20.99**

cloth, 978-0-8223-6360-6, **\$94.95/£79.00**

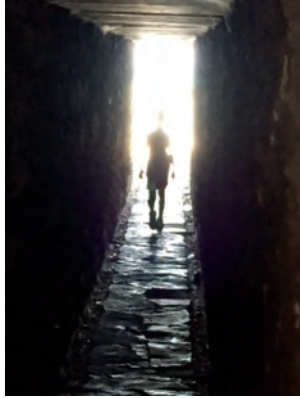
Available as an e-book

Collateral Afterworlds

Sociality Besides Redemption

ZOË H. WOOL & JULIE LIVINGSTON, EDITORS

a special issue of SOCIAL TEXT



Fady Joudah, *Aphrodite's Tunnel*.
Courtesy of the artist.

This issue moves beyond the binary of life and death to explore how the gray areas in between—precarious life, slow death—call into question assumptions about the *social* in social theory. In these “collateral afterworlds,” where the line between life and death is blurred, the presumed attachments of sociality to life and solitude to death are no longer reliable. The contributors focus on the daily experiences of enduring a difficult present

unhinged from any redeeming future, addressing topics such as drug treatment centers in Mexico City, solitary death in Japan, Inuit colonial violence, human regard for animal life in India, and intimacies forged between grievously wounded soldiers. Engaging history, film, ethics, and poetics, the contributors explore the modes of intimacy, obligation, and ethical investment that arise in these spaces.

Contributors

Anne Alison, Naisargi N. Dave, Angela Garcia, Fady Joudah, Julie Livingston, Elizabeth A. Povinelli, Solmaz Sharif, Lisa Stevenson, Zoë H. Wool

Zoë H. Wool is Assistant Professor of Anthropology at Rice University and the author of *After War: The Weight of Life at Walter Reed*, also published by Duke University Press. **Julie Livingston** is Professor of History and of Social and Cultural Analysis at New York University and the author of *Improvising Medicine: An African Oncology Ward in an Emerging Cancer Epidemic*, also published by Duke University Press.

Dying in Full Detail

Mortality and Digital Documentary

JENNIFER MALKOWSKI

In *Dying in Full Detail* Jennifer Malkowski explores digital media’s impact on one of documentary film’s greatest taboos: the recording of death. Despite technological advances that allow for the easy creation and distribution of death footage, digital media often fail to live up to their promise to reveal the world in greater fidelity. Malkowski analyzes a wide range of death footage, from feature films about the terminally ill (*Dying*, *Silverlake Life*, *Sick*), to surreptitiously recorded suicides (*The Bridge*), to #BlackLivesMatter YouTube videos and their precursors. Contextualizing these recordings in the long history of attempts to capture the moment of death in American culture, Malkowski shows how digital media are unable to deliver death “in full detail,” as its metaphysical truth remains beyond representation. Digital technology’s capacity to record death does, however, provide the opportunity to politicize individual deaths through their representation. Exploring the relationships among technology, temporality, and the ethical and aesthetic debates about capturing death on video, Malkowski illuminates the key roles documentary death has played in twenty-first-century visual culture.

Jennifer Malkowski is Assistant Professor of Film and Media Studies at Smith College.

“Jennifer Malkowski’s innovative and engaging book covers a crucial and yet still understudied topic in film and documentary studies, showing how death complicates the usual approaches to the study of digital video. Bringing together a number of productive contradictions and intersections around death, time, and movement, Malkowski plumbs and develops the history of documenting death in American culture, making this book valuable to students and scholars across a range of disciplines.”—**LESHU TORCHIN**, author of *Creating the Witness: Documenting Genocide on Film, Video, and the Internet*

Immediations

The Humanitarian Impulse in Documentary

POOJA RANGAN



Pigeon Outfitted with *PigeonBlog* Equipment. Courtesy of Beatriz da Costa and Robert Nideffer.

Endangered life is often used to justify humanitarian media intervention, but what if suffering humanity is both the fuel and outcome of such media representations? Pooja Rangan argues that this vicious circle is

the result of immediation, a prevailing documentary ethos that seeks to render human suffering urgent and immediate at all costs. Rangan interrogates this ethos in films seeking to “give a voice to the voiceless,” an established method of validating the humanity of marginalized subjects, including children, refugees, autistics, and animals. She focuses on multiple examples of documentary’s subjects being invited to demonstrate their humanity: photography workshops for the children of sex workers in Calcutta; live eyewitness reporting by Hurricane Katrina survivors; attempts to facilitate speech in non-verbal autistics; and teaching elephants to paint. These subjects are obliged to represent themselves using immediations—tropes that reinforce their status as the “other” and reproduce definitions of the human that exclude non-normative modes of thinking, being, and doing. To counter these effects, Rangan calls for an approach to media that aims not to humanize but to realize the full, radical potential of giving the camera to the other.

Pooja Rangan is Assistant Professor of English in Film and Media Studies at Amherst College.

A CAMERA OBSCURA BOOK

“Documentary’s apparent generosity toward its most hapless subjects is an ambivalent gift. With elegance and precision, Pooja Rangan demonstrates that participatory documentary more often than not obliterates the others it means to help, by forcing them into humanist molds of selfhood. Instead, she asks, what if documentary were to yield to the beings of the world in their unassimilable singularity? The answers she finds will stimulate both documentary makers and scholars.”—**LAURA U. MARKS**, author of *Hanan al-Cinema: Affections for the Moving Image*

Curating Crisis

TOM SELLAR, EDITOR

a special issue of THEATER



Emily Fahlén and Ahmet Ögüt at Artist Organisations International, January 2015, initiated by Florian Malzacher, Jonas Staal, and Joanna Warsza. Design by Studio Jonas Staal. Photo by Lidia Rossner.

This issue examines how performance curators are responding to today’s crises both within the world of theater and performance and in the broader spheres of politics, economics, and history. Interviews with four leading performance curators—Boris Charmatz,

Sodja Lotker, Florian Malzacher, and Miranda Wright—explore the evolution of their work in response to changes in funding, audience demographics, and creative practices. A special section, coedited by Sigrid Gareis, features essays from a convening at the 2015 SpielART festival that consider the role of the curator in transnational exchange and in response to issues of postcolonialism.

Contributors

Tilmann Broszat, Boris Charmatz, Kenneth Collins, Thomas F. DeFrantz, Sigrid Gareis, André Lepecki, Sodja Lotker, Florian Malzacher, Jay Pather, Suely Rolnik, Tom Sellar, Miranda Wright

Tom Sellar is Professor of Dramaturgy and Dramatic Criticism at Yale University and the editor of *Theater*.

FILM & MEDIA STUDIES

June 272 pages, 34 illustrations
paper, 978-0-8223-6371-2, **\$25.95/£20.99**
cloth, 978-0-8223-6355-2, **\$94.95/£79.00**
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PERFORMANCE STUDIES/THEATER

March 125 pages, 103 illustrations Vol. 47 no. 1
paper, 978-0-8223-6861-8, **\$12.00/£9.99**

Media Theory in Japan

MARC STEINBERG &
ALEXANDER ZAHLTEN, EDITORS

Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan's rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese television and consumer culture; and architecture's intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan's media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art, provide a counterbalance to the persisting universalist impulse of media studies, and emphasize the need to consider media theory situationally.

Contributors

Yuriko Furuhashi, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight, Ryoko Misono, Akira Mizuta Lippit, Fabian Schäfer, Marc Steinberg, Tomiko Yoda, Alexander Zahlten

Marc Steinberg is Associate Professor of Film Studies at Concordia University and the author of *Anime's Media Mix: Franchising Toys and Characters in Japan*. **Alexander Zahlten** is Assistant Professor of East Asian Languages and Civilizations at Harvard University.

"This groundbreaking collection—striking for its contributions from a range of disciplines and perspectives—boldly delineates the key questions and paradigms for understanding Japanese media theories while providing insight into their social and intellectual contexts. At last, thanks to Marc Steinberg and Alexander Zahlten, we can begin to make sense of the challenges and possibilities of Japanese media theory."—**THOMAS LAMARRE**, McGill University

The Magic of Concepts

History and the Economic
in Twentieth-Century China
REBECCA E. KARL

In *The Magic of Concepts* Rebecca E. Karl interrogates "the economic" as concept and practice as it was construed historically in China in the 1930s and again in the 1980s and 90s. Separated by the Chinese Revolution and Mao's socialist experiments, each era witnessed urgent discussions about how to think about economic concepts derived from capitalism in modern China. Both eras were highly cosmopolitan and each faced its own global crisis in economic and historical philosophy: in the 1930s, capitalism's failures suggested that socialism offered a plausible solution, while the abandonment of socialism five decades later provoked a rethinking of the relationship between history and the economic as social practice. Interweaving a critical historiography of modern China with the work of the Marxist-trained economist Wang Yanan, Karl shows how "magical concepts" based on dehistoricized Eurocentric and capitalist conceptions of historical activity that purport to exist outside lived experiences have erased much of the critical import of China's twentieth-century history. In this volume, Karl retrieves the economic to argue for a more nuanced and critical account of twentieth-century Chinese and global historical practice.

Rebecca E. Karl is Associate Professor of History at New York University. She is the author of *Mao Zedong and China in the Twentieth-Century World: A Concise History* and *Staging the World: Chinese Nationalism at the Turn of the Twentieth Century*, and co-translator (with Xueping Zhong) of Cai Xiang's *Revolution & Its Narratives: China's Socialist Literary and Cultural Imaginaries, 1949–1966*, all also published by Duke University Press. She co-translated and coedited (with Lydia Liu and Dorothy Ko) *The Birth of Chinese Feminism: Essential Texts in Transnational Theory*.

"Rebecca E. Karl limns new categories of analysis, uncovering ideological structures that despite being in plain sight, have until now been under-examined. With original and polemical interventions into a range of intellectual positions, *The Magic of Concepts* will be a central point of reference in ongoing theorizations of globalization and world history."—**CHRISTOPHER LEIGH CONNERY**, author of *The Empire of the Text: Writing and Authority in Early Imperial China*

Revolutionary Nativism

Fascism and Culture in China, 1925–1937

MAGGIE CLINTON



Qiantu (The Future) cover, 1933.

In *Revolutionary Nativism* Maggie Clinton traces the history and cultural politics of fascist organizations that operated under the umbrella of the Chinese Nationalist Party (GMD) during the 1920s and 1930s. Clinton argues that fascism was not imported to China from Europe or Japan, rather it emerged from the charged social conditions that prevailed in the country's southern and coastal regions during the interwar period. These fascist groups were led by young militants who believed that reviving China's Confucian "national spirit" could foster the discipline and social cohesion necessary to defend China against imperialism and communism and to develop formidable industrial and military capacities, thereby securing national strength in a competitive international arena. Fascists within the GMD deployed modernist aesthetics in their literature and art while justifying their anti-communist violence with nativist discourse. Showing how the GMD's fascist factions popularized a virulently nationalist rhetoric that linked Confucianism with a specific path of industrial development, Clinton sheds new light on the complex dynamics of Chinese nationalism and modernity.

Maggie Clinton is Assistant Professor of History at Middlebury College.

"Maggie Clinton's book, written in luminous prose, succeeds brilliantly in embedding the development of 1920s and 1930s Chinese right-wing nativist thought and practice in complex domestic and global milieus. Weaving together discussions of culture critique and nativist defense, of political consolidation and economic upheaval, as well as of military strategy and ordinary violence, *Revolutionary Nativism* reveals the grassroots sources and everyday appeal of fascist social analysis and activism. A compelling account with deep resonance for our contemporary moment."—**REBECCA E. KARL**, New York University

Cultures without Culturalism

The Making of Scientific Knowledge

KARINE CHEMLA &
EVELYN FOX KELLER, EDITORS

Cultural accounts of scientific ideas and practices have increasingly come to be welcomed as a corrective to previous—and still widely held—theories of scientific knowledge and practices as universal. The editors caution, however, against the temptation to overgeneralize the work of culture, and to lapse into a kind of essentialism that flattens the range and variety of scientific work. The book refers to this tendency as culturalism. The contributors to the volume model a new path where historicized and cultural accounts of scientific practice retain their specificity and complexity without falling into the traps of culturalism. They examine, among other issues, the potential of using notions of culture to study behavior in financial markets; the ideology, organization, and practice of earthquake monitoring and prediction during China's Cultural Revolution; the history of quadratic equations in China; and how studying the "glass ceiling" and employment discrimination became accepted in the social sciences. Demonstrating the need to understand the work of culture as a fluid and dynamic process that directly both shapes and is shaped by scientific practice, *Cultures without Culturalism* makes an important intervention in science studies.

Contributors

Bruno Belhoste, Karine Chemla, Caroline Ehrhardt, Fa-ti Fan, Evelyn Fox Keller, Kenji Ito, Guillaume Lachenal, Donald MacKenzie, Mary S. Morgan, Nancy J. Nersessian, David Rabouin, Hans-Jörg Rheinberger, Claude Rosental, Koen Vermeir

Karine Chemla is Senior Researcher at the Centre National de la Recherche Scientifique, University Paris Diderot and University Paris Panthéon Sorbonne. **Evelyn Fox Keller** is Professor Emerita of the History and Philosophy of Science at the Massachusetts Institute of Technology.

"This rich collection's stellar group of essays, framed by Karine Chemla and Evelyn Fox Keller's authoritative introduction, will be of great interest to science studies, the history and philosophy of science, as well as anthropologists and cultural historians working in those fields."—**JUDITH FARQUHAR**, author of *Appetites: Food and Sex in Post-Socialist China*

HISTORY/ASIAN STUDIES

April 280 pages, 26 illustrations
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Climate Change and the Production of Knowledge

IAN BAUCOM & MATTHEW OMELSKY, EDITORS

a special issue of SOUTH ATLANTIC QUARTERLY



Santu Mofokeng, *Dust Storms at Noon, on the R34 Between Welkom and Hennenman, Freestate, 2007*. © Santu Mofokeng Foundation. Courtesy of Lunetta Bartz, MAKER, Johannesburg.

Though the causes and effects of climate change pervade our everyday lives—the air we breathe, the food we eat, the objects we use—the way the discourse of climate change influences how we make meaning of ourselves and our world is still unexplored. Contributors

to this issue bring diverse perspectives to the ways that climate change science and discourse have reshaped the contemporary architecture of knowledge itself: reconstituting intellectual disciplines and artistic practices, redrawing and dissolving boundaries, and reframing how knowledge is represented and disseminated. The contributors address the emergence of global warming discourse in fields like history, journalism, anthropology, and the visual arts; the collaborative study of climate change between the human and material sciences; and the impact of climate change on forms of representation and dissemination in this new interdisciplinary landscape.

Contributors

Ian Baucom, Rosi Braidotti, David Buckland, Matthew Burtner, Noel Castree, Dipesh Chakrabarty, Tom Cohen, Claire Colebrook, Olivia Gray, Willis Jenkins, Catherine Malabou, Matthew Omelsky, Michael Segal, Bently Spang, Gary Tomlinson, Astrid Ulloa, Lucy Wood

Ian Baucom is Buckner W. Clay Dean of the College and Graduate School of Arts and Sciences at the University of Virginia and the author of *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History*, also published by Duke University Press. **Matthew Omelsky** is a graduate student in the English Department at Duke University.

Improvisation and Social Aesthetics

GEORGINA BORN, ERIC LEWIS, & WILL STRAW, EDITORS

Addressing a wide range of improvised art and music forms—from jazz and cinema to dance and literature—this volume’s contributors locate improvisation as a key site of mediation between the social and the aesthetic. As a catalyst for social experiment and political practice, improvisation aids in the creation, contestation, and codification of social realities and identities. Among other topics, the contributors discuss the social aesthetics of the Association for the Advancement of Creative Musicians, the Feminist Improvising Group, and contemporary Malian music, as well as the virtual sociality of interactive computer music, the significance of “uncreative” improvisation, responses to French New Wave cinema, and the work of figures ranging from bell hooks and Billy Strayhorn to Kenneth Goldsmith. Across its diverse chapters, *Improvisation and Social Aesthetics* argues that ensemble improvisation is not inherently egalitarian or emancipatory, but offers a potential site for the cultivation of new forms of social relations. It sets out a new conceptualization of the aesthetic as immanently social and political, proposing a new paradigm of improvisation studies that will have reverberations throughout the humanities.

Contributors

Lisa Barg, Georgina Born, David Brackett, Nicholas Cook, Marion Froger, Susan Kozel, Eric Lewis, George E. Lewis, Ingrid Monson, Tracey Nicholls, Winfried Siemerling, Will Straw, Zoë Svendsen, Darren Wershler

Georgina Born is Professor of Music and Anthropology at the University of Oxford and the editor of *Music, Sound, and Space: Transformations of Public and Private Experience*. **Eric Lewis** is Associate Professor of Philosophy at McGill University and the author of *The Video Art of Sylvia Safdie*. **Will Straw** is Professor of Art History and Communication Studies at McGill University and the coeditor of *The Cambridge Companion to Pop and Rock*.

IMPROVISATION, COMMUNITY, AND SOCIAL PRACTICE

A series edited by Daniel Fischlin

“The editors and authors of this important collection have assembled a striking and original set of ideas and examples to illustrate and demonstrate their contention that the time is ripe for a new approach to the classical questions of aesthetic theory. The resulting comprehensive and persuasive demonstration will persuade interested readers that the job has been done, that a *social aesthetics* illuminates questions that have too long been left unexplored.”—**HOWARD S. BECKER**, author of *Art Worlds*

Illegible Will

Coercive Spectacles of Labor
in South Africa and the Diaspora

HERSHINI BHANA YOUNG



From the Miss Landmine Angola 2008 beauty pageant.
Photo by Gorm K. Gaare.

In *Illegible Will* Hershini Bhana Young engages with the archive of South African and black diasporic performance to examine the absence of black women's will from that archive. Young argues for that will's

illegibility, given the paucity of materials outlining the agency of black historical subjects. Drawing on court documents, novels, photographs, historical records, websites, and descriptions of music and dance, Young shows how black will can be conjured through critical imaginings done in concert with historical research. She critically imagines the will of familiar subjects such as Sara Baartman and that of obscure figures such as the eighteenth-century slave Tryntijie of Madagascar, who was executed in 1713 for attempting to poison her mistress. She also investigates the presence of will in contemporary expressive culture, such as the Miss Landmine Angola beauty pageant, placing it in the long genealogy of the freak show. In these capacious case studies Young situates South African performance within African diasporic circuits of meaning throughout Africa, North America, and south Asia, demonstrating how performative engagement with archival absence can locate that which was never recorded.

Hershini Bhana Young is Associate Professor of English at the University at Buffalo, State University of New York, and the author of *Haunting Capital: Memory, Text, and the Black Diasporic Body*.

"This is an eloquent, erudite, interdisciplinary study of centuries of willed relations that have played from Cape Town to New York in an Africanist archive of performance."—**JENNIFER DEVERE BRODY**, author of *Punctuation: Art, Politics, and Play*

Degrees of Mixture, Degrees of Freedom

Genomics, Multiculturalism,
and Race in Latin America

PETER WADE

Race mixture, or *mestizaje*, has played a critical role in the history, culture, and politics of Latin America. In *Degrees of Mixture, Degrees of Freedom*, Peter Wade draws on a multidisciplinary research study in Mexico, Brazil, and Colombia. He shows how Latin American elites and outside observers have emphasized mixture's democratizing potential, depicting it as a useful resource for addressing problems of racism (claiming that race mixture undoes racial difference and hierarchy), while Latin American scientists participate in this narrative with claims that genetic studies of mestizos can help isolate genetic contributors to diabetes and obesity and improve health for all. Wade argues that, in the process, genomics produces biologized versions of racialized difference within the nation and the region, but a comparative approach nuances the simple idea that highly racialized societies give rise to highly racialized genomics. Wade examines the tensions between mixture and purity, and between equality and hierarchy in liberal political orders, exploring how ideas and scientific data about genetic mixture are produced and circulate through complex networks.

Peter Wade is Professor of Social Anthropology at the University of Manchester and the author and editor of many books, including *Mestizo Genomics*, also published by Duke University Press, and *Race: An Introduction*.

"This bold comparative study of the complex intersectionality of mestizo nationalisms offers a persuasive and sophisticated analysis of racialization and de-racialization as forms of identity, power, and aspiration. Meticulously charting the ambivalent meanings of race, Peter Wade also tracks their continuous connection to hierarchies of status and ancestry in a comparative study that opens up important new approaches to genomics as both professional science and everyday life."—**SARAH FRANKLIN**, author of *Biological Relatives: IVF, Stem Cells, and the Future of Kinship*

Beyond Civil Society

Social Movements, Civic Participation,
and Democratic Contestation

**SONIA E. ALVAREZ, JEFFREY W. RUBIN,
MILLIE THAYER, GIANPAOLO BAIOCCHI,
& AGUSTÍN LAÓ-MONTES, EDITORS**

Foreword by Arturo Escobar

The contributors to *Beyond Civil Society* argue that the conventional distinction between civic and uncivic protest, and between activism in institutions and in the streets, does not accurately describe the complex interactions of forms and locations of activism characteristic of twenty-first-century Latin America. They show that most contemporary political activism in the region relies upon both confrontational collective action and civic participation at different moments. Operating within fluid, dynamic, and heterogeneous fields of contestation, activists have not been contained by governments or conventional political categories, but rather have overflowed their boundaries, opening new democratic spaces or extending existing ones in the process. These essays offer fresh insight into how the politics of activism, participation, and protest are manifest in Latin America today while providing a new conceptual language and an interpretive framework for examining issues that are critical for the future of the region and beyond.

Contributors

Sonia E. Alvarez, Kiran Asher, Leonardo Avritzer, Gianpaolo Baiocchi, Andrea Cornwall, Graciela DiMarco, Arturo Escobar, Raphael Hoetmer, Benjamin Junge, Luis E. Lander, Agustín Laó-Montes, Margarita López Maya, José Antonio Lucero, Graciela Monteagudo, Amalia Pallares, Jeffrey W. Rubin, Ana Claudia Teixeira, Millie Thayer

Sonia E. Alvarez is Leonard J. Horwitz Professor of Latin American Politics and Studies at the University of Massachusetts, Amherst. **Jeffrey W. Rubin** is Associate Professor of History at Boston University. **Millie Thayer** is Associate Professor of Sociology at the University of Massachusetts, Amherst. **Gianpaolo Baiocchi** is Associate Professor of Individualized Studies and Sociology at New York University. **Agustín Laó-Montes** is Associate Professor of Sociology at the University of Massachusetts, Amherst. **Arturo Escobar** is Kenan Distinguished Professor of Anthropology at the University of North Carolina, Chapel Hill.

“This innovative collection provides needed theory, methods, and case studies to explain the new and multiple ways that political participation combining civic and ‘uncivil’ forms can result in progressive, democratic reform in Latin America.”—**LYNN STEPHEN**, author of *We Are the Face of Oaxaca: Testimony and Social Movements*

How Development Projects Persist

Everyday Negotiations with Guatemalan NGOs

ERIN BECK



Photo by the author.

In *How Development Projects Persist* Erin Beck examines microfinance NGOs working in Guatemala, problematizing the accepted wisdom of how NGOs function. Drawing on twenty months of ethnographic fieldwork, she shows how development

models and plans become entangled in the relationships among local actors in ways that alter what they are, how they are valued, and the conditions of their persistence. Beck focuses on two NGOs that use drastically different methods in working with poor rural women in Guatemala. She highlights how each program’s beneficiaries—diverse groups of savvy women—exercise their agency by creatively appropriating, resisting, and reinterpreting the lessons of the NGOs to match their personal needs. Beck uses this dynamic—in which the goals of the developers and women do not often overlap—to theorize development projects as social interactions in which policymakers, workers, and beneficiaries critically shape what happens on the ground. This book displaces the notion that development projects are top-down Northern interventions into a passive global South by offering a provocative account of how local conditions, ongoing interactions, and even fundamental tensions inherent in development work allow such projects to persist, but in new and unexpected ways.

Erin Beck is Assistant Professor of Political Science at the University of Oregon.

“Erin Beck’s extraordinary book is a major contribution to both development policy and development scholarship. It reminds readers that development projects don’t just appear, intervene, and leave, but rather are themselves part of long, complex trajectories. Important, accessible, and setting a provocative agenda for development studies, *How Development Projects Persist* is a highly effective teaching tool for both undergraduate and graduate students and should be required reading for development workers, and all scholars of NGOs, humanitarianism, and development.”—**JOCELYN VITERNA**, author of *Women in War: The Micro-processes of Mobilizations in El Salvador*

Public Spectacles of Violence

Sensational Cinema and Journalism in Early Twentieth-Century Mexico and Brazil

RIELLE NAVITSKI



Video still *El automóvil gris*, 1919.

In *Public Spectacles of Violence* Rielle Navitski examines the proliferation of cinematic and photographic images of criminality, bodily injury, and technological catastrophe in early twentieth-century Mexico

and Brazil, which were among Latin America's most industrialized nations and later developed two of the region's largest film industries. Navitski analyzes a wide range of sensational cultural forms, from nonfiction films and serial cinema to illustrated police reportage, serial literature, and fan magazines, demonstrating how media spectacles of violence helped audiences make sense of the political instability, high crime rates, and social inequality that came with modernization. In both nations, sensational cinema and journalism—influenced by imported films—forged a common public sphere that reached across the racial, class, and geographic divides accentuated by economic growth and urbanization. Highlighting the human costs of modernization, these media constructed everyday experience as decidedly modern, in that it was marked by the same social ills facing industrialized countries. The legacy of sensational early twentieth-century visual culture remains felt in Mexico and Brazil today, where public displays of violence by the military, police, and organized crime are hypervisible.

Rielle Navitski is Assistant Professor of Theatre and Film Studies at the University of Georgia and coeditor of *Cosmopolitan Film Cultures in Latin America, 1896–1960*.

“Public Spectacles of Violence is exemplary of the ground-shifting work on silent Latin American cinema of young scholars in English-language film scholarship today. Obsessively delving into archives and producing not only unknown ‘data,’ but thoroughly well-grounded and original hypotheses about early cinemas in Mexico and Brazil and their intermedial relationships with the popular press and popular sensationalism, Rielle Navitski’s book will take its place in the canon as the must-be-referenced book in the field. It is a tour de force of scholarly rigor and ingenuity.”—**ANA M. LOPEZ**, Professor of Communication, Tulane University

Watering the Revolution

An Environmental and Technological History of Agrarian Reform in Mexico

MIKAEL D. WOLFE



Lázaro Cárdenas/El Palmito Dam on the Nazas River, 2006. Photo by the author.

In *Watering the Revolution* Mikael D. Wolfe expands our understanding of Mexican agrarian reform by investigating the environmental and technological history of water management in the Laguna region.

Drawing on extensive archival research in Mexico and

the United States, Wolfe shows how during the Mexican Revolution, and the decades that followed, water distribution and management undermined agrarian reform despite being one of its indispensable components. He highlights the intrinsic tension between the urgent need for water conservation and the imperative for technological development during the contested modernization and transformation of the Laguna's existing flood irrigation method into one regulated by high dams, concrete-lined canals, and motorized groundwater pumps. This tension generally resolved in favor of development, which unintentionally diminished and contaminated the water supply while deepening existing rural social inequalities by dividing people into water haves and have-nots. By uncovering the varied motivations behind the Mexican government's decision to use invasive and damaging technologies despite knowing they were ecologically unsustainable, Wolfe tells a cautionary tale of the long-term consequences of short-sighted environmental and technological policies.

Mikael D. Wolfe is Assistant Professor of History at Stanford University.

*“Mikael D. Wolfe’s detailed and original analysis of Mexico’s Laguna region, and of the crucial question of water supply—from the armed Revolution of 1910 through the radical land reform of the 1930s and the Green Revolution—highlights the important role that environmental and technological issues have played in twentieth-century Mexico and, in doing so, fills a major historiographical gap.”—ALAN KNIGHT, author of *The Mexican Revolution**

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Nazi-Looted Art and Its Legacies

ANDREAS HUYSSSEN, ANSON RABINBACH
& AVINOAM SHALEM, EDITORS

a special issue of NEW GERMAN CRITIQUE



Photo by Johannes Felbermeyer. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (89.P.4).

This issue examines the legacy of Nazi-looted art in light of the 2012 discovery of the famous Hildebrand Gurlitt collection of stolen artwork in Germany. When the German government declassified the case almost two years later,

the resulting scandal raised fundamental questions about the role of art dealers in the Third Reich, the mechanics of the Nazi black market for artwork, the shortcomings of postwar denazification, the failure of courts and governments to adjudicate stolen artwork claims, and the unwillingness of museums to determine the provenance of thousands of looted pieces of art. The contributors to this issue explore the continuities of art dealerships and auction houses from the Nazi period to the Federal Republic and take stock of the present political and cultural debate over the handling of this artwork.

Special Topic Contributors

Konstantin Akinsha, Meike Hoffmann, Andreas Huyssen, Lawrence M. Kaye, Olaf Peters, Jonathan Petropoulos, Anson Rabinbach, Avinoam Shalem, Julia Voss, Amy Walsh

Andreas Huyssen is Villard Professor of German and Comparative Literature at Columbia University and the author of *Miniature Metropolis: Literature in an Age of Photography and Film*. **Anson Rabinbach** is Professor of History at Princeton University and coeditor of *Nazi Germany and the Humanities: How German Academics Embraced Nazism*. **Avinoam Shalem** is Riggio Professor of the History of the Arts of Islam at Columbia University and coeditor of *The Salerno Ivories: Objects, Histories, Contexts*.

The Misinterpellated Subject

JAMES R. MARTEL

Although Haitian revolutionaries were not the intended audience for the Declaration of the Rights of Man, they heeded its call, demanding rights that were not meant for them. This failure of the French state to address only its desired subjects is an example of the phenomenon James R. Martel labels “misinterpellation.” Complicating Althusser’s famous theory, Martel explores the ways in which such failures hold the potential for radical and anarchist action. In addition to the Haitian Revolution, Martel shows how the revolutionary responses by activists and anticolonial leaders to Woodrow Wilson’s Fourteen Points speech and the Arab Spring sprung from misinterpellation. He also takes up misinterpellated subjects in philosophy, film, literature, and nonfiction, analyzing works by Nietzsche, Kafka, Woolf, Fanon, Ellison, Ta-Nehisi Coates, and others to demonstrate how characters who exist on the margins offer a generally unrecognized anarchist form of power and resistance. Timely and broad in scope, *The Misinterpellated Subject* reveals how calls by authority are inherently vulnerable to radical possibilities, thereby suggesting that all people at all times are filled with revolutionary potential.

James R. Martel is Professor of Political Science at San Francisco State University and the author of several books, most recently, *The One and Only Law: Walter Benjamin and the Second Commandment*.

“In this brilliant new theory of political agency, James R. Martel pushes a politics for the failed, flawed, and damaged people we actually are. Rejecting the heroism that binds us to authority, he looks to the ones who show up, unexpected and unwanted. Through original readings of Althusser, Fanon, and others, Martel strips politics of all guarantees. Freedom is possible, if we want it.”—**JODI DEAN**, author of *Crowds and Party*

Sovereignty in Ruins

A Politics of Crisis

GEORGE EDMONDSON &
KLAUS MLADEK, EDITORS

Featuring essays by some of the most prominent names in contemporary political and cultural theory, *Sovereignty in Ruins* presents a form of critique grounded in the conviction that political thought is itself an agent of crisis. Aiming to develop a political vocabulary capable of critiquing and transforming contemporary political frameworks, the contributors advance a politics of crisis that collapses the false dichotomies between sovereignty and governmentality and between critique and crisis. Their essays address a wide range of topics, such as the role history plays in the development of a politics of crisis; Arendt's controversial judgment of Adolph Eichmann; Strauss's and Badiou's readings of Plato's Laws; the acceptance of the unacceptable; the human and non-human; and flesh as a biopolitical category representative of the ongoing crisis of modernity. Altering the terms through which political action may take place, the contributors think through new notions of the political that advance counter-models of biopolitics, radical democracy, and humanity.

Contributors

Judith Butler, George Edmondson, Roberto Esposito, Carlo Galli, Klaus Mladek, Alberto Moreiras, Andrew Norris, Eric L. Santner, Adam Sitze, Carsten Strathausen, Rei Terada, Cary Wolfe

George Edmondson is Associate Professor of English at Dartmouth College and the author of *The Neighboring Text: Chaucer, Boccaccio, Henryson*. **Klaus Mladek** is Associate Professor of Comparative Literature and German Studies at Dartmouth College and the editor of *Police Forces: A Cultural History of an Institution*.

"*Sovereignty in Ruins* breaks new paths in political philosophy by seriously reexamining the premises of the biopolitical and sovereignty in the context of late modernity. Presenting work by some of the most prominent thinkers out there, this book's power resides in its engagement with the political impasse of the present. An excellent collection, *Sovereignty in Ruins* will find a wide audience among contemporary political theorists and thinkers across the humanities."—**THOMAS DUMM**, author of *My Father's House: On Will Barnet's Painting*

Counter-History of the Present

Untimely Interrogations into
Globalization, Technology, Democracy

GABRIEL ROCKHILL

In *Counter-History of the Present* Gabriel Rockhill contests, dismantles, and displaces one of the most widespread understandings of the contemporary world: that we are all living in a democratized and globalized era intimately connected by a single, over-arching economic and technological network. Noting how such a narrative fails to account for the experiences of the billions of people who lack economic security, digital access, and real political power, Rockhill interrogates the ways in which this grand narrative has emerged in the same historical, economic, and cultural context as the fervid expansion of neoliberalism. He also critiques the concurrent valorization of democracy, which is often used to justify US military interventions on the behalf of capital. Developing an alternative account of the current conjuncture that acknowledges the plurality of lived experiences around the globe and in different social strata, he shifts the foundations upon which debates about the contemporary world can be staged. Rockhill's counter-history thereby offers a new grammar for historical narratives, creating space for the articulation of futures no longer engulfed in the perpetuation of the present.

Gabriel Rockhill is Associate Professor of Philosophy at Villanova University and the author, editor, and translator of many books, including *Jacques Rancière*, also published by Duke University Press, and *Interventions in Contemporary Thought*.

"In an era that, according to Lyotard, was supposed to have seen the end of the grand narratives, a grand narrative is spreading according to which globalization, technological development, and democracy are irresistibly marching forward in step. Gabriel Rockhill refutes this apologetic discourse not simply by appealing to growing social polarization, to shantytowns condemned to backwardness, to the toppling of democratically elected governments established by self-styled champions of democracy. *Counter-History of the Present* is also an occasion for critical reflection on a series of theoretical categories (beginning with that of history) that dominant contemporary thought employs in an apologetic and often Eurocentric sense. In this way, Rockhill's book is thus an important reference point for understanding and transforming the present."—**DOMENICO LOSURDO**, author of *War and Revolution: Rethinking the Twentieth Century*

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ACA Policy Diffusion

DAVID K. JONES, JULIANNA PACHECO,
& COLLEEN M. GROGAN, EDITORS

a special issue of JOURNAL OF HEALTH POLITICS, POLICY, AND LAW

The contributors to this issue investigate the complex ways that policies of the Affordable Care Act (ACA) have diffused through the states over seven years of implementation. When the ACA was passed in 2010, states were given the option to set up their own health care exchanges, expand their Medicaid programs, and reform both their local public health and their health care delivery systems. These reforms significantly impacted citizens' access to insurance. Contributors examine how local conditions account for variation in enrollment across states, analyze the evolution of Medicaid waivers in Republican-led states, show how early-adopting states affected later adopters, explore the role of public opinion in the diffusion of ACA policies, and argue for the importance of rhetorical framing when advocating in favor of the ACA.

Contributors

Frederick J. Boehmke, Timothy Callaghan, Rena Conti, Bruce A. Desmarais, Colleen M. Grogan, Jeffrey J. Harden, Lawrence Jacobs, David K. Jones, Andrew Karch, Elizabeth Maltby, Julianna Pacheco, Aaron Rosenthal, Abigail A. Rury, Phillip McMinn Singer, Craig Volden

David K. Jones is Assistant Professor of Health Law, Policy and Management at Boston University's School of Public Health. **Julianna Pacheco** is Associate Professor of Political Science at the University of Iowa. **Colleen M. Grogan** is Professor in the School of Social Service Administration at the University of Chicago, former editor of *Journal of Health Politics, Policy and Law*, and coauthor of *Healthy Voices, Unhealthy Silence: Advocacy and Health Policy for the Poor*.

Bernard Stiegler

Amateur Philosophy

ARNE DE BOEVER, EDITOR

a special issue of BOUNDARY 2



Marcel Duchamp, *Fountain*, 1917. Photo by Alfred Stieglitz.

This issue brings together three lectures on aesthetics delivered by the French philosopher Bernard Stiegler in Los Angeles in 2011 with articles by scholars of Stiegler's work. Aesthetics, understood as the theoretical investigation of sensibility, has been central to Stiegler's work since the mid-1990s. The lectures featured here explicitly link Stiegler's interest in sensibility to aesthetic theory proper as well as to art history. In "The Proletarianization of Sensibility," "Kant, Art, and Time," and "The Quarrel of the Amateurs," Stiegler expounds his philosophy of technics and its effects on human sensibility, centering on how the figure of the amateur—who loves what he or she does—must be recovered from beneath the ruins of technical history. The other contributors engage the topics covered in the lectures, including the figure of the amateur, cinema, the digital, and extinction.

Contributors

Stephen Barker, Ed Cohen, Tom Cohen, Claire Colebrook, Arne De Boever, Benoît Dillet, Alexander R. Galloway, Mark B. N. Hansen, Jason R. LaRivière, Gerald Moore, Daniel Ross, Bernard Stiegler

Arne De Boever teaches American Studies in the School of Critical Studies at the California Institute of the Arts, where he directs the MA Aesthetics and Politics program. He is the author, most recently, of *Plastic Sovereignties: Agamben and the Politics of Aesthetics*.

Everything You Always Wanted to Know about Literature but Were Afraid to Ask Žižek

SIC 10

RUSSELL SBRIGLIA, EDITOR



Challenging the widely held assumption that Slavoj Žižek's work is far more germane to film and cultural studies than to literary studies, this volume demonstrates the importance of Žižek to literary criticism and theory. The contributors show how Žižek's practice of reading theory and literature through one another allows him to critique, complicate, and advance the understanding of Lacanian psychoanalysis

and German Idealism, thereby urging a rethinking of historicity and universality. His methodology has implications for analyzing literature across historical periods, nationalities, and genres and can enrich theoretical frameworks ranging from aesthetics, semiotics, and psychoanalysis to feminism, historicism, postcolonialism, and ecocriticism. The contributors also offer Žižekian interpretations of a wide variety of texts, including Geoffrey Chaucer's *Troilus and Criseyde*, Shakespeare's *The Merchant of Venice*, Samuel Beckett's *Not I*, and William Burroughs's *Nova Trilogy*. The collection affirms Žižek's value to literary studies while offering a rigorous model of Žižekian criticism.

Contributors

Shawn Alfrey, Daniel Beaumont, Geoff Boucher, Andrew Hageman, Jamil Khader, Anna Kornbluh, Todd McGowan, Paul Megna, Russell Sbriglia, Louis-Paul Willis, Slavoj Žižek

Russell Sbriglia is Assistant Professor of English at Seton Hall University.

[SIC] SERIES

a series edited by Slavoj Žižek

"A truly delightful collection of essays, bursting with fresh and genuinely interesting ideas. From the first to the last essay Žižek proves to be an unflinching source of inspiration. Rather than taking literature as the object of study, the essays—following Žižek in this approach—take it as the object with the help of which they think about various important topics and concepts. The result is a most powerful and compelling read."—ALENKA ZUPANČIČ, author of *Ethics of the Real: Kant and Lacan*

Critique and Postcritique

ELIZABETH S. ANKER & RITA FELSKI, EDITORS

Now that literary critique's intellectual and political pay-off is no longer quite so self-evident, critics are vigorously debating the functions and futures of critique. The contributors to *Critique and Postcritique* join this conversation, evaluating critique's structural, methodological, and political potentials and limitations. Following the interventions made by Bruno Latour, Eve Kosofsky Sedgwick, Sharon Marcus, and Stephen Best, and others, the contributors assess the merits of the post-critical turn while exploring a range of alternate methods and critical orientations. Among other topics, the contributors challenge the distinction between surface and deep reading; outline how critique-based theory has shaped the development of the novel; examine Donna Haraway's feminist epistemology and objectivity; advocate for a "hopeful" critical disposition; highlight the difference between reading as method and critique as genre; and question critique's efficacy at attending to the affective dimensions of experience. In these and other essays this volume outlines the state of contemporary literary criticism while pointing to new ways of conducting scholarship that are better suited to the intellectual and political challenges of the present.

Contributors

Elizabeth S. Anker, Christopher Castiglia, Russ Castronovo, Simon During, Rita Felski, Jennifer L. Fleissner, Eric Hayot, Heather Love, John Michael, Toril Moi, Ellen Rooney, C. Namwali Serpell

Elizabeth S. Anker is Associate Professor of English at Cornell University and the author of *Fictions of Dignity: Embodying Human Rights in World Literature*. Rita Felski is William R. Kenan Jr Professor of English at the University of Virginia and the author of many books, most recently, *The Limits of Critique*.

"Following in the tradition of the great theory collections of the 1980s and 90s, *Critique and Postcritique* takes a generous, ecumenical, and even-handed look at a major turn in the practice of critique. By tracing this turn and offering affirmative examples of post-critical reading, there is little doubt as to this volume's timeliness, relevance, and broad interest in the questions it raises."—STEPHEN BEST, author of *The Fugitive's Properties: Law and the Poetics of Possession*

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Archives of Labor

Working-Class Women and Literary Culture in the Antebellum United States

LORI MERISH



Factory worker at a power loom, c. 1850, American Museum of Textile History, Lowell, Massachusetts

In *Archives of Labor* Lori Merish establishes working-class women as significant actors within literary culture, dramatically redrawing the map of nineteenth-century US literary and cultural history. Delving into previously unexplored archives of working-class women's literature—from autobiog-

raphies, pamphlet novels, and theatrical melodrama to seduction tales and labor periodicals—Merish recovers working-class women's vital presence as writers and readers in the antebellum era. Her reading of texts by a diverse collection of factory workers, seamstresses, domestic workers, and prostitutes boldly challenges the purportedly masculine character of class dissent during this era. Whether addressing portrayals of white New England “factory girls,” fictional accounts of African American domestic workers, or the first-person narratives of Mexican women working in the missions of Mexican California, Merish unsettles the traditional association of whiteness with the working class to document forms of cross-racial class identification and solidarity. In so doing, she restores the tradition of working women's class protest and dissent, shows how race and gender are central to class identity, and traces the ways working women understood themselves and were understood as workers and class subjects.

Lori Merish is Associate Professor of English at Georgetown University and the author of *Sentimental Materialism: Gender, Commodity Culture, and Nineteenth-Century American Literature*, also published by Duke University Press.

“An extraordinary achievement, *Archives of Labor* uncovers and compiles a rich, deep, and complex body of working women's writings, arguing passionately and persuasively about why this archive matters for understanding popular fiction, labor history, women's history, and literary history. Lori Merish's spectacular work makes a major contribution.”—**GLENN HENDLER**, author of *Public Sentiments: Structures of Feeling in Nineteenth-Century American Literature*

Bad Object

ELIZABETH WEED & ELLEN ROONEY, EDITORS

a special issue of DIFFERENCES:

A JOURNAL OF FEMINIST CULTURAL STUDIES



Photo by Tina Tryforos.

Before her death in 2001, Naomi Schor was a leading scholar in feminist and critical theory and a founding coeditor of *differences: A Journal of Feminist Cultural Studies*. This issue takes as its start-

ing point Schor's book *Bad Objects: Essays Popular and Unpopular* (1995), in which she discussed her attraction to the “bad objects” the academy had overlooked or ignored: universalism, essentialism, and feminism. Underpinning these bad objects was her mourning of the literary, a sense that her work—and feminist theory more generally—had departed from the textual readings in which they were grounded.

Schor's question at the time was “Will a new feminist literary criticism arise that will take literariness seriously while maintaining its vital ideological edge?” The contributors take literariness—the “bad object” of this issue—seriously. They do not necessarily engage in debates about reading, theorize new formalisms, or thematize language; rather, they invigorate and unsettle the reading experience, investigating the relationship between language and meaning.

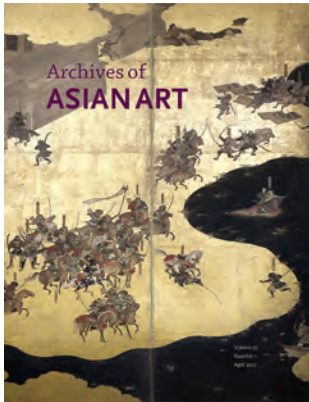
Contributors

Lee Edelman, Frances Ferguson, Peggy Kamuf, Ramsey McGlazer, Thangam Ravindranathan, Denise Riley, Ellen Rooney, Elizabeth Weed

Elizabeth Weed is Director Emerita of the Pembroke Center at Brown University and the editor of *The Question of Gender: Joan W. Scott's Critical Feminism*. **Ellen Rooney** is Professor of Modern Culture and Media and of English at Brown University and the editor of *The Cambridge Companion to Feminist Literary Theory*. Weed and Rooney edit *differences: A Journal of Feminist Cultural Studies*.

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STANLEY K. ABE, EDITOR



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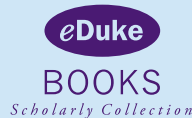
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Stanley K. Abe is Associate Professor of Art and Art History at Duke University and the author of *Ordinary Images*.

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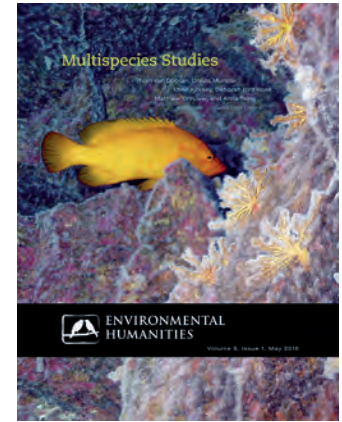
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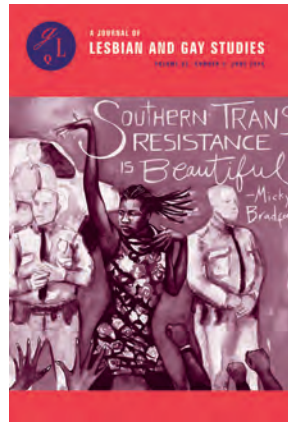
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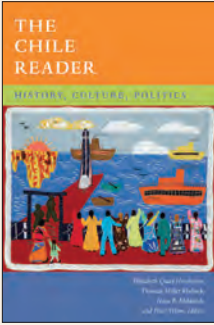
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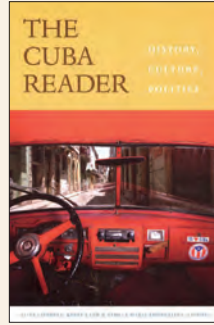
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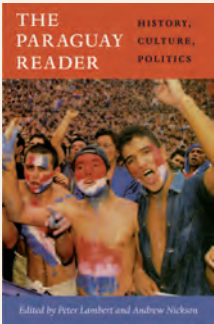
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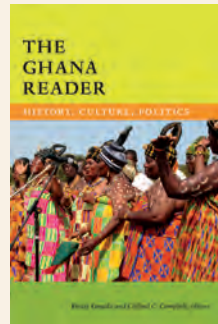
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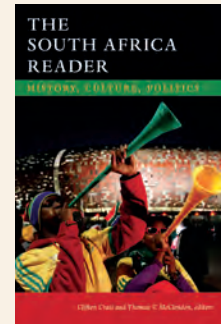
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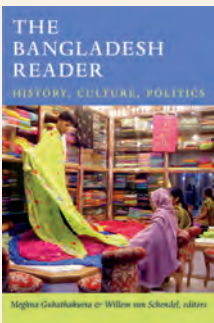
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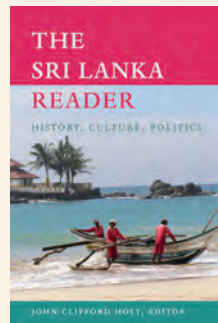
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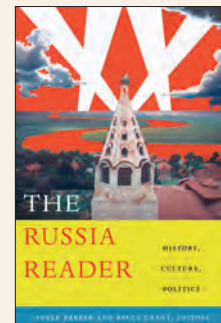
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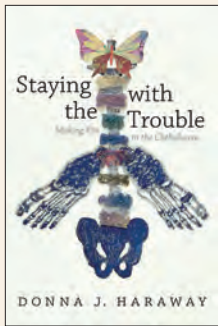
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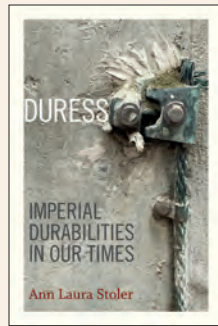
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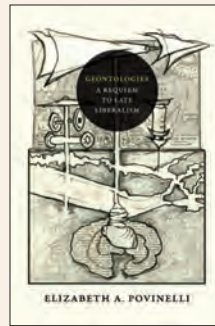
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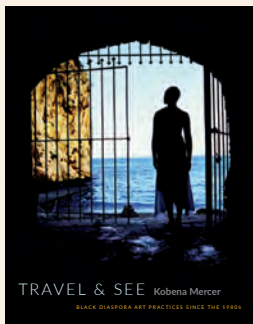
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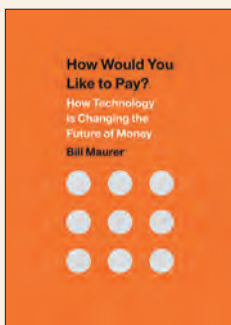
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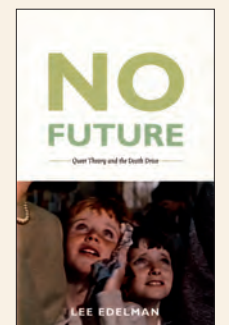
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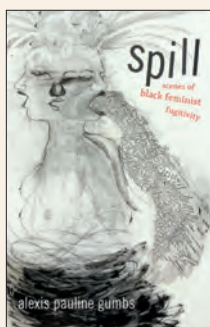
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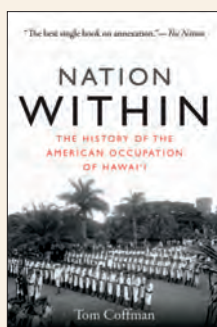
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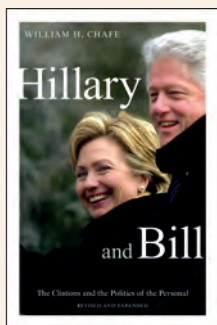
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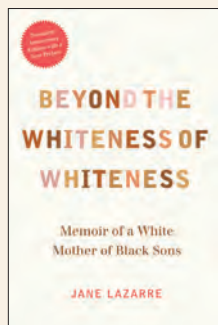
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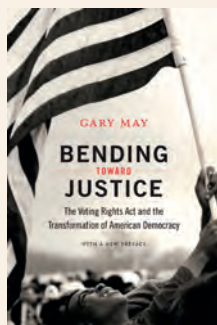
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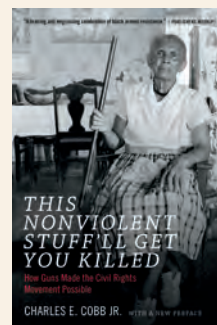
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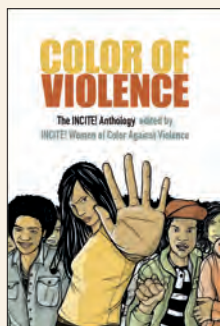
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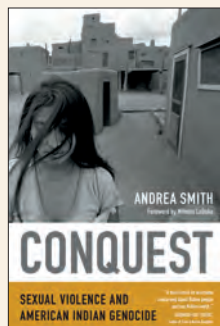
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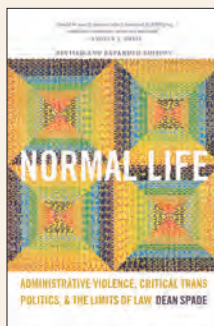
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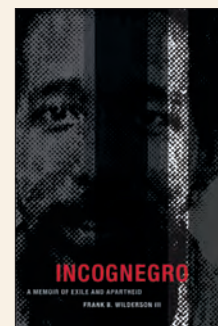
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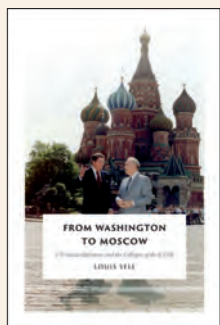
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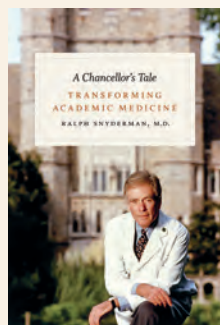
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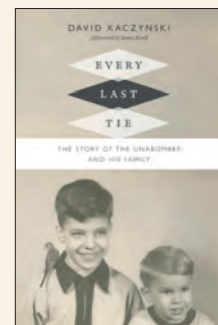
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